Business-wise
Analysis of
the New Films

Reviews:
HREE VIOLENT PEOPLE
MAN IN THE VAULT
EDGE OF THE CITY
FULL OF LIFE
HE GIRL CAN'T HELP IT
SLANDER
DON'T KNOCK THE ROCK
GUN FOR A COWARD
THE WRONG MAN
KING AND FOUR QUEENS
CRIME OF PASSION

A LOOK
INTO '57

WHAT LIES AHEAD FOR MOVIE BUSINESS?

'Baby Doll'—
The Picture & The Principle
This is the toughest young general in the U.S. Army!

Why do they call him "Ironpants"?

Susan Hayward and Kirk Douglas
and it's the laughiest war-of-the-
HAPPINESS-MAKER ROBERTS'!

This is the toughest young general in the U.S. Army.

He having a "Top Secret Affair" as since comedies grew up!

ACKIN - MILTON SPERLING Supervising Producer - Directed by H.C. POTTER
PRESENTED BY WARNER BROS.
THE THEATRES WILL BE ROCKING WHEN THIS ONE STARTS ROLLING FOR CHRISTMAS

20th Century-Fox present

TOM EWELL
JAYNE MANSFIELD
EDMOND O'BRIEN

THE GIRL CAN'T HELP IT

Cinemascope color by de luxe

JULIE LONDON · RAY ANTHONY · BARRY GORDON
AND 14 ROCK 'N' ROLL HEADLINERS!

Screenplay by FRANK TASHLIN and HERBERT BAKER
Produced and Directed by FRANK TASHLIN
A Look Into '57

What does 1957 hold for the motion picture industry? While only a rash soothsayer would undertake to provide a precise answer, for the movies never have been—and certainly not in the unsettled half-dozen years past—a precise business, sufficient solid evidence is at hand to draw certain conclusions.

The atmosphere in which we enter '57 could hardly be termed wildly enthusiastic, but it might aptly be described as one of subdued, somewhat nervous buoyancy. The harsh competitive experience we have undergone since 1950 has taught this volatile business to curb its exuberance. To the contrary, as a matter of fact, the whiplash of television chastened some among us far too much. Imagining themselves forever pursued by the long, dark shadows of antennas, film and theatre leaders alike fell to issuing the most dire predictions. We were teetering, they told us, on the brink of oblivion. Happily, the spectacle is now not as frightening as it once was, and the entire industry appears to be adjusting its thinking and its operations to meet a formidable, but not necessarily destructive, competitor.

The movie industry’s morale is higher—and with good reason. After the stimulation afforded our business by the technological revolution in latter 1953 and throughout 1954, a worrisome slump struck in the last third of '55. It lasted through much of last year. But, the Fall of '56 brought a most hopeful turn in our fortunes: the now traditional post-summer drop in business was far less severe than anticipated.

Certain things have become clearer and they provide cause for encouragement. Theatre business in 1957 will assume a degree of stability; the level will not be as high as we desire, but neither will it dip as low as we once feared. Outstanding pictures will perform sensationnally; average pictures will realize better grosses than in the past two years. The basis for these predictions is simple: there is plenty of evidence in reports from many sources that the public awareness of movies-in-theatres is rapidly reviving. And one of the factors supporting this trend is the gradually recognizable diminution of TV's once unyielding hold on the public. It is inevitable that a steadily increasing section of the population will build up resistance to television's weak points—confinement, smallness, the bombardment of advertising, etc. Movie attendance in 1957 will grow in converse ratio to that inexorable decline in TV viewing.

We say with complete confidence that the cycle of public interest, which sometimes moves quite imperceptibly, is turning our way. Millions of people, suddenly having their memories refreshed, via television, on the wonders of motion pictures, albeit old ones, are bound to start going out in increasing numbers to taste some of the new product showing in theatres.

The signs all point to a larger output of films in '57. 20th Century-Fox has led the way with an announced program of some fifty-five features, and, we believe, the other studios will be forced to step up their programs, lest Mr. Skouras rake in a disproportionate share of the theatre dollars. More pictures means more choice for exhibitors, more variety in theatre entertainment for the public, more boxoffice “sleepers”, more new stars and creative talent, more revenue for the industry at large.

Yes, 1957 is a year loaded down with promise for this wonderful industry of ours.

Print Damage

It is more important than ever to our entire industry that every means of effecting logical economies be utilized. To that end, we reprint below this recommendation on preserving prints from the bulletin of Allied Theatre Owners of Indiana.

During the last few months there has been increasing complaint about scratched and damaged prints. At the very least, such prints impair the finest picture presentation that every theatre is striving for and no amount of investment in booth equipment can produce a satisfactory picture from a bad print.

ATOI’s Equipment committee has been studying the problem and reports that much of the damage is traced to large sprocket prints being run on small sprocket equipment without proper adjustment. Theatres with small sprocket equipment must be very sure that pad idler rollers are correctly set. In the past an adjustment anywhere from 1/2 to 3 times the thickness of the film did no harm, but the small sprockets must be set exactly double the thickness of the film. It is also important that if the projectionist hears a heavy patch go through the machine that he make an immediate examination to determine if the film has jumped off one side of the sprockets. There is no other way to know if the film is riding on top of one sprocket and the heavy patch can easily make the film jump out of the sprocket.

Also, with the small sprockets it is more important that take-up tension be properly adjusted. Many theatres carry too much drag against the small sprocket.

Film BULLETIN
WHO WILL BE THE NEXT VICTIM OF THE "SLANDER" MAGAZINES?

FOOTBALL COACH WITH CLANDESTINE LOVE NEST?

FRENCH GIRL WHO HAD AN AFFAIR WITH A REFORMER?

TV HEADLINER WHO SERVED A 4-YEAR PRISON TERM?

BROADWAY STAR WHO WAS ONCE A DRUG ADDICT?

M-G-M brings America the FIRST inside story of how the scandal magazines operate! Millions of people get secret thrills from their lurid pages. Who spills the first hint of crime or illicit love? How is the "research" done? How are people forced to become "informers"? It's all revealed in "SLANDER"—sensational, hard-hitting, no-punches-pulled dramatic dynamite!

M-G-M presents

VAN JOHNSON
ANN BLYTH
STEVE COCHRAN
in
"SLANDER"

co-starring
MARJORIE RAMBEAU · RICHARD EYER
Written by JEROME WEIDMAN · Based on a Story by HARRY W. JUNKIN
Directed by ROY ROWLAND · Produced by ARMAND DEUTSCH
(Available in Perspecta Stereophonic or 1 Channel Sound)
1956: CASSANDRA’S YEAR. Back in antiquity there lived an unfailing prophetess named Cassandra. Now, in those days the prophets specialized. Her particular cup of tea leaves, it seems, turned out to be foretellings of gloom. According to mythology, Cassandra might have gone about scaring mankind’s wits out through the ages had she not needlessly provoked the ire of the god Apollo, who decreed that henceforth Cassandra’s utterances be treated with utter derision. This injunction in no wise impaired the eventual accuracy of the fallen she-seer; it impaired only the opinion of her listeners.

Cassandra proved an active spirit in bearish 1956. And moviedom proved equally active in honoring Apollo’s shutter mandate. Industry leaders, plagued with their own distresses, showed little patience with the dire forecasts of “gloom merchants”, as they were termed, who seemed bent on contributing no more than carping criticisms, or at best, unsure reforms. Cinema leaders erred, however, in confusing their Cassandras.

Three, four and five years ago, those who came to bury moviedom rushed in with hidden motivation, and for the most part represented interests alien to the film industry’s good health. 1956’s Cassandra utterances issued largely from elements financially and spiritually tied to moviedom, and whose desperation had grown so immense as to provoke an uncivil outcry. A roll-call of industry criticisms would turn up authors of such eminence as to fill a Who’s Who: notable Wall Streeters, retired cinema leaders, important stockholders, plus a coterie of professional industry commentators. Their common beef: moviedom is clearly not attuned to the times.

That the public goes along with the foregoing is evident in the diminished earnings of most all film producers—and the large film exhibitors. The stock market which reflects to a rough extent a company’s economic standing, is prepared to second the proposition. Note the year-long pattern of Film BULLETIN’s Cinema Aggregate below:

**Film BULLETIN Cinema Aggregate**

*Composed of carefully selected representative industry issues.

A more incisive study of moviedom’s fall from grace may be had by observing the year end figures of the Cinema Aggregate since 1953.

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Theatre Companies</th>
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<td>(year end)</td>
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<td>1953</td>
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<td>+60%</td>
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<td>1954</td>
<td>178½</td>
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<td>1955</td>
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<td>-11%</td>
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<td>1956</td>
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Thus in a gap of three short years, industry fortunes have assaulted, crested and descended the Matterhorn. If 1954 proved the year of achievement, it also proved, perforce, the year of maximum attunement to the tides and rhythms of that time. Moviedom was on fire in ’54 as the result of that mighty technical renaissance sparked first by ill-starred 3-D, then CinemaScope. It was a wonderful year of change, of novelty, of flexibility and advancement. But, too soon the industry settled back into a rut.

Creeping into nearly every Cassandra utterance of the past 12 months has been found a chilling fear of movie management’s stiff-necked insensitivity to change. The expression takes various forms, but in most cases deals directly with stratification in economic spheres such as overheads, salaries, costs of production, physical plant, etc. But the danger invades the artistic sphere as well. Here, too, are found practices as fossilized as any in American industry. An executive of a leading New York money house told Financial Bulletin that movie management inertia in matters of routine industrial progress establishes the film business “in last place among domestic industries with an investment of a billion dollars or more.” In the realm of day to day improvements, filmdom does practically nothing, continued the spokesmen of this banking firm, who went on to contrast steps taken by film companies with those by industrial organizations at large on the subject of heightening consumer acceptance. “The whole damn industry is asleep at the switch!” was his comment. And this from an institution which once underwrote, in part, three major production companies.

Even more discouraging is the disenchantment of small market investors generally. Purchases of movie industry securities within the past six months by these elements can only be surmised by study of volume transactions. They obviously have run abysmally low. It is becoming more and more difficult to find a continuous market in movie shares, reflecting, of course, a marked lack of interest by the general public. The danger is growing that unless moviedom awakens to the demands of its shareholders and creditors it will find its customary sources of capital flow as dried up as a west Texas water hole.
THEATRES THE BIG MONEY. The recent snatchback by Associated Artists of "The Maltese Falcon" a week before it was scheduled to be shown on TV as part of the 152-picture package of Warner films leased by Associated to WCBS-TV points up the fact that the big money for films still lies in theatrical exhibition. Associated had included the film in the $152,000 deal with the station but had wisely included a clause which permitted it to recall a limited number of the leased films and substitute others. A subsidiary of P.R.M., Inc., a corporation backed by Canadian investors, Associated decided at the 11th hour to hold out this valuable property in order to remake it for theatrical distribution. This last-minute display of good sense highlights the sickening dissipation of valuable properties in the wholesale allocation of films for TV consumption. The fact remains that exposure of a movie to the millions of TV’s non-paying viewers completely blots out its worth for future production. "The Maltese Falcon" was one saved from this fate. How many other multimillion dollar grossing properties, however, will be televised into obsolescence?

STUDIO EXEC ON BLOCK. Production head of one of the major film studios (his position has become increasingly nominal of late, anyhow), will probably be set adrift within the next six months. The caliber of the product from that company deteriorated sharply during '56 and he has had little success in tying up personalities who mean something at the boxoffice. Another factor giving impetus to talk about the exec’s probable exodus is increased behind-the-scenes string-pulling by the front office to direct studio operations, making the studio man a chief in name only.

TITLES AND BOXOFFICE. A reawakened awareness of the age-old problem of tagging films with "titles that sell" is pervading motion picture ad-pub executives. Stimulated by Sindlinger studies correlating the importance of proper titles to the effective merchandising of pictures, celluloid marketing execs are taking a hard look at titles in an effort to make sure that the tag of a picture conveys a definite idea as to the story line and that it can be integrated into the over-all selling campaign. The latter factor, too often overlooked in tabbing a picture, is frequently behind what might otherwise be deemed inept titling, giving a peg to a campaign that can mean the difference. One of the leaders in this field is Bob Taplinger, Warners’ advertising-p.r. chief, who is a red-hot advocate of title research. Recent WB changes include "The Sleeping Prince" to "The Prince and the Showgirl" and "Melville Goodwin, U.S.A." to "Top Secret Affair". Among pictures opinion research execs have tabbed as being weakened by poor titles: "Friendly Persuasion" and "Death of a Scoundrel" — which is being prefixed in the ads with the words "The Loves and..." outside the title quotes.

PRIME TV TIME FOR FEATURES. While none of the networks have yet succumbed to the apparent draw of feature films to a point where they will set aside the prime 6 to 10 o’clock evening time for the big old ones on a regular basis, the growing popularity of the better features, plus the huge influx into the TV market of major product in the past year, is hewing away at the nets’ opposition. They’re eyeing with no little uneasiness the huge upsurge in audience ratings where independents like KTTV in Los Angeles, with a 52-picture per year package from MGM, show a "Thirty Seconds Over Tokyo" between 8 and 10, and sweep to a rating greater than the combined ratings of the three network affiliates for the same period. The nets realize that once the ace in the hole they have over the indees, live shows, is trumped by old Hollywood film offerings, they’re going to have to scratch for ratings and sponsors. And if it means getting the better pictures, even at a fancy figure, to hold their sponsors, odds are there’ll be more feature films on prime time segments. Movie people are viewing the movement of the oldies into the big time with mixed emotions, even some film executives, who feel that they may have tossed too much film into their deals with TV. Exhibitors, too, evidence mingled reactions. There are those who feel that anything that keeps people at home is bad for their business; others see a rosier side: the oldies, they believe, will give TV viewers an appetite for the new pictures. Moreover, the better ones, having been seen by a large percentage of audiences, will free ’em for an evening of going out—to the movies.

GAMBLER TODD CASHES IN. They’re ALL talking about Michael Todd’s latest gamble that paid off—and handsomely—for the showman par excellence. Not only is "Around The World in 80 Days" doing capacity business around the country, but it has walked off with as many honors and kudos as there are stars in the lavish production—and that’s a real bounty. Movie polls, critics polls, magazine polls all name "World" as one of the top films of the year, one of the best of all time. A good deal of the success can be attributed, of course, to Todd’s astute sense of showmanship both in the casting and in the exploitation of the film. But of even greater importance is that he has returned the use of "entertainment" in the true sense of the word to the picture medium. There are no lugubrious morals drawn, no heavy mixtures of sex and sadism. Mike Todd has simply re-enshrined the god entertainment where it properly belongs—in the movies.
"Baby Doll"—Picture & Principle

by LEONARD COULTER

There is no lack of adherents on both sides—those who tell you firmly that "Baby Doll" adds nothing to Hollywood’s lustre, and others who insist with equal fervor that it must be ranked with the very finest films ever produced in this country. But artistic merits aside, its appearance has raised a hullabaloo of excitement and controversy never before accorded a motion picture.

It is not our desire, nor is it the point of this discussion, to judge if this film is a worthy subject to become a cause celebre in the annals of the motion picture industry. The issue we have at hand goes deeper than the question of whether this is a good or a poor film. The purpose here is to examine the storm that has been blown up around "Baby Doll", to ask why it was raised and how it may affect the movie industry.

At the outset, let it be remembered that the picture was not released by Warner Bros. until it had passed the acid test, it had received a Production Code seal of approval.

Occasionally, films fail to win the Code Seal because of their salacity, vulgarity, brutality, lewdness or other objectionable characteristics. But on none of these counts had exception been taken to "Baby Doll". It was passed "fit for human consumption", as it were.

Now, if the MPAA Code had been invented by some group of greedy, grasping businessmen willing to exploit filth on the screen for the sake of a "fast buck", it would not have been surprising to find the Church protesting that it offered the public inadequate moral protection.

However, the Code under which the Motion Picture Association has worked for many years, was written by, and ever since has been sustained by, a group of Catholic churchmen. That group has defended the Code against scores of attacks from independent producers who from time to time have rebelled against its restrictive clauses. Moreover, the incumbent Code Administrator, Mr. Geoffrey Shurlock, is himself a Catholic.

"Baby Doll", a film which, as we have noted, received the Administrator’s approval, has been subjected to the most intense and broad attack by the Catholic Church. It has been condemned by Francis Cardinal Spellman as "evil" and "immoral". He has forbidden Catholics to see it "under pain of sin". In view of the Catholic authorship of the MPAA Code it would appear that the Cardinal-Archbishop of New York’s condemnation is tantamount, indeed, to a condemnation of the Motion Picture Association and its voluntary scheme of self-regulation and censorship.

That is why the current controversy over "Baby Doll" has unusual significance, and why the film industry needs to ask itself a very serious question: is this the beginning of a new attempt by a certain section of the church in the United States to sabotage the existing Code of voluntary censorship and replace it with a more rigid set of rules based on a purely sectarian outlook and philosophy?

What The Critics Thought

Admittedly, "Baby Doll" depicts a sordid lot of people, deals with decadence and lust, and its principal characters are devoid of uplifting qualities or motives. All the critics made this point.

Bill Zinsser, in the New York "Herald-Tribune" referred to its gusts of rage, twinges of passion and waves of jealousy. But he added, "It is often argued that stories of this kind should not be told on the screen. The question is one of taste and ethics, and opinions on the subject vary widely. Obviously, different moviegoers will read different meanings into 'Baby Doll'. Without attempting to judge the moral values of the film, this reviewer believes that the intent of the author and director was artistic, not pornographic.” He calls it an "unusually good film”.

Alton Cook’s verdict in the New York “World-Telegram” was that the picture “ranges through ferocity, madly unrestrained comedy, leery teetering towards seduction and an infrequent touch of faint pity... It is a striking achievement in acting, writing, and direction, presenting an unhappily doomed group for whom little compassion is expressed.”

And Archer Winsten’s "New York Post" review referred to the picture’s demonstration “of Southern back-country degredation at its worst, or close to it.”

This cross-example of professional opinion indicates beyond doubt that "Baby Doll" is about as unifying a film as has ever come out of Hollywood. Yet, despite all the criticism of the type of character it depicts, the film has been acclaimed by many highly competent critics as a work of art.

And that brings us precisely to the real issue in the cur-
(Continued on Page 13)
"Three Violent People"
Business Rating 3 3
Lively, if familiar, western well-produced in VistaVision and Technicolor. Charlton Heston, Anne Baxter head cast.

Charlton Heston is riggled out in western duds and six-gun in this VistaVision-Technicolor outdoor melodrama produced by Hugh Brown for Paramount. He lends rugged masculinity to his role of a rancher, who hastily marries saloon dancer Anne Baxter and reacts violently upon learning about her shady past. Miss Baxter makes the gal first lurid then exceedingly repentant. Tom Tryon is his one-armed, black sheep brother. The screenplay by James E. Grant deals extensively with Miss Baxter, giving this more than usual western interest for the fem trade. In addition, "Three Violent People" has enough he-man antics (dealing with land-grabbing carpet-baggers) to keep outdoor fans happy. Direction by Rudolph Mate neatly blends words and deeds. Dance-hall girl Miss Baxter sets out to marry proud Texas rancher Heston, returning from the Civil War. She neglects to mention her past when they hastily marry, and she falls deeply in love with him after they return to his ranch. Tryon, Heston's brother, wishes to dispose of the land for quick cash offered by carpet-baggers Forrest Tucker and Bruce Bennett. Miss Baxter is recognized, and the gang makes certain Heston learns of his wife's past. Heston throws Miss Baxter out, learns she is with child, makes her return until after she gives birth. Tryon joins the gang, wants to shoot it out with Heston who refuses to draw. Bennett's gang arrives and Miss Baxter saves her husband's life during the gun battle. Convinced of her love, Heston takes her back.

Paramount. 100 minutes. Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon. Produced by Hugh Brown. Directed by Rudolph Mate.

"Gun for a Coward"
Business Rating 3 3 Plus
Sagebrush action drama about young man opposed to violence. Well-balanced cast, color, CinemaScope plus factors.

This William Alland production for U-I is blessed with Eastman color, CinemaScope and a well-balanced cast. Fred MacMurray stars as a hard-working rancher who raised his two brothers but neglected his girl, Janice Rule. Jeffrey Hunter is the lad taught to believe in reason rather than violence by his mother, Josephine Hutchinson. Dean Stockwell is the rowdy kid-brother. Director Abner Biberman builds tension steadily in revealing the MacMurray-Hunter-Rule triangle. Hunter backs away from fights and is stamped as a coward. He and Miss Rule are in love, but they cannot bring themselves to tell MacMurray who has courted her. Finally, Hunter reveals his feelings during a cattle drive to Abilene. Rustlers stampede the herd while MacMurray's away. Hunter orders the men to retreat to a canyon where fighting chances are best. Hunter rides off without hearing his brother, Stockwell, tell the men to stay and fight, and when Stockwell is killed, Hunter is blamed. MacMurray attempts to take Hunter's part in a saloon gunfight, but the latter turns on him and they brawl. MacMurray, realizing his kid brother is a man, joins him and the cowhands in tracking the lost herd.


"The Wrong Man"
Business Rating 3 3 Plus
Tense Hitchcock suspense meller. Highly realistic, but overly grim, treatment of mistaken-identity drama.

"The Wrong Man", latest Alfred Hitchcock suspense melodrama, maintains an air of harrowing suspense and agitation all the way through. The famed producer-director tells the true-life story of a Stork Club musician who was mistakenly "positively" identified as a holdup man in straightforward, documentary style, recording it all in stark black and white exactly as it occurred at the very places it happenend. As a matter of fact, it is this very factuality that robs "The Wrong Man" of some of the popular Hitchcock flavor and entertainment value. It lacks sufficient dramatization for general audiences. Henry Fonda is the distraught, bewildered victim, and Vera Miles plays his wife who blames herself for the misfortune and becomes a mental case. Their performances are of high caliber. Screenplay by Maxwell Anderson and Angus MacPhail moves somberly, unrelentingly, with austere economy of dialogue. The Hitchcock signature is ever present in the constant concern for revealing details. Bass fiddle player Fonda needs money for Miss Miles' dental work, and attempts to borrow against an insurance policy. A girl identifies him as the holdup man who previously robbed the company. He is booked, later released on bail. Fonda attempts to track witnesses to verify his whereabouts, discovers they have died. Miss Miles blames herself for the circumstances, becomes emotionally depressed, is taken to a sanitarium. A mistrial delays things further, but the culprit who resembles Fonda is finally caught. Fonda is freed, his wife recovers, and they move to Florida.


"Man in the Vault"
Business Rating 3
Crime melodrama about youth led astray is mildly engrossing. Absence of names will relegate it to lower-half billing.

"Man in the Vault" (RKO) provides passable entertainment for indiscriminating patrons who thrive on action melodramas. Lacking any marquee names, it will serve best as a supporting dudler. The story is treated in routine manner by director Andrew V. McLaglen, who injects some suspense during the scene in which Campbell tests his keys in the deposit box and exits with the money. Karen Sharpe plays a poor-rich girl, Anita Ekberg appears briefly as a party girl, and Berry Kroeger is a stereotype hoodlum. Ballad entitled "Let the Chips Fall Where They May" brightens one scene. Burt Kennedy's screenplay has Kroeger planning to rob a safety deposit box. He offers Campbell $5000 to produce a duplicate key. At a party Campbell meets wealthy Miss Sharpe and falls in love with her. When Kroeger has him beaten up and threatens more of the same to the girl, Campbell goes through with the robbery. Miss Sharpe convinces him the $200,000 must be returned, but rival thief Paul Fix trails him. Kroeger and Fix cross paths and die in a gun battle. Campbell returns the money to police, and retains the love of Miss Sharpe.

“Full of Life”

Business Rating 0 0 0 Plus

Should prove to be one of the year’s big grossers. Judy Holliday sparkles in tender comedy about tribulations of pregnancy. Word-of-mouth should give this strong “legs”.

The magnetic personality of Judy Holliday pervades this rollicking comedy as she contends with the physical strains and emotional stresses of pregnancy. Miss Holliday starts the laughs rolling, literally, before the titles are off the screen, and keeps it up for 91 minutes in this Columbia release. Masterfully produced by Fred Kohlmar and shrewdly directed by Richard Quine, the narrative of “Full of Life” is so lucid, the treatment so memorable, the events so vividly portrayed, that every woman—married or not—will drag her man to witness this uproarious chronicle of a blessed event. Exhibitors in all situations can count on high grosses, and word-of-mouth response is sure to pick up the momentum and keep it rolling down to the last run. Richard Conte plays the expectant father, a writer, with so much warmth and conviction that this must rank as the finest performance of his career. Salvatore Baccaloni, a middle-aged “new face”, appears as the rotund Italian father-in-law who comes to repair a kitchen floor, and stays to question the couple’s religious attitudes. Director Quine has a fine eye for the screwy details of pregnancy manifested in Miss Holliday’s erratic appetite, continual backaches, and passion for cleanliness. He develops a delightful wholesomeness and enthusiasm on the part of the supporting players toward the expectant mother. John Fante adapted the screenplay from his own novel with inherent wit and much “business”. In addition, he has refrained from slanting the Catholicism to appease the church, but associates the idea of faith with Conte’s need to pray when his wife is giving birth. When Conte’s pregnant wife, Miss Holliday, falls through a termite-ridden kitchen floor, they visit his Italian folks, Baccaloni and Esther Minciotti, for papa’s help in repairing it. Bricklayer Baccaloni returns home with the couple, is angered to learn his son bought a stucco house, and goes on a binge. He attempts to impose old world ways on Conte and asks basic religious questions of Miss Holliday, who’s not Catholic. The couple is persuaded to go through a church wedding ceremony. In wedding gown, Miss Holliday is rushed to the hospital with false labor pains. A baby boy is born, and Conte receives $5000 for a story his father made him write.

“The Girl Can’t Help It”

Business Rating 0 0 0

Jayne Mansfield, Tom Ewell, Edmond O’Brien in comedy that mocks rock ’n’ roll. Sure to click with those who enjoy wacky satire and bellylaughs.

Producer-director Frank Tashlin has concocted a rather funny satire on the American phenomenon called rock ’n’ roll. This 20th Century-Fox offering starts on a high note of a ludicrous plot and soars into the most raffled tones of rock ’n’ roll nonsense yet heard. In CinemaScope and De Luxe Color, it’s also an eye-filling spoof. “The Girl Can’t Help It” stars Tom (7-Year Itch) Ewell and Edmond O’Brien, and introduces Jayne Mansfield who wiggles, squeaks and meows eloquently. The musical segment is loaded with ten celebrated R&R performers, headed by vocalist Julie London and Ray Anthony’s band. Teenagers will be left wide-eyed by the caliber of production and rivet-gun tempos; word-of-mouth should draw adults to see R&R torn to bits. Ewell is a hard-drinking agent haunted by a vision of Julie London. Henry Jones is hilarious as O’Brien’s right-hand man. Screenplay by Tashlin and Herbert Baker, as sardonic as it is ridiculous, is one continuous laugh. Conductor Lionel Newman contributes euphonic sounds for a change of pace, highlighted by Miss London’s rendition of “Cry Me a River”. Ex- gangster O’Brien hires agent Ewell to make a singing star of his girl, Miss Mansfield, who prefers domestic life. Ewell makes the nightclub rounds with her and is offered contracts—on sight—before she performs. O’Brien gets Anthony to record his own R&R tune with Miss Mansfield contributing a shriek. Ewell and Miss Mansfield fall in love. The record clicks, O’Brien decides to take up R&R vocalizing, Ewell and Miss Mansfield run off to raise a family.


“Slander”

Business Rating 0 0

Highly exploitable melodrama about expose magazine is burdened with far-fetched plot. Fair marquee names.

This Armand Deutsch production for M-G-M sets out to depict the devastating effects of an expose-scandal type magazine. Unfortunately, however, the plot is too far-fetched and fails to focus on the revolving situation, but depends on coincidental melodramatics for punch. Grosses generally will depend on the exhibitor’s exploitation of the film’s topical aspects. Van Johnson manages to create a warm, sympathetic portrayal as a TV performer who is victimized by an expose article about a felony he committed long ago. Ann Blyth is the confused wife, and Steve Cochran the notorious publisher. Richard Eyer (of “Friendly Persuasion”) plays Johnson’s young so. The screenplay by novelist Jerome Weidman is awkwardly constructed and sheds any pretense to plausibility when Cochran’s mother shoots him dead. Roy Rowland directs in a manner that’s stagey and often flat. Puppeteer Johnson clicks with a TV show for kids. Scandal magazine publisher Cochran tells Johnson’s wife, Miss Blyth, he wants some facts on a famous actress, threatening to publish a story about Johnson. (Johnson, raised in poverty, robbed and sliced a man when young, and served his sentence.) Johnson refuses to disgrace the actress, the article is published, and the sponsor drops his son. Their son, taunted by other kids, runs into a car, is killed. Johnson appears on TV to tell the nation his story. Marjorie Rambeau, Cochran’s mother, sickened by his tactics, shoots him.

**The King and Four Queens**

**Business Rating: 3 3 3**

Western adventure with Clark Gable romancing four beauties. Has quick pace. Figures above average b.o.

Clark Gable, for marquee value, plus four new and beautiful faces, for younger audiences, make up a winning box-office combination in this Russ-Field-Gabco production for United Artists release. Gable plays a smooth rogue who wins love-starved widows Eleanor Parker, Jean Willes, Barbara Nichols and Sara Shane. Jo Van Fleet is seen as their suspicious, gun-toting mother-in-law who guards the girls and a gold cashe, awaiting her surviving son's return. This pentagon situation evokes much humor. CinemaScope and DeLuxe color are effectively used by producer David Hempstead for the ghost-town setting. Raoul Walsh's direction sustains fairly good throughout as Gable, with his famous come-hither grin, entices the girls behind Miss Van Fleet's back. Grosses will be above-average in the general market because "The King and Four Queens" has Gable and a good share of popular entertainment ingredients. It will not do so well in class situations. Gable learns that Miss Van Fleet has hidden $100,000 in gold and keeps her four daughter's-in-law waiting for her single surviving outlaw son. Shot by Miss Van Fleet as he arrives, Gable is allowed to convalesce. The wives, having waited two years, are attracted to Gable. He learns none of them knows where the gold is hidden. Miss Parker, remote and cold toward Gable, arouses his interest and suspicion. Miss Van Fleet makes him leave, but not before he locates the gold. Miss Parker offers to share it with him and they depart. The sheriff catches them, takes all the gold except $5000, Gable's reward. Latter rides off with Miss Parker.


**Don't Knock the Rock**

**Business Rating: 3 3 3**

Bill Haley's Comets plus Alan Dale in lively rock 'n' roller. Exclusively for youths who "dig" the solid beat.

Producer Sam Katzman again brings together a wide variety of rock 'n' roll acts—with Bill Haley's combo and singer Alan Dale heading the bill—in an attempt to repeat the boxoffice bonanza he created with "Rock Around the Clock". Sixteen jumping, howling musical-dance numbers are laced around a synthetic plot in which Dale explores the appeals and aversions of the R&R fad. This Columbia release can count on lively boxoffice response where a pre-sold audiences of youngsters is pretty much established. Additional performing combos include The Treniers, Little Richard, and Dave Appell and his Applejacks. Director Fred F. Sears turns the spotlight on each performer briefly but often. Successful R&R singer Dale returns home for vacation and his told his mayor Pierre Watkin that his act is banned in town. He puts together a R&R show in the next town to prove that modern music will ruin nobody's morals. A fight breaks out and columnist Fay Baker delivers the death blow in print. Dale stages a "cultural" affair, includes a dance from the Flapper Age, proves to parents they were as wild as their children.


**Crime of Passion**

**Business Rating: 3 3 3**

Lurid melodrama will attract fem audience. Barbara Stanwyck as ruthless, scheming wife of cop.

This melodrama stars Barbara Stanwyck as a ruthless, scheming wife who sets out to make her husband top man in the police department. It is buoyed up by the star's performance and an interlacing of sex, but on the whole it's familiar soap opera. The fem trade which takes to the Stanwyck brand of arch dialogue and passionate emoting will find "Crime of Passion" their dish; others will find it lacking in credulity and suspense. Background of the Los Angeles police department gives the film documentary-like quality at times. Supporting cast, including Sterling Hayden, Raymond Burr and Virginia Grey, turn in competent performances. The lurid tale contains plenty of double entendre dialogue, bedroom scenes, passionate kisses and one seduction, all making this Herman Cohen production aimed right at the female audience. Black and white photography is good. Miss Stanwyck is a successful reporter who falls in love with and marries police detective Sterling Hayden. They go to live in L.A. where she soon becomes bored with domestic duties and idle department gossip. She determines that her husband will get to the top in the department and frenziedly sets about to achieve this goal. She causes an accident just so she can meet the wife of the inspector, Raymond Burr, then starts false gossip to oust him from his job. She allows Burr to seduce her, then kills him when he fails to recommend that her husband get the inspector's job when he retires. Hayden books his wife.


**Edge of the City**

**Business Rating: 3 3 3 Plus**

Absorbing, realistic drama set on New York docks. While lacking name values, boasts fine performances, mature story.

"Edge of the City" is a first rate program picture with a waterfront setting. Produced by David Susskind for M-G-M, this suspenseful drama offers fine performances and mature story values. John Cassavettes stars as a thoroughly confused Army deserter who has been pushed around and persecuted all his life. Sidney Poitier (who scored in "Blackboard Jungle") plays the Negro dockworker who dispels Cassavettes' fears and anxieties with his self-assured, worldly views. Jack Warden is the bigoted dock foreman who symbolizes the browbeating bully. Screenplay by Robert Alan Aurthur (from his TV play called "A Man Is Ten Feet Tall") builds characters that are very real and motivations that develop logically. Director Martin Ritt rightly relies on the emotional conflict to trigger the suspense. Cassavettes' fight with the irate foreman becomes Poitier's fight against discrimination. When Poitier is stabbed to death by Warden's freight hook, Cassavettes takes up the battle, fearlessly facing up to life for the first time. Cameraman Joseph Brun catches the rough atmosphere of the New York docks. Supporting player Kathleen Maguire is the school teacher girl Cassavettes dates, and Ruby Dee is Poitier's wife.

Are We To Be Hoodwinked?

Movies must grow up or die. They will never carry a worthwhile message, or do a fraction of the good they are capable of doing, if they pander to a low mental denominator or to juvenile minds. Are books, and magazines, and the legitimate theatre to have freedoms denied the film producer? Are we always, on the screen, to see life through rose-colored spectacles? Are we to be hoodwinked into believing there is nothing unkind, unpleasant, difficult, indecent or indecorous in life—or made, sheeplike, to accept the screen as a never-never-land of good intent instead of a graphic portrayal of all the things which surround us on this earth—good and bad alike?

Such an attitude is implicit in Cardinal Spellman’s blistering blast against “Baby Doll”, delivered from the pulpit of St. Patrick’s Cathedral before he had ever seen the picture—if, indeed, he has seen it since, which is improbable. Said he, “The revolting theme of this picture and the brazen advertising promoting it, constitute a contemptuous defiance of the natural law, the observance of which has been the source of strength in our national life. It is astonishing and deplorable that such an immoral motion picture has received a certificate of approval . . .”

Pegler to the Rescue

Let it not be thought that the Cardinal Archbishop’s powerful cry was alone in the wilderness. He quickly found supporters for his viewpoint, among them the intrepid Westbrook Pegler who can always be counted on to squeeze the vitriol from his typewriter.

Mr. Pegler gave Cardinal Spellman his full moral backing in an article referring to Elia Kazan, “Baby Doll’s” brilliant director. He wrote: “Elia Kazan was a communist who published an abject recantation a few years ago. His sincerity was doubted at the time, and may still be doubted by persons who accept the verdict of Cardinal Spellman . . .” And, as if he had not already gone far enough afield, Pegler, in his inimitable witch-hunt style, drags this in: “There are few major productions of the screen and the Broadway stage which do not return a profit to the Reds . . .”

On the other side of the fence, the Rev. John A. Burke, director of Britain’s Roman Catholic Film Institute, could “see no reason why adult Catholics should not see” the picture. Father Burke expressed the opinion that “Baby Doll” is a “brilliant piece of work on a decadent subject”, but declared that he would not recommend it for “thoughtless people”.

The Very Reverend James A. Pike, dean of the Protestant Cathedral of St. John the Divine, upon viewing the film with his wife, made this comment: “It takes a good deal of subtlety to grasp the significance of the plot, and thus the picture is definitely unsuitable for any but adult minds.”

In a subsequent sermon from his pulpit, Dean Pike expressed several pertinent views. Neither he nor Mrs. Pike found “Baby Doll” pornographic. He denied, as Cardinal Spellman had implied, that “patriotism” was an issue in the controversy. “The true patriot,” Dean Pike stated, “defends freedom against governmental authority and against majority or minority pressure groups, against volunteers in the cause of thought control.”

Speaking specifically about the movie, he told his congregation: “It would take a fairly subtle and independent mind to interpret this picture aright. Maybe many adults are ill-equipped to see the picture. But it is one of the privileges of adulthood in a free country to expose oneself to picturizations of life and make one’s own interpretations. The task of the church is not to spare adults this experience, but rather to provide them with the right canons of interpretation and to furnish them with answers in depth to questions asked in depth.”

And Max Lerner

Max Lerner, of the New York “Post”, had this to say: “I want to report that ‘Baby Doll’ is no picture to which I would delight in bringing my children, but it is very much a picture for people who have some emotional maturity, and who care about the American movie craft.

“Cardinal Spellman’s ill-considered attack on it may have helped it to get audiences, but it has distorted the perspective in which the picture is best seen. I find the question of whether it is ‘immoral’ a futile one. If it is immoral to portray on the screen a tangled skein of fear, insecurity, sex, revenge, compassion, frustration and love, then call ‘Baby Doll’ immoral—but then you had better shut up shop in Hollywood, leaving the movies to the Italians and Japanese to produce . . .

“The American movies are probably the greatest of the popular arts that our culture has produced. It is the art of Chaplain, and Garbo, and Disney, and of writers and directors who have done something different from what the Elizabethans or Victorians did. We can keep this tradition alive or we can let it be snuffed out—cooped up, as if we were children, in a baby doll-house where we are given the right pap to eat and the right instruction for what to see and think.”

There you have the very guts of this issue insofar as the motion picture industry is concerned.

Through all of this scething discussion the boxoffice is ticking merrily away, much to the satisfaction of Warner Brothers and considerably to the chagrin of the film’s critics. While it might be construed by some that the public response to “Baby Doll” provides the ultimate answer to those who condemn it, we cannot accept this thesis alone. Far more important than the boxoffice success of Mr. Kazan’s film, we believe, will be the final outcome of the struggle between all the creative kazans of our industry and those who would restrict the scope of the motion picture to rigid standards drawn to meet some vague common audience denominator. If the industry, hard pressed enough by competitive problems, relents the least bit in its opposition to outside interference of the kind we are now witnessing, it may very well sacrifice its last vestige of freedom as an art—without which it will not survive.
HOW WE PREVENT DELINQUENCY IN THE THEATRE

There are two distinctly different phases in our efforts for the curtailing of juvenile delinquency and malicious mischief in our theatre. The first phase of Operation Juvenile includes constant surveillance of our audience by our staff. Our ushers are posted in the auditorium with instructions to walk up and down their aisles every ten to fifteen minutes whether called upon to do so in the seating of a patron or not. They are also told to pay close attention to individuals or groups of potential troublemakers. We have often found that youngsters aware of the fact that they are being watched will not attempt mischief and will also remain seated quietly through a performance rather than give trouble and be expelled from the theatre. In addition to our regular house staff being ever watchful for mischief, on Saturday nights when we deal with a particular element which can give trouble, we have on duty a uniformed county sheriff complete with Sam Browne belt, pistol, etc. This sheriff’s duty is not to be on hand in case of trouble but rather by his presence, prevent trouble from starting. He maintains his post within the vicinity of the doorman so that he can be readily observed by patrons entering the theatre. He makes periodical checks of the main floor and balcony area in an obvious manner being certain that he can be observed by any troublesome element. In checking the balcony, he patrols the runway between each section in an ostentatious manner which calls attention to the fact that he is ready to step in and quell any disturbance or ungentlemanly-like conduct on the part of our patrons. We have found that his blatant presence has had a quieting effect upon the noisy element, who when entering the theatre and observing our sheriff have decided against any further carrying on. Should a group that looks troublesome go up into the balcony, the sheriff will possibly follow along behind them so that they are aware of the fact that he knows their seat locations and can readily find them should there be a disturbance.

On Sunday afternoon our problem is of a different sort with a slightly younger element. We therefore hired a county sheriff, a member of the Urban League who reports for duty in complete uniform. An imposing 6’4” figure of a man, he has been able to deal with our potential delinquents in a manner that removes all possible criticism from us. He too, follows the concept of our theory in making himself a reality to boys who enter the theatre and on his patrols around the auditorium.

THE WORD SPREADS

The word circulates rapidly among youngsters and teenagers, and the fact that the Ohio Theatre is ready in the event of a disturbance is almost a known fact in all quarters of the city, with the result that we have had very few troublesome incidents within the last two or three years.

We have not had one serious case within the last three years. The effect of our watchfulness on weekends carries over throughout the week, since at that time our regular staff continues its vigilance. Upon the first sign of a disturbance, an usher will caution the disturbers and ask that they behave. Should he feel that his warning will not be heeded or another disturbance occurs, he has been instructed to summon a member of the management staff immediately. The manager or assistant then visits the location of the disturbance and copes with it, by either convincing the troublemakers that they will either have to behave or be expelled. Or, if results look improbable, they are asked to leave and their money is refunded provided they have not seen more than half of the show. So well has our message reached the groups which cause trouble that months go by without even a slightly unpleasant or annoying incident cropping up.

The second phase of our program for handling troublesome groups is what we term “the parent annoyance theory”. From time to time we have experienced such things as one boy buying a ticket and opening the exit door for his friends or perhaps a boy or several boys coming in an exit door which had been left ajar by someone who exited the theatre in that manner. Or, we may have a collection of the boys and the troublemaker that we think deserves our attention. In these cases we have found that the culprit has absolutely no fear of the police department, nor of any message that we ourselves, have for them.

THEY DON’T LIKE IT!

We have found, however, that there is one thing that is extremely distasteful to them and that is the system of notifying their parents of their misconduct. For example, we apprehended two boys coming in an exit door. They are brought to the manager’s office. We ask them their names, addresses and telephone numbers. We call their parents and tell them that we have apprehended their sons in an act of lawlessness and that we can and will send them to the detention home and the juvenile court; but however, we are not interested in making further arrangements. We tell the boys and their parents that we would much rather the parent knew of their misconduct. We suggest that the parent come to the theatre for the boys rather than have us turn them over to the police. In most cases the parent says he will be right down and makes every effort to beat the police to the theatre. We have seen a parent close his gas station to prevent his boy from being turned over to the police. We have taken a mother away from a bowling tournament in her effort to prevent her boy from being turned over to the police and we have taken swingshift workers out of bed in the middle of their sleeping time. Almost without exception, the parents, upon arriving at the theatre handles his boy in such a manner as to almost assure us that there would be no recurrence from these particular boys.

The word traveled fast, “if you get into trouble at the Ohio Theatre they don’t call the police, they call your parents.” It is admitted that the major portion of the parents who come to the theatre are more concerned with the inconvenience caused them than they are with the wrong the boy has done. In the case of the woman who came away from her bowling tournament, she came into the manager’s office and without a word proceeded to slap her boy about the face and head in a manner that gave us concern. All the time, saying “Just because you don’t know how to behave yourself and stay out of trouble, I had to leave my bowling in the middle of the tournament,” then turning to me and saying, “Thank you very much for calling me. I appreciate your not turning him over to the police. You can be sure he won’t give you any more trouble.” Looking at the boy and the fear in his eye, I had an idea she was right.

FROM A PRIVATE SCHOOL

On one occasion we apprehended six girls, all students of a very fine private school. One had bought a ticket and the other five came in through the exit door which she opened for them. When the parents of these girls came to the theatre, there was more gnashing of teeth. The parents were extreme. ly grateful for our having called this misconduct to their attention and upon questioning the girls, discovered that once or twice they had done similar things but had never been caught. The parents felt that being advised of this incident would be of great assistance in handling their children. For the next three months these girls attended the theatre regularly and made it their business, by parent instructions, to seek me out, greet me and prove that they were acting like the ladies they really were and had learned that a misdeed, no matter how small, was still wrong.

Several years ago it was no uncommon to have one or two incidents as mentioned above each week. However, it has been so long since we have had a major incident in our theatre, that we feel that our two-phase method has been successful and shown results.

By Walter Kessler,
Manager Loew’s Ohio Theatre
Columbus, Ohio
THEY
MADE THE NEWS

SCHLANGER

TED SCHLANGER, Stanley Warner Philadelphia zone manager, has taken a
two-pronged approach to the problem of eliminating what he terms the "insidious"
state law which permits small towns to levy taxes on local amusements. Schlang-
er has divided his campaign into two parts: working directly with those able
to have the law repealed on a state-wide basis, and working locally in communities
where a local tax is in effect. For the latter, Schanger is taking his cue from a
successful campaign waged in Ambler, Pa., by Stanley Warner district manager
Jack Flynn. Flynn's earlier vigorous ac-
vitivity in community affairs and charities
paid off, earned him the support of the
townpeople and the local newspaper.
Schanger suggests that managers in
other towns form committees of promi-
nent persons to make direct appeals to
city councils and other governing bodies,
pointing up the value of the theatre to
the community, and the danger of con-
fiscatory taxation.

Jim Meyer Schine, three associates,
the late Louis W. Schine, and nine Schine
affiliate and subsidiary corporations, were
found guilty of criminal contempt in violat-
ing a 1949 Federal court order to divest
themselves of certain of their theatres.
Decision was handed down by Federal
Judge Harold P. Burke, in the U.S. dis-
trict court of Buffalo. Case was brought
by the Department of Justice and tried in
1954-55 before Federal Judge John Knight
who died without reaching a decision.
Defendants were found guilty of using
affiliated and subsidiary corporations to
circumvent the 1949 order to sell 39 pic-
ture theatres. Judge Burke stated that
the Schines continued their "illegal plan
and scheme" from 1949 to 1954 to retain
the Schine monopolies and to prevent
other exhibitors from competing with
them. Sentencing was deferred. Defense
counsel Frank G. Raichle has petitioned
for a new trial.

Benjamin N. Berger will retire as
president of North Central Allied at the
organization's April 1 convention. The
veteran Minneapolis independent circuit
owner, a key figure in Nat'l Allied since
its infancy, has held his post altogether
eleven years which he says is "long
enough". In announcing his retirement,
the exhibitor leader said he thought it
was time for a younger man to take over,
expressed his "great satisfaction in the office
for I have seen many of the things
for which I fought become realities". Berger
has called a meeting of the NCA board of
directors for Jan. 24. It is expected a suc-
cessor will be recommended for the top
spot by an NCA committee. Most likely
heir apparent is Stanley Kane.

Jack L. Warner will receive the
1957 Brotherhood Award of the National
Conference of Christians and Jews. Wil-
liam J. Heineman and Spyros S. Skouras,
Jr., national co-chairmen of the amuse-
ment industry's Brotherhood Drive, made
its announcement. Award, in recognition
of his contributions to better understand-
ing among Americans of all faiths, will be
made to the Warner president at the 12th
annual Brotherhood dinner Jan. 24 at the
Waldorf-Astoria.

Albert Margolies will terminate
his association with Buena Vista Film
Distributing Co. as director of advertis-
ing, publicity and exploitation Jan. 31. Ac-
cording to BV president Leo F. Samuels,
the parting "is on the friendliest terms".
Prior to joining the Disney subsidiary
in 1955, Margolies headed his own public
relations firm.

Frank Pace, Jr., & George L.
Killion were elected to the board of
directors of Loew's, Inc., filling the va-
cancies left by the resignations of Nicho-
las Schenck and Richard Crooks. Pace,
former Secretary of the Army, is execu-
tive vice president of General Dynamics
Corp.; Killion is president of the Ameri-
can President Lines.

Headliners... Paul N. Lazarus, Jr., Columbia
vice president, conferring at the West
Coast studio... TOA president Ernest
G. Stellings revealed an addition to the
monthly Bulletin to contain extensive
information on all available foreign and
independent product; section will be
supervised by Walter Reade, Jr.,
Myron N. Blank and others... Uni-
versal vice president David A. Lip-
ton launched the company's 18-week
"Seventh Annual Charles J. Feldman
Sales Drive" together with companies 45th
anniversary celebration Dec. 30. Sixteen
stars will visit more than 50 cities in
the next two months on its behalf, according
to Lipton... New England's Jimmy Fund
Hospital for cancer research in children
was $512,215 richer as the result of the

George Stevens, producer-director
of "Giant", receives Parents Maga-
azine Award for the Warner Bros.
production.

Charles Cohen was appointed
home office publicity manager for Warner
Brothers, succeeding Charles S. Steinberg
who is joining CBS. Announcement
was made by WB vice president Robert S.
Taplinger. Cohen, formerly assistant
Eastern publicity and advertising
director for Allied Artists, will assist Warner na-
tional publicity manager Mike Hutner.

COHEN

Film Bulletin January 7, 1957 Page 15
RHODEN URGES EXHIBITION TO TALK & ACT UPBEAT
TO REGAIN ITS POPULARITY WITH THE PUBLIC

"Keep the beat up" was the urgent plea delivered by National Theatres' Elmer C. Rhoden in a TOA Business Builders' cover message to theatremen.

"If our business is going to regain its popularity with the public, we have to first regain our faith in it. We must talk upbeat," the veteran exhibitor leader exhorted all exhibition. Rhoden's words were particularly directed at the gloom mongers, both within and outside of the industry who have played up theatre closings and beaten their breasts about the quality of the Hollywood product.

Actually, Rhoden pointed out, "Pictures are better—and this is not just an idle statement." He couldn't recall a period, he said, when there had been "so many big important pictures" as in this past year.

Accenting the positive, Rhoden called for "the proper type of publicity" to trade journals, financial columnists and other news and opinion circulators. "Instead of having publicity about theatres closing, let us have publicity about theatres being remodeled, refurbished, and reopened. Let us have all of our stories carry an UPBEAT!" he said.

The National Theatres president has continually championed the cause of enthusiasm and its contagion within the industry, has been instrumental in helping spark b.o. Turning to the scarcity of product, Rhoden envisioned that the demand by exhibition for more good motion pictures will be met.

'Commandments' Theme Used
By Buffalo Retailer in Yule Ad

Published "in the spirit of public service" by a Buffalo department store, a special Yuletide full page ad awarded a nifty pat-on-the-back to Cecil B. DeMille's production of "The Ten Commandments". The ad, which appeared in the Sunday Courier-Express and the Evening News, was placed by Sattler's department store.

Interrupting its usual advertising of Xmas merchandise, the aggressive retailer confronted upstate New Yorkers with the dynamic institutional ad in an appeal to their humanitarianism. Urging readers to give to the Red Cross, the United Nations' International Children's Fund and to CARE, the advertisement stated: "Moved by the inspiring message of freedom and brotherhood that thunders forth from Cecil B. DeMille's monumental production, 'The Ten Commandments,' Sattler's offers this humble reminder that, like the revered and heroic central Figure of this mighty drama, We may all Strike Our Own Blows for Humanity, Freedom and Lasting Peace... Sattler's is proud to join Buffalo's Religious Leaders—Catholic, Protestant and Jewish—who urge those of every creed to see 'The Ten Commandments.'"
Mammoth 'Pride and Passion' Co-op Aimed at Women's Market

The lush women's market is the target for a co-op campaign that looms as the most extensive fashion drive ever undertaken by United Artists. The giant-size promotion will unload $341,000 into a hard-hitting box-office push for Stanley Kramer's "The Pride and the Passion". Over 1,000 retail outlets throughout the nation will participate in the promotion with UA, Rhea Dresses and Lowenstein Fabrics.

Keyed to a new, chic line of women's styles inspired by the location filming of the epic in Spain, the campaign will be supported by 530 pages of newspaper ads plus national magazine advertisements.

Featuring Rhea's "Pride and Passion" sportswear and dresses using Lowenstein fabrics, the tie-in will be highlighted at glamorous fashion shows in 24 key market areas. A two-week all-free vacation to sunny Spain will be offered to the retailer running the best promotion in an effort to hypo local-level exploitation.

Joining together to bring home the promotional bacon will be UA exploitation men and Rhea's field staff. The two organizations will cooperate to link the fashion promotion to local playdates of the VistaVision film, which stars Cary Grant, Frank Sinatra and Sophia Loren. Posters, streamers and counter cards will be used to bally the campaign.

Geared for long-range penetration in all media, the campaign will include star appearances synchronized with local theatre openings and "P and P" fashion shows. TV films and recorded interviews will be supplied to exhibitors and dress dealers to help hypo the promotion.

What would be more natural to bally "Zarok" than a maiden in a harem costume. But those wintry blasts are pretty cold came December in NYC so Columbia exploiters came up with a plexiglass showcase complete with a heater to protect the haromlovely. Stunt was part of drumbeating campaign for the Warwick production when it opened at the Globe Theatre.

Sell Music to Sell Movie, Schine Urges on 'Anastasia'

A timely reminder that title tunes, backed by strong tie-in possibilities, can help shove a picture into the higher boxoffice brackets is interjected by Schine Chain's publicists in a bulletin to its managers. Naming such pictures as "The High and the Mighty", "High Noon" ("Love Is a Many-Splendored Thing") is an ideal case in point, too, as examples of films sold to the public in many situations largely on the strength of the music, the circuit boxofficers earmark the title song of 20th-Fox' "Anastasia" for popularity, urge their managers to contact local radio stations, music stores, record shops and juke box dealers in an effort to garner "saturation playing time" for the tune which has already been recorded by seven artists.

Among those that have pressed the disc are: Pat Boone (Dot), Roger Williams (Kapp), LeRoy Holmes (MGM), Guy Lombardo (Capitol), George Kates (Coral) and Victor Young (Decca).

Unique 'Public Pigeon' Debut Held in New York State Prison

What shapes up as probably the most offbeat world premiere ever held took place recently before 3,000 inmates of the Greenhaven Prison in Stormville, New York. The picture: RKO's "Public Pigeon No. 1". Prison officials authorized the premiere at Greenhaven of the Red Skelton Starrer when a poll of prisoners showed that the old redhead was the convicts' favorite funnyman.

There were two showings of the Technicolor comedy in the prison theatre for half the inmates each time.

Story was worth big break in the newspapers for its unique quality; not much was expected, however, from word-of-mouth buildup on this premiere.

Shades of the Old West on Times Square. Cawpokes and cowgals man a gift-laden stagecoach in Manhattan's wide open spaces to keep the Xmas spirit blazing by passing out gifts as part of a citywide co-op promotion supporting the opening of United Artists' "The King and Four Queens" at the Mayfair Theatre. Campaign linked back, fashion tie-ins to participating retail outlets.

 WARNERS SETS CONTEST TO FIND 'MISS SPIRIT OF ST. LOUIS'

Warner Bros. is going to crown some lucky (and beautiful) airline stewardess "Miss Spirit of St. Louis" as part of a contest promotion to beat the drum for the film, "The Spirit of St. Louis". To be held in May, at festivities coinciding with the international premiere of the film in New York City, the finals will be staged in conjunction with the Airline Stewards and Stewardesses Ass'n contest for the Ideal Airline Stewardess thus giving the winner and the picture a crnfeful of publicity.

Loot going to the winner includes a 57 convertible and a WB screen test. Contest, which kicked off January 1, is open to over 12,000 stewardesses on the more than thirty-five domestic and overseas airlines serving the United States.

Gil Galden, Warner Bros. national ad manager, planned south to give special personal attention to the important Miami engagement of Elia Kazan's "Baby Doll". Galden visited eight radio shows, several television programs to help promote the WB release. One of the d.j.'s visited by Galden (left) was Jim Harper, popular Miami platter spinner.
**EXPLOITATION PICTURE**

**Boxoffice "Written" On the Lips of the Ladies**

Analyses of what makes a boxoffice movie down through the years have reconfirmed the "woman's appeal" factor as one of the most potent in the magic formula. In "Written On the Wind", Universal-International has the female of the moviegoing species firmly in its grasp, and, at the same time, latches on to enough talking points for the males to insure the minimum of reluctance by the escort.

The selling points abound: The story is the kind of emotional meat that wraps itself around a woman's heart; the characters just cry for savoy thumbnail descriptions (see ad right) to pique the ladies—and the men's—interest; the stars tote a magnetic lure in the person of Rock Hudson, Lauren Bacall, while Robert Stack and Dorothy Malone, if less marquee-potent before, will become top names after the talk about their performances gets around.

There is a flavor of the memorable "Kings Row" about this Technicolor melodrama. Frustrated love, twisted lives and offbeat characterizations are intermingled much as in that earlier boxoffice success that overcame a critical lashing to become a top popular grosser. The excellent prospects for talk-about in "Written on the Wind" should be capitalized to their best potential. This means getting them in early in the run to get the snowballing word-of-mouth and Universal has engendered an excellent advance campaign toward this end.

National ads similar to that shown on this page have appeared in 19 publications especially chosen to reach the maximum woman's market. Such top-reader mags as Life, Look, McCall's, Redbook, Cosmopolitan, True Confessions, as well as the Sunday Supplements, have blanketed the country. A special national TV campaign of U-I's own spots has been underway since October in 35 major TV markets, plus a solid two-month pre-sell on "Strike It Rich" both on radio and video to blast away at some 20 million listeners and viewers daily.

Screenings for such talk-breeders as beauty-parlor operators, salespeople, women's groups, and other factions that showman's experience has found to be prolific with words, will be an important factor in the know-about campaign.

**The story of a family's ugly secret that thrust their private lives into public view!**

"Written On the Wind"  
ROCK LAUREN ROBERT DOROTHY HUDSON: BACALL: STACK: MALONE  
Written and directed by DOUGLAS SIRK  
Screenplay by GEORGE ZUCKERMAN  
Produced by ALBERT ZUGSMITH

Ads are aimed squarely at the woman's market with special emphasis on the four star characterizations. Ad above concentrates on thumbnail teaser descriptions of the principals. A similar group of four character shots is available for door panels and in newspaper teaser style.

A strong assist comes from the theme song with lyrics by Oscar winner Sammy Cahn and melody by famed composer-conductor Victor Young. As sung by the Four Aces on Decca, it has become one of the top popular discs and is being backed by Decca with high-powered promotional material. An attractive album cover especially designed for Decca's release of the LP of the film's score pictures a dramatic clinch by Hudson and Bacall, should prove a sock window display item in music and record shops.

Universal has come up with a special series of three one-minute teaser trailers, all in Technicolor, to afford a sock trailer on-the-spot advance campaign. Combined with the regular trailer, this is good for a solid month-long trailer campaign. All are available from National Screen Service at no charge to the exhibitor.

**WRITTEN ON THE WIND**

Robert Wilder's novel of four people caught up in a maelstrom of erotic and violent emotions emerges on the screen in a Technicolor production by Albert Zugsmith that should set tongues wagging, both as to presentation and characterization. Under the direction of Douglas Sirk, the story (ostensibly based on a factual tale of a noted female's marriage to a wealthy alcoholic) follows the whirlwind romance of a wealthy playboy (Robert Stack) with an executive secretary (Lauren Bacall) in his oil empire, their marriage which takes him away temporarily from his addiction to the bottle, and the fateful cross-currents of romance involving his best friend (Rock Hudson) and his sister (Dorothy Malone). Hudson's heart is set on Bacall, although his innate decency keeps him from revealing it; Malone's madness for men is concentrated on Hudson. The crisis revolves around the deceptive seed implanted by Malone in her brother that Hudson is to be the father of Bacall's forthcoming baby, leading to a wild drunken spree and murder. Of particular note are Malone's superbly wanton portrayal of a nymphomaniac and Stack's intense characterization of the wastrel alcoholic who goes berserk after a brief reformation. Both of these finely etched portraits overshadow the capable, though stock delineations by the other two stars, will undoubtedly be talked about in eye-widening terms.

**EXPLOITATION PICTURE**

**Boxoffice "Written" On the Lips of the Ladies**

Analyses of what makes a boxoffice movie down through the years have reconfirmed the "woman's appeal" factor as one of the most potent in the magic formula. In "Written On the Wind", Universal-International has the female of the moviegoing species firmly in its grasp, and, at the same time, latches on to enough talking points for the males to insure the minimum of reluctance by the escort.

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This is Your Product

All The Vital Details on Current & Comming Features

Date of Film BULLETIN Review Appears At End of Synopsis

COLUMBIA

September

MIAMI EXPOSE Lee J. Cobb, Patricia Medina, Ed

October

PORT AFRIQUE Technicolor, Pier Angeli, Phil Carey

November

ODONO Technicolor, CinemaScope, Macdonald Carey, Rhonda Fleming, Juma, Producer Irving Allen, RKO

December

SILENT WORLD, THE Eastmancolor, Adventure film

February

WHITE SQUAW, THE David Brian, May Wynn, William Bishop, Producer Wallace MacDonald, Director Ray Nazarro, Drama, Indian maid helps her people sur

Coming

YOU CAN'T RUN AWAY FROM IT Technicolor, Cine

December

ATTACK OF THE CRAB MONSTERS Richard Garland, Pamela Duncan, Producer-director Roger Corman, Science-fiction

October

ATTACK OF THE CRAB MONSTERS Richard Garland, Pamela Duncan, Producer-director Roger Corman, Science-fiction

July


May

DRAGON WELLS MASSACRE Barry Sullivan, Mona Freeman, Dennis O'Keefe, Producer Linda Parsons. Director Harold Schuster, Western, Apaches attack stockade in small western town. 81 min.

April

HOLD THAT HYPNOTIST Hunts Hall, Stanley Clements, Producer Ben Bracken, Director Austin Jewell, Comedy, drama, Bowery Boys tangle with unscrupulous hypnotist. 61 min.

March

HUNCHBACK OF PARIS, THE CinemaScope, Color, Gina Lollobrigida, Anthony Quinn, A Paris Production. Director Jean Delannoy, France, Hunchback in love with beautiful gypsy girl. 88 min.

February

LAST OF THE BADMEN CinemaScope, Color, George Montgomery, James Best, Producer Vincent Fennelly, Western, Producer Paul Landres. Western, Outlaws use detective or only recognizable man in their holdups, thus in creasing reward for his death or capture. 81 min.

January

DON'T KNOCK THE ROCK Bill Haley and his Comets, Alan Freed, Alan Date, Producer Sam Katzman, Director Fred Sears, Musical, Life and times of a famous rock and roll singer. 80 min.

Nightfall Aldo Ray, Anne Bancroft, Producer Ted Ruggles, Director Arthur Dreifuss, Drama, Mistaken identity of a doctor’s bag starts hunt for stolen money, 81 min.

Ride the High Iron Don Taylor, Sally Forest, Raymond Burr, Producer William Well, Director Don Weis, Drama, Pork Agent. Told up by public relations experts, 74 min.

Sierra Stranger Howard Duff, Gloria McGhee Western, 75 min.

Columbia

September

Miami Expose Lee J. Cobb, Patricia Medina, Edward Arnold, Producer, Sam Katzman, Fred Sears, Melodrama, Mob schemes to introduce legalized gambling in Miami. Florida. 73 min. 8/4

October

Port Afrique Technicolor, Pier Angeli, Phil Carey, Dennis Price, Producer David E. Rose, Director Rudy 2, Drama, Ex-Air Force flyer finds murder of his wife, 92 min. 9/17

solid gold, cadillac, the Judy Holliday, Paul Douglas, Kay Hovington, Raymond Massey, Producer-director Richard Quine, Comedy, Filmmization of the famous Broadway play, filmed on a stockholder in a large holding company, 99 min. 8/20

Storm Center Betty Davis, Brian Keith, Paul Kelly, Kim Hunter, Producer Julian Blaustein, Director Daniel Taradash, Drama, A libertarian protests the removal of 'controversial' from her library, embroils a small town in a fight. 85 min. 8/26

November

Odono Technicolor, CinemaScope, Macdonald Carey, Rhonda Fleming, Juma, Producer Irving Allen, RKO

December

Silent World, the Eastmancolor, Adventure film

February

White Squaw, the David Brian, May Wynn, William Bishop, Producer Wallace MacDonald, Director Ray Nazarro, Drama, Indian maid helps her people sur

Coming

You Can’t Run Away From It Technicolor, Cine

December

Last Man to Hang, the Tom Conway, Evelyn Keyes, Jack LaFarge, Edward Keane, Producer Sam Katzman, Directed by Sam Katzman, Western, Western, Two gun

Independents

September

Flesh and the Spur (American-International) Path color, John Agar, Maria English, Producer Alex Gic, Directed by Edward Cahn, Western. Two gunmen search for the killer of their brother.
January summary

The new year gets off to a nice start with 30 features scheduled for release during January. RKO will be the leading supplier with five films, while Columbia and United Artists will release four each. 20th Century-Fox, the Independents will release three each; Allied Artists, Republic and Universal, two each. Paramount and Warners will each place one feature on the agenda. 18 of the releases will be dramas. Seven January films will be in color.

17 Dramas
5 Comedies
4 Westerns
1 Melodrama
1 Documentary

Metro-Goldwyn-Mayer

September


November


December


January


Slender Van Johnson, Anne Hull, Steve Cochran. From the play by Rowland Moore, Drama. Story of a scandal magazine publisher and his victims, 81 men. November 29, 1951.


February

March


November

GUN THE MAN DOWN James Amess, Angie Dickson, Virginia O'Brien. Producer Frederick Loewe. Western. Bad man turns sheriff in lonely town. 82 min. 10/15

September

EDGE OF HELL Hugh O'Hara, Francesca di Scala, Ken Carlton, Producer-director Hugh O'Har. A former army officer becomes a professional beggar with the aid of a trick dog. 76 min. 8/23

I'VE LIVED BEFORE Jack Mahoney, Leigh Snowden, Ann Dvorak, Producer Frank Christi. Director Richard Bartlett. Drama. Story of a reincarnated airplane pilot. 82 min. 9/4

RAW EDGE Technicolor. Roy Calhoun, Yvonne De Carlo, Martha Corday, Producer Albert Zubimich. Director John Howard Young. Drama. Story of the Oregon frontier with an iron hand. 76 min. 9/3

WALK THE PROUD LAND Technicolor. Audie Murphy, Nancy Gates, Producer-James Clark, Director Paul Land. Drama. Indian agent for U.S. government to the Apache in Arizona. 88 min. 7/23

October


SHOWDOWN AT ABILENE Technicolor. Jack Mahoney, Martha Hyer, Lyle Bettger, Producer Howard Christie. Director Charles Frend. Western, Cowboy returns to Abilene after four years in the Confederate Army to find things changed. 89 min. 11/3

November

UNGUARDED MOMENT Technicolor. Esther Williams, George Nader, Producer Gordon Kay. Director Henry Hathaway. Drama. World take over a Naval officer and his fiancée. 81 min. 12/10

December

BRASS LEAGUE The Hugh O'Brien, Raymond Burr, Nancy Gates, Western, Producer Bob Goldstein, Director Delmer Daves. Western. 79 min. 12/30

DANCE WITH ME HELEN DIGBY, Louis Calhoun, Joseph Kearns. Producer, Robert Goldstein, Director Charles Barton. Western. Comedy. 86 min. 12/7

King and Four Queens, THE Technicolor, Color, Claire Trevor, Jane Greer, John Fleck, Janet Leigh, Barbara Nichols, Sara Shane, Producer William Demarest. Western. 96 min. 12/27

October

WILD HAWK Technicolor. Lloyd Nolan, Virginia O'Brien, Producer Sidney Harmon. Producer Harry Harman. Western. Woman takes over a Naval officer's command. 81 min. 12/10

January

BIG EDDLE, THE Errol Flynn, Rosena Roy, A Lewis Seiler Production. Color. 97 min. 1/27


July 4th Story, THE Joseph Cotten, Vivica Lindfors, Producer Stanley Kramer. Color. 85 min. 7/4

September


Everything But the Truth, THE Technicolor, Color, Maureen O'Hara, John Forsythe, Producer Howard Christie. Director Charles Frend. Western. Young student gets mixed up with "felles". 83 min. 11/22


January

Four Girls in Town, CINEMA SCOPES, Technicolor, Color, Elizabeth Taylor, Marlene Dietrich, Marlon Brando, Producer Mervyn LeRoy. Drama. Movie studio promotes worldwide talent hunt to find a new star. 85 min. 12/10


Written on the Wind, THE Technicolor, Rock Hudson, Lauren Bacall, Robert Stack, Producer Albert Zugsmith. Technicolor. Drama. A young man meets and kills a beautiful woman, his violent death because of jealousy for wife. 99 min. 10/11

February

Great Man, THE Jose Ferrer, Mona Freeman, Dean Jagger, Producer Aaron Rosenberg, Director Joe Ferrer. Drama. The life and death of a famous television idol. 92 min. 11/24


March


Coming

Battle Hymn, Technicolor, Rock Hudson, Martha Hyer, Brian Donlevy, Director Rolff Mystery. Drama. Pilot redeems sense of guilt because of bombing of all technologies by saving other officer's life. 108 min. 12/24

Gun for the Cowboy, Technicolor, Fred MacMurray, Jeffrey Hunter, Janice Rule, Producer William Alland. Director Alner Biberman. Western. Three brothers run a cattle ranch after the death of their father.


Joe Butterfly, CinemaScope, Technicolor, Audie Murphy, Anne Francis, Producer Ray Milland. Western. Drama. Director Lewis Seiler.


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NEW JERSEY MESSANGER SERVICE

Member National Film Carriers

DEPENDABLE SERVICE!

HIGHWAY EXPRESS LINES, INC.

Member National Film Carriers

Philadelphia, Pa.: (Locust 4-3459)

New Jersey messenger service

Washington, D. C.: DuPont 7-7200
You're OUT-IN-FRONT!

... in your lobby and foyers with these brand new, custom-made King-Size Displays of THE KING and FOUR QUEENS

They're so special, so big, so far out in front of other advertising...that they speak for themselves! Here's your Big chance to really splash your theatre with color and showmanship ... and to pre-sell and exploit your attraction ... in a different way!

Designed especially for this picture, these huge Displays are the latest word in advance selling!

IT'S A WHOPPER OF A DISPLAY!
Huge... crowd-stopping... so colorfully new... this Standee is specially designed and aimed to "sock 'em in the eye" right away!

DOOR PANEL DISPLAYS MAKE STRIKING SETPIECE, TOO!
Jampack your Doors ... fill your Foyers ... with great crowd-catching panels and screens! Its tremendous approach in such a special way gives you a head start in your campaign!
CONTROL OF LOEW'S

Who Shall Make the Future—Experienced Manpower, or the Board of Non-Movie Directors?

Read FINANCIAL & VIEWPOINTS

PROFILE OF THE MOVIE CUSTOMER

Patterns of Patronage
20th CENTURY-FOX presents

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

Anastasia

with
AKIM TAMIROFF
MARTITA HUNT
FELIX AYLMER

COLOR by DE LUXE
CinemaScope

Produced by BUDDY ADLER
Directed by ANATOLE LITVAK
Screenplay by ARTHUR LAUREN

20th’s Crowning Achievement... Available Now
Control Of Loew's

It is difficult at this moment to determine just who was victorious in the struggle for control of Loew's, Inc. Joseph Tomlinson, leader of the dissident stockholders, has folded his proxy battle tents, apparently satisfied with the new slate of directors to be presented to the stockholders. Joseph Vogel, president of the company, displaying a notable flair for diplomacy, seems to have appeased the various groups of stockholders who have been demanding new faces at the policymaking level. Now must be resolved the question: Who is to make Loew's future?

There is no denying that the nominated board of directors assures Loew's of ample keen business brains to grace its corporate board. But, for all its distinguished membership, this group comprises a film company board of curious genre. With the exception of Mr. Vogel and Stanley Meyer, none of the other eleven nominees has any known experience in the production, distribution or exhibition of motion pictures. This is not meant to insist that only "old hands" at the movie game are qualified to govern the affairs of a film company. To the contrary, new blood is essential, we believe, to reenergize this industry. Too many movie old-timers are living in that dream-world of the "good old days", and lack the zest for tackling the necessary rebuilding job. However, motion pictures are a unique commodity, and their intricacies are not usually immediately apparent to those without experience in some phase of show business.

The lack of a logical balance between experience and new blood on the proposed Loew board of directors will throw a very heavy burden on president Vogel. If he is to have a fair chance to restore to the company its proud tradition, it is essential that the new board, together with Mr. Tomlinson and other influential stockholders, promptly publicly confirm Mr. Vogel's authority to do the job.

A Business of Ups and Downs

Those in the industry who are tempted by periodic business dole-rums to look fearfully for the demise of exhibition might do well to take note of the recent statement by Stanley Warner president S. H. Fabian to the company's stockholders. Uncolored by supposition and wishful thinking, Mr. Fabian's message glowed a subdued pink of optimism based on facts.

Reporting a better than $3 million increase in gross income for the quarter ended last November, and a corresponding net profit, Mr. Fabian noted that the release of quality pictures continued to reflect increased boxoffice receipts. He pointed out that since the first week in November, each week's gross has topped that of the same periods in the previous year, climaxing by the week ended Jan. 5 ringing up the largest single week since the organization of Stanley Warner. It is significant that the increase was accomplished with fewer theatres than last year.

This bright boxoffice picture might have moved more impressive theatremen to soaring flights of fancy as to the future of the movie theatre. Mr. Fabian, however, was quite realistic. The rise, he stressed, was "encouraging but not necessarily conclusive as to the trend of future grosses". Even as he spoke, a cold wave throughout much of the country brought a sharp drop in theatre attendance.

Certainly there will be temporary setbacks that will give the gloom mongers fresh toeholds. The weather, always a factor, is much more so with home television a convenient prop to fall back on when the elements are forbidding. So will special events, sports, holidays, and all the other perpetual influences on the boxoffice—including poor pictures.

But with every indication that the quality of the product which theatres will have to offer will be up or par or better, upbeat attitudes, coupled with hard work and showmanship, are necessary to eke out the full potential of every picture.

Theatre men everywhere can take their cue from Mr. Fabian's balanced thinking. Ours is a business of ups and downs, more sensitive to variables than the average commercial enterprise. We must not let the "ups" make us complacent nor the "downs" despairing. Let's just take for granted that theatre business is here to stay—and concentrate on making the most of every opportunity to better it.

An American Success Story

1951, $18 million; 1952, $28 million; 1953, $36 million; 1954, $44 million; 1955, $55 million, and in 1956, an all-time record high of $65.300,000: These gross income figures tell the phenomenal story of United Artists' growth under the executive (Continued on Page 5)
Just what the Public wants!

A GREAT LOVE STORY!

"Powerful love story. Strong, popular attraction."
—Hollywood Reporter

Just selected "Picture of the Month."
—Seventeen Magazine (for millions of teen-agers!)

M-G-M presents in CINEMASCOPE and METROCOLOR

JENNIFER JONES
JOHN GI EGLUD
BILL TRAVERS · V IRGINIA MCKENNA in
"THE BARRETT S OF WIMPOLE STREET"

Screen Play by JOHN DIGHTON · From the Play by RUDOLF BESIER · Directed by SIDNEY FRANKLIN · Produced by SAM ZIMBALIST

( Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

BOX-OFFICE LINES: Elopement was the only way out! Rescued from her "prison" home, to know love for the first time! "Oh, Robert, do you know what you've done for me? I wanted to live eagerly, desperately passionately. Oh, and so much more than that!"—Elizabeth. "Dear Elizabeth: I shall love you to the end—and beyond."—Robert. 

Unkissed—wanting love, needing love, denied love—she dared give her heart to a handsome stranger at first meeting! • A famous literary love story! A hit Broadway play! Now—a magnificent new film
KO-U DEAL SET. Only final details of the deal whereby RKO product will be turned over to Universal for distribution remained to be ironed out late last week. Tom O'Neil's representatives and U-I executives were scheduled to meet at U's offices the first part of this week, with the transaction expected to be finalized by Wednesday (23rd). U president Milton Rackmil is understood to have eadied a statement setting forth the details of the deal, and it is expected that O'Neil will shortly outline RKO's future plans.

JA STOCK ISSUE. Mark down as a certainty that United Artists will issue stock to the public within 1957. The management group is firmly convinced that the company's upward march can continue only if it has funds to provide complete financing and studio facilities to independents. To be expected also is UA's direct entry into production. Several films already are on the drawing board.

FIRST-RUN METAMORPHOSIS? The recent first-run showing of Allied Artists' "Friendly Persuasion" in Detroit naborhood houses has reopened talk about a possible shift of first-runs away from the downtown showcases. There is talk again about population shifts to suburban areas, shopping centers, parking problems downtown, etc., as factors for multiple first-run engagements. However, consensus of opinion among the distribution and circuit theatre executives is that naborhood first-runs are feasible only when a picture lacks the boxoffice power for a sustained downtown engagement or in special situations. The naborhood theatre is in no position, at the present time, to threaten the downtowners because of its inability to match the earning power and extended publicity available to a first-run center city opening.

PARAMOUNT & TV. It has been generally believed that Paramount's delay in selling its old feature library on the television market has been due to the company's expectations that pay-to-see TV was just around the corner. It now appears that with the toll venture seeming more remote Paramount may be ready to take the plunge. If and when that happens, this outfit figures to profit handsomely by the experience of the other film companies with video. There will be no haphazard dumping of films. Ownership will be retained by Paramount and the pictures will be released to TV on a schedule that will guarantee maximum revenue returns. First-run showings of the Paramount library will go to the Dumont outlets in New York, Los Angeles and Washington, in which Paramount has large holdings.

Viewpoints

(Continued from Page 3)

direction of Arthur Krim, Robert S. Benjamin, William J. Heineman, Max E. Youngstein and Arnold M. Picker. It is one of the most impressive accomplishments in our industry's history—all the more so because it came about during some difficult movie years.

This organization provided the independent producer with benefits of canny operation, bold selling and increasing participation in the financing picture. Keenly alert to the future, UA's plans for 1957 and 1958, says president Krim, call for 100 per cent production financing by the company. Negotiations are being carried on with exhibitors who have indicated interest in participating in this financing, and serious consideration is being given to a public stock issue. Thus is revealed more of the shrewd business operation that has been responsible for a 350% increase in gross revenue for the company since the present management team took over.

The independent product market quite possibly will tighten up under the Treasury's new interpretation of the corporate tax picture, which threaten to discourage "personal corporations" set up by stars and directors to capture the advantage of capital gains taxes. Big money names would be harder to get and the indie film maker will be faced with increasing financing difficulties. By launching their bold production money move, the UA team has obviously anticipated this situation and is girding to overcome it.

This is typical of the resourcefulness that has marked the operations of United Artists from the outset of the present regime. It is a success story that is the American Story all over again.

What They're Talking About

In the Movie Business

To the Editor:

That was a superb article on BABY DOLL. I am, and everyone with me is thrilled at what you said. I also thought there was tremendous integrity in the article. I agree especially with what you say about the importance of the American movie. Well, in fact, I agree with everything you have written and your whole attack on the subject and your article made me very happy.

Sincerely yours,

ELIA KAZAN

Film BULLETIN January 21, 1957 Page 5
“Three Brave Men”  
**Business Rating 8 8 Plus**


The factual case history of a Navy Department employee’s unjust dismissal as a “security risk” is re-enacted with candor and good human interest values. The CinemaScope (black and white) production for 20th Century-Fox by Herbert B. Swope, Jr., based on a Pulitzer Prize-winning series written by Anthony Lewis, is recorded with such concern for detail and fact that it assumes a documentary tone. This quality adds to its appeal for that growing audience which seeks out off-beat film entertainment. If this element is properly exploited, grosses should be above average in metropolitan areas. Good performances are turned in by Ernest Borgnine as the accused employee, and Ray Milland as the lawyer who defends him. Supporting cast includes Frank Lovejoy, Nina Foch and Dean Jagger. Director Philip Dunne, who also adapted the screenplay, develops a completely realistic atmosphere. Navy Secretary Jagger approves Borgnine’s dismissal as a security risk in 1953 when a new program is inaugurated. Attorney Milland, representing him at a formal hearing, shows that statements were made against Borgnine by members of the housing cooperative, who opposed his views on rentals. The board, headed by Lovejoy, turns in a favorable report, but Borgnine is not reinstated, and when Milland appeals, the case is reopened. A re-investigation shows that testimony and sworn statements were prejudiced and full of half-truths. At a press conference, Jagger apologizes, Borgnine is reinstated with back pay.


“Above Us the Waves”  
**Business Rating 8 8**

Tightly drawn, British-made submarine battle meller. Good dueller for U.S. market.

This well-produced, suspensefully directed sea adventure centering around a dangerous mission of British midget submarines during World War II should provide adequate dual bill support in the U.S. The script is terse, acting is good, and the underwater action is realistic throughout the J. Arthur Rank production released by Republic. The characters are very human—afraid but brave—with John Mills commanding three tiny subs through the Norwegian fjords to blow up a German battleship. One long flashlight contributes little to the business at hand and could be cut to advantage. Director Ralph Thomas draws a full measure of excitement as enemy bombs force the crews to abandon their subs. Mills outlines a plan to use midget subs to infiltrate a blockade of the Norwegian coast and sink a German battleship. His sub dashes through an underwater boom-gate into the fjord, while Gregson and Sinden cut their way through underwater wires. Two subs complete the mission, but upon suracing, are captured. The battleship is blown up. A second explosion indicates the fate of Gregson’s craft which remained below until certain the mission was successful.


“Istanbul”  
**Business Rating 8 8**

Familiar, but actionful, adventure meller. Interesting Cinemascope-Technicolour locations. Errol Flynn for marquee.

“Istanbul” offers little that is novel, but it does have ample adventure, intrigue, action and romance set against a CinemaScope and Technicolour background in an exotic locale. These ingredients, plus a lively pace and Errol Flynn and Cornell Borchers provides enough in the way of boxoffice values to make this Universal release an acceptable programmer in the general market. Director Joseph Pevney keeps Flynn on the go. Producer Albert J. Cohen has injected another exploitable note in Nat “King” Cole, who renders two torch songs, a la “Casablanca.” Flynn, returning to Istanbul after serving in Korea, is unable to get his former suite occupied by tourists Leif Erickson and Peggy Knudsen. (While Nat Cole sings in the bar, story flashes back to Flynn who bought an engagement bracelet for Miss Borchers, discovered diamonds hidden in it. Smuggler Martin Benson, seeking his loot, burned down Miss Borchers’ hotel, causing her to be an amnesia victim.) Flynn finds Miss Borchers, who doesn’t recognize him, learns she’s married to Torin Thatcher. Benson again trails Flynn for his diamonds and kidnaps Miss Borchers. Flynn burns the hideout to escape, and the shock restores Miss Borchers’ memory.


“Wicked As They Come”  
**Business Rating 8 8**

Lurid melodrama about ruthless female. Good Continental backgrounds. For adults and fem trade.

Arlene Dahl takes men for all they’re worth after scheming her way out of the slums, where, as a young girl, she was severely violated. She makes the venomous female fairly convincing, despite some implausibilities, in this Maxwell Setton production for Columbia release. Opposite her are Phil Carey and Herbert Marshall. “Wicked As They Come” is designed for adults, and the “done-me-wrong” theme should attract the fem trade. This could develop into a “sleeper”, if its exploitables are fully capitalized. The screenplay by Ken Hughes from Bill Ballinger’s novel, “Portrait in Smoke”, is too transparent to be accepted by discriminating audiences. Hughes, who also directed, makes ample use of Miss Dahl’s beauty, as well as New York, London, and Paris backgrounds. Factory-worker Miss Dahl plays up to elderly publisher David Kossoff, who “fixes” a beauty contest. She wins a trip to Europe and meets TV producer Carey, who is attracted to her. Michael Goodliffe, a photographer, falls for her and proposes, but after using his credit accounts in London shops, runs out on him. Marshall, Carey’s boss, is her next conquest. Marshall’s wife offers her a job in Paris as a payoff. Ralph Truman, Marshall’s father-in-law and head of the firm, woes and weds her. When Goodliffe returns and threatens to expose her, Miss Dahl shoots and kills her husband. She is sentenced to death, but Carey makes Goodliffe confess, proving the murder was accidental.


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CORPORATE POKER GAME—Loew's cards not wild. Mike Todd couldn't have staged it better had he dusted off his old Last Chance Saloon and let his two mighty protagonists slug it out over a hand of 5-card draw. Bret Farte and Cameron Hawley might have scripted the contest with a contribution, perhaps from Von Clausewitz' tables on tactics.

All the dramatic elements were there in this two-handed corporate poker game between a couple of guys named oe: Vogel vs. Tomlinson. There was Vogel, the top gun and Tomlinson, the outlaw breathing threats to take over. And always in the background, the kibitzers, the remainder of the stockholding rabble, patently disenchanted with existing authority, willing, anxious, to let the challenger have his say, but yet uncommitted. In them and he shift of the sentiment rested much of the outcome of the duel.

Under this setting play commenced.

Circumstances had dealt the outlaw the following hand: a boasted equity of 250,000 shares (placed officially by the S.E.C., however, at 180,000 shares) out of a total 5.3 million Loew's share outstanding; a disgruntled stockholding gentry; the power and capital to force a proxy fight; an issue consisting of an enduring slump in company earnings; the very nervousness of management itself as witnessed by the resignation of certain key personnel. In the last named card, surprisingly, dwelt the weight of Tomlinson's power. Because of conditions allegedly peculiar to Loew's, he thought he could see company officials blanch at his charges of nepotism, favoritism and malfeasance in the discharge of office. Clearly, Mr. Tomlinson was making his play in terms of personalities.

In the face of Tomlinson's power, Vogel's hand looked neater to the extreme. He held no aces save one: the sanctuary of appointed rank, which meant the outlaw must come to him and his cohorts to knock them off. Vogel's only other strength consisted of cards of intermediate value: his newness to the top post which sheltered him from the charges of operational deficiencies in the past, plus his recorded promises to sweep clean. Paradoxically, Vogel's best chance rested in the play of the challenger's game, so he settled down and let his opponent bet.

Tomlinson jumped off with a demand for a revised directors' slate, adding veiled threats of a proxy challenge if he be refused.

With the chips so cast, Vogel began the long, arduous process of cerebrating, assessing, rationalizing, anticipating—the results of which may have gone like this:

**TOMLINSON'S STRENGTH—180,000 shares...no bluff...a matter of official record...Standing alone he can be neutralized...more dangerous in his potential to stir up a bandwagon among fellow dissidents...Blows card; may be only moderately effective as a rallying point.**

**REMAINING SHAREHOLDERS**—Obviously displeased with management...and perhaps rightly so...The record is clear...question is will they swallow line of new leadership sincerely dedicated to righting the company...

...Worked for Arthur Loew year ago...May not buy this refrain again...but can Tomlinson organize them...They exist now as separate islands of resistance, mostly passive...Such groups generally work at cross-purposes...Must count on disorganization, disorganization...No evidence Tomlinson their clear leader...besides little time, little time.

**PROXY FIGHT**—Man talks of safe-guarding his investment...but would he risk personal outlay of $100,000 and up to make proxy contest...chances are no under circumstances...Less than two months to file, plan, print, mail, buttonhole and effectively congeal the scattered forces...Tomlinson too shrewd to gamble on fight with such mediocre probabilities...besides some groups sure to impugn his motives...A certain bluff...knows management is on the defensive, thus is testing our hand...to knock under may encourage him to make legitimate battle...if not bluffing he could make it anyway...Best response a flat rejection on director demands...on the other hand, may smack of arrogance to balance of shareholders and inadvertently tip them into his scale.

**LOEW'S EARNINGS**—No defense possible other than declining condition of industry in general...a weak appeal...Better grounds: a hopeful future.

**PERSONALITIES**—Most ticklish and unpleasant...Company could not recover from a mud washing of senior personnel no matter who wins...sinecure-ridden or not, the company cannot stand the klieg light of a public recital...Tomlinson knows this well...so do a number of other malcontents.

It was Mr. Vogel's play. Without changing expression he compressed his fan of cards into a neat rectangle and chuckled them to the table—face down. Mr. Tomlinson's game. In so doing, Joe Vogel proved his mettle. He proved his mastery of the most difficult points in poker: the fine science of quitting when the cards are running bad, and the even finer science of containing his losses. Consciously or unconsciously, he obeyed the cardinal injunction of the economist's Theory of Games: that of maximizing gains, minimizing losses by choosing the so-called "optimum" course. In short, he expended little in relation to what he managed to hold.

By wringing the right to approve new directors along with Tomlinson, loser Vogel may have actually bested the apparent winner. For in the new complement of directors, though they appear solid citizens all, Loew's, Inc. shall be piloted by a board whose ignorance of filmdom affairs is second to none in the industry. It could be that what remains of the much abused Loew's management team will be called upon to supply most of the guidance.
ONE IN A SERIES OF ADS FOR AN UNUSUAL AND VERY DIFFERENT MOTION PICTURE

THE INCREDIBLE SHRINKING MAN

A FASCINATING ADVENTURE INTO THE UNKNOWN!

DIRECTED BY JACK ARNOLD • SCREENPLAY BY RICHARD MATHESON • PRODUCED BY ALBERT ZUGSMITH
WHAT IS THE MOVIEGOER'S AGE, SEX, TASTE?  
THE THEATREMAN SHOULD KNOW HIS CUSTOMER

Patterns of Patronage

by LEONARD SPINRAD

Counting the house is an ancient and honorable preoccupation of the motion picture industry. At times, however, it may be that audiences need "casing" as well as counting.

The focus of all the concerted effort of the motion picture industry is a window in a small cubicle, which a man, woman or child approaches with money in hand. The emphasis has always been on the number of people at the boxoffice, rather than what kind of people and in what proportion.

Customers come, of course, in all shapes, sizes, races, creeds, ages and the standard set of sexes. But some ages and one sex go more frequently than the others. Indeed, there seems to be a very discernible pattern of moviegoing available from the handful of studies which have been conducted.

This pattern is not just an interesting conversational sidelight for an industry which sells its wares over and over again to its customers. The profile of patronage can be a guide to every phase of motion picture operations from the studio story department to the theatre boxoffice.

While national statistical studies of attendance have been made with a highly regarded degree of accuracy and on a continuing basis in recent years, there has not been as much attention paid to the composition of the audience. We know how many people attend better than we know what kind of people. The profile of the customer has been less thoroughly pursued. Some of the customer studies and surveys have been made by or for theatre circuits; some have been made as part of larger research undertakings for magazines or newspapers. Some have been carried on by individual theatre men.

It would be manifestly unfair to try to combine all these various efforts into one over-all statistical summary; but by assembling and comparing the conclusions of the various surveys, we can get a better picture of the average motion picture John Q. Public.

THE MOVIEGOING AGE

National Theatres made a study of the patrons of six neighborhood houses in Los Angeles in 1955. The two largest age groupings were 21-30 years old (41% of the total) and 31-40 years old (21.9%). Other age group percentages were 7.7% in the up-to-14 age bracket, 16.3% in the 12-20-year-old group, 7.5% in the 41-50 area, 3.4% aged 51-60 and 1% over 60.

Back in 1951, on the basis of a big movie quiz contest conducted by 123 Detroit theatres, it was stated that the average "actively interested" patron was about 40 years old.

A single-picture audience check in Rochester, N. Y. a bit more than a year ago, the picture being "Indian Fighters," turned up the 21-35 age group as the largest, with the 35-50-year-olds second and teenagers last. The same proportion was reported in another Rochester test involving "Three Stripes in the Sun".

A 1956 survey for Look magazine by Alfred Politz Research, Inc., found that the peak motion picture attendance group was aged 20-29, with the 15-19 and 10-14 groups virtually tied as next best. These three groups, according to Politz, accounted for more than half of the total movie audience above the age of 10 during the month of February 1956. (Politz's survey was confined to moviegoers ten years old or older.)

There are plenty of reasons for challenging, if you so choose, the accuracy of one or more of the aforementioned surveys. But it is perhaps more productive to put them together and try to derive some fairly unanimous conclusions.

Beyond a doubt, all the cited surveys point to the 20-thirtyish age group as the top single bracket. Whether this extends into the forties is, to judge by the differences in the various figures, a moot point. As for the teenagers, they would appear to be a strong but secondary audience group. (In the Elma Theatre in Elma, Iowa, possibly not typical because it is such a small town, with a population of under

(Continued on Page 10)
THE MOVEGOING SEX

Until a few years ago, it had been generally assumed that more women than men went to the movies, and that the women picked the pictures when they went with men. So far as I know, nobody yet has come up with a reliable and completely provable story about who picks the pictures, husband or wife, but there are some statistics on the composition of the audience.

The Willmark Service System checked patrons in 33 cities last year and came up with patronage figures of 48.5% women and 51.5% men. A couple of months later Sindlinger and Company reported that previous proportions had now been reversed and the national movie audience was now composed of 60% men and 40% women. While the exact percentages have not been constant, the preponderance of male attendance has been fairly continuous in the Sindlinger reports. Elma's Charlie Jones did not break down his audience study by sex in every age group, but his figures match the rest (where he used sex as the criterion): 23% of his month's audience were women, 26% were men.

MOVIEGOING CONSIDERATIONS

A number of intrepid investigators have attempted to find out what influences a customer to go to the movies. This is a very difficult area of exploration. In the first place, moviegoers don't always know themselves why they chose to go to a particular movie—or even to the movies in general. In the second place, people don't always tell the truth when they are asked to give their reasons. (This is particularly the case with pictures whose attractions include sexy girls, for example.) But, admitting these difficulties, let us proceed to the data at hand.

The previously mentioned Willmark survey said that 90.2% of the women gave escaping from nervous tension as their main reason for moviegoing, while 80.2% of the men gave a similar reason. In 1954 American theatres Corp. conducted interviews at 300 homes near one of its New England theatres on a related subject and found that the principal reason for attending a particular theatre was because it was nearby. Out of the total survey, 215 homes gave this answer.

If these two fragmentary reports are to be considered as indicative, the prime attractions for moviegoing, then, are escape from real problems and the nearness of the theatre.

Obviously, a prime attraction can overcome the indicated inertia of the moviegoer; a hot enough picture will draw its patronage from a larger area than the immediate environs. But this is the exception to the general rule.

A further symptom can be found in a 1955 poll conducted by the National Theatres circuit among 16-20-year-olds. The chief type of picture preferred by the 16-20-year-olds was the musical, followed closely by comedy. As recent business has perhaps confirmed, Westerns were at the bottom of the ratings. Musicals and comedies, together or separately, must certainly be classified as prime escapist material. (So too are Westerns, but not on the same entertainment level.)

It may be significant that the American Theatres Corp. survey, conducted at a morning hour when teen-agers would not usually be home, the teen-age National Theatres poll and the general Willmark investigation seem to point to the same general conclusions.

THE MOVEGOING RATE

Weekly total motion picture attendance figures are not necessarily truly reflective of the number of people who go to the movies. One of the big problems for the industry is to determine how often the same people go to the movies, and how often certain classes of people do not go.

American Theatres found that 111 of its 300 respondents went once a week, and 23 twice a week, a response frankly out of proportion to the total national weekly attendance. On the other hand, the Milwaukee Journal made a study of 6,000 families in its area and discovered that only 10.4% of these families had a member who had attended a movie in the past week, while 29.4% of the families said none of their people had gone to the movies in over a year. Sindlinger's figures have indicated that about 10% of the people who go to the movies each week go twice, instead of just once.

The significance of these reports, different as they are, lies in their very difference. The American Theatres survey was made in a lower middle class residential area within a mile of the theatre, in a city of some 100,000 population. The Milwaukee Journal report was based on 6,000 replies from all income classes and from all parts of the Milwaukee area.

This helps to point up a pattern. The pattern is stressed by the Milwaukee findings that non-downtown houses in Milwaukee draw a growing share of the audience. The moviegoing rate, it appears from both studies, is influence by the closeness of the theatre and the level of economic life. The rate seems to be higher as the economic class goes lower, although there is no available study of moviegoing among the urban or rural poor. The lower middle class, in any case, seems to be inclined to go more often than the upper middle class. The rate of moviegoing also seems to go higher as the location of the theatre gets
Baseball's Problems Similar to Ours

closer. (Whether this also applies to the drive-ins is not yet adequately documented, but an educated guess suggests that location is definitely a customer attraction.)

Some surveys, notably one by Alfred Politz in 1955, have shown college people as high on the list of moviegoers. There is no great body of statistics in this field, and certainly insufficient either to prove or disprove the point.

THE MOVIEGOING DIFFICULTIES

The New England lower middle class group said, in the relatively few instances where they gave reasons for not going to the movies, that they had baby sitter trouble, they could watch television, or the prices at the theatre were too high—in that order. A National Theatres survey listed the prime difficulties as night work, school homework, no money, "married", children, a few mentions of television and only 15 out of 936 questionnaires which spoke of "bad movies". In a Los Angeles poll by the same circuit prior to the national survey mentioned above, 38% of the patrons whose interest in movies had declined blamed it on television. It is generally felt that the competitive impact of TV has softened with the passage of time.

It is of some interest in this connection to consider the first report released a year and a half ago about Baseball Commissioner Ford C. Frick's survey of the audience for the national pastime. The reasons given for non-attendance at major league baseball games were these: difficulty in parking cars and reaching the ball park; ability to watch the games on television; high cost of tickets; games last too long. Food for thought there, surely.

Here then is a sketchy portrait of that king of the movies, the great American customer. The customer is more likely than not to be a male in his twenties or thirties, lower middle class in income, living not too far from a theatre he attends, and attending at a rate from once a week to once a month.

One glaring omission in this sketchy picture immediately suggests itself. Few if any of the various published investigations to date have explored the size or composition of the moviegoing unit. Are more people than formerly going to the movies alone? Are more children going with their parents, and less by themselves? Are more fathers than mothers, or more fathers than formerly, taking the kids to the theatre?

Certainly nothing in this article is to be regarded as cinematic gospel. This is merely a report on what has thus far been stated, concluded or implied about our audience.

One of the most insistent conclusions of our inquiry must be that the body of data is worth enlarging. It is safe to say that many theatre customer surveys have been made and kept quiet, even though the facts elicited in these surveys might be of general industry interest. It is also safe to say that many theatres which might benefit from taking a close analytical look at their own customers have not gotten around to this basic marketing function.

The establishment and exchange of data about motion picture customers has never been a major enthusiasm of the industry as a whole, even though a start has been made with testing of ads and picture popularity or awareness. But many, many facets of the audience deserve special attention. Even systematic recording of the proportion of age groups a manager notes in the lobby during the run of a picture can be helpful "research", if enough records are kept and enough managers are willing to make their findings known.

What is the story, for example, on teen-agers and the movies? How have the reduced rate ticket cards worked, is there any relationship—any consistent relationship—between juvenile delinquency problems in the theatre and the economic level of the neighborhood or city?

What about the oldsters? What has been the effect of the various plans to boost their attendance? How often do they go, and what seems to influence their movie-going most? How big is this market group?

Plenty of questions remain to be explored. The important thing at the moment is that, even when we broadjump to generalized conclusions, we take as close a look as possible at the man who pays the bill—the customer.
"The Barretts of Wimpole Street"

Business Rating ☐ ☐ ☐ Plus

New version of oft-done classic. First-rate production values plus Jennifer Jones for marquee. For class houses.

The classic love story of poets Elizabeth Barrett and Robert Browning, from the modern stage classic by Rudolf Besier, has been re-created in CinemaScope and Metro-color by M-G-M. Boxoffice prospects are questionable, figuring good for class houses, not so good in the mass market. Filmed once before (in 1934) by M-G-M, "The Barretts" has been standard fare in the theatre for years and was only recently done on TV. Jennifer Jones and John Gielgud, as Elizabeth and her fanatically domineering father, turn in top-drawer performances, but Bill ("Wee Geordie") Travers tends to overplay the Browning role. Virginia McKenna, as younger sister, shines like a new penny. Sam Zimbalist's handsome production, filmed in England, offers some wonderful Victorian settings in the Barrett mansion and London parks. The screenplay by John Dighton concentrates on character, the bittersweet romance, and tender Browning poetry. Direction by Sidney Franklin is subtle. Under Gielgud's stern rule, his three daughters and six sons are forbidden courtship and marriage. Miss Jones, a bedridden invalid, has only letters from poet Robert Browning (whom she has never met) to spark her feeble life. Travers (as Browning) begins making regular visits, and she undergoes an amazing recovery. Doctors pronounce her well enough to travel to Italy, but Gielgud refuses permission. Nevertheless, Travers makes plans to marry Miss Jones, but she hesitates until her father betrays a love for her that is unnatural. The couple run off and marry.


"Oasis"

Business Rating ☐ ☐ ☐

Adventure-intrigue in Moroccan locale has much fury, meager plot. CinemaScope, color will attract action fans.

International smuggling, murder and some striking Eastman color backgrounds of Morocco in CinemaScope are the high points of this dueller being released by 20th-Fox. The story, revolving around beautiful spies Michele Morgan and Cornell Borchers who lure North African trader Pierre Brasseeur, follows a tried and true formula. The confusing action keeps shifting suspicion until the very last reel. Amateurly produced by Lugli Waldleitner and Gerd Oswald, "Oasis" will have to take the lower billing in action sub-runs. Aside from the plot weaknesses, the English dubbing is distracting. Former pilot Brasseeur, owner of an oasis, is suspected of smuggling gold. Morgan and Borchers are hired by gunman Greigore Aslan to spy on him, but Miss Borchers falls for him and plans to join his forces. Miss Morgan, also in love with Brasseeur, learns he is to be murdered by smugglers, returns to warn him. Miss Borchers turns against Brasseeur and informs the smugglers. The smugglers close in, but Brasseeur stampeeds their gold-laden camels by flying low in his plane. Borchers and Aslan are trampled to death.

20th Century-Fox. 84 minutes. Michele Morgan, Pierre Brasseeur, Cornell Borchers. Produced by Lugli Waldleitner & Gerd Oswald. Directed by Yves Allegret.

"The Iron Petticoat"

Business Rating ☐ ☐ ☐ Plus

Bob Hope, Katharine Hepburn labor with weak material in spoof of "cold war". Returns will depend on stars' appeal.

"The Iron Petticoat" boasts two good boxoffice names, but their material is quite disappointing. Air Force flyer Bob Hope is assigned to convert the ideologies of Russian aviatrix Katharine Hepburn but, naturally, he finds her physical attributes more challenging. That is the "gimmick" of this attempted spoof of communism and the "cold war". Produced in England by Betty Box for M-G-M release, with VistaVision and Technicolor as additional plus factors, the action moves fast enough, but too often without the expected comic effect. Most of all, it is a Hope "vehicle", the glib comedian being given all the best of the script by Ben Hecht (which he publicly disclaimed). Miss Hepburn babbles Soviet doctrines in a thick slavic accent, but manages to be only mildly amusing. Director Ralph Thomas turns to outlandish slapstick whenever the plot sags. When Miss Hepburn flies to the West, Hope is assigned by Alan Gifford to indoctrinate her with democratic ways. Miss Hepburn, politically adament, is attracted to Hope, who takes her to London where he want to wed wealthy Miss Noelle Middleton. Russian agents led by James Robertson Justice kidnap Miss Hepburn. Hope, disguised as Russian pilot, boards the Moscow-bound plane and they are met in Moscow with a "new political climate". Hepburn is a hero for converting Hope and they receive a plane as gift, return to the West to marry.


"Mister Cory"

Business Rating ☐ ☐ ☐ Plus

Familiar story about young gambler's rise from slums to riches. Tony Curtis stars. Adequate programmer.

Poor boy Tony Curtis makes good as an "honest" gambler and tangles with no-good rich girl, Martha Hyer, in this routine romance-action melodrama. Robert Arthur's production for Universal-International makes good use of CinemaScope and Eastman Color to capture some interesting backgrounds, but the yarn (screenplay by Blake Edwards from story by Leo Rosten) is pretty much "old hat". Curtis does a fairly convincing job. Miss Hyer and Kathryn Grant are attractive for the roles, and Charles Bickford is solid as the veteran gambler. "Mister Cory" should serve well as a top dueller, especially in the action houses. Edwards also directed, with most of the cliches intact. Slum-born Curtis works as bus boy at a swank resort to make contacts with guests. He meets Miss Hyer through her sister, Miss Grant, who makes it plain she likes Curtis. When Miss Hyer discovers Curtis washing dishes she breaks off the romance. Curtis teams up with veteran gambler Bickford and Chicago underworld kingpin Russ Morgan backs them in a gambling club. When Miss Hyer visits with her fiancé, William Reynolds, Curtis wins her back, but she refuses to marry him. Reynolds learns about the affair, wounds Curtis in a showdown. Curtis leaves on vacation with Bickford, promising to return to Miss Grant.


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ALL-INDUSTRY PROMOTION PROGRAM CLOSE TO REALITY

The long-awaited all-industry promotion campaign, in various stages of planning during recent months, seems to be on the way to finalization with the representatives of the Council of Motion Picture Organizations, the Motion Picture Association of America, studio publicity chiefs and the national exhibitor groups all voicing approval of the proposed Academy Award "Sweepstakes" plan. As proposed, the nation-wide contest tied to the Oscar Awards will be conducted from February 19 through March 26, the period between the "Oscar" nominations and the awards. While official approval is still awaited, all principal elements in the council have individually indicated assent. The Sweepstakes idea is to have movie patrons vote on 13 of the 33 Academy Award categories, with prizes promoted by the theatres going to those who come closest to the "Oscar" winners in those categories.

Other facets of the industrywide institutional program were blueprinted at meetings held in New York City last week. A planning committee has been set up to develop an all-industry building program incorporating the best features of the MPAA, COMPO-TOA and other plans put forward by representatives of these groups. COMPO's members on this committee include Harry Mandel, Harry Goldberg, Ernest Emeling and Charles E. McCarthy. This group will report back to the over-all committee next week.

One of the plans expected to catch the imagination of the industry representatives is the showmanship idea developed by Alice Gorham, publicity director of United Detroit Theatres, who has come up with a promotional plum known as the "Hollywood Hall of Fame". Following the line of reasoning that Baseball and Football have hit a public relations jackpot with their "hall of fame" setups, the Michigan show-woman ran a pilot poll at Detroit's Michigan Theatre to test public response to her idea. Reaction to the Gorham plan was very favorable. Patrons of the UDT house were confronted with two striking displays upon entering the theatre: one featuring a variety of male stars; the other, an equally good variety of actresses. Theatregoers were requested to select their favorites for a "Hollywood Hall of Fame".

Also in line for close scrutiny are the Audience Awards program and a celebration of the Golden Jubilee of Motion Pictures, the 50th anniversary of the first motion picture produced in Hollywood.

Musical Midnight Show
Touted by Commonwealth Chain

Commonwealth's "Messenger", house organ of the midwest circuit, suggests a different angle for a midnight show. A "Musical Midnight Show", featuring an all-musical program is the idea, topped by a film like "The Glenn Miller Story" or "The Eddy Duchin Story", and a host of musical shorts to complete the bill.

The showmanship publication recommends a co-op with a local disc jockey and record shop to help make the boxoffice sing a merry tune—with plenty of high notes. Build up the promotion by featuring the platter spinner doing his program from your lobby, and to patrons of the musical show you might present coupons good for discounts on waxes at the participating record store.

Sid White Named to Head Warners' TV-Radio Publicity

Meyer M. Hutner, national publicity director of Warner Bros., announced the appointment of Sid White to handle the film company's over-all television-radio activities. His chief function will be the promotion of Warners' films and personalities via the two air mediums as well as publicization of WB's TV shows, "Cheyenne" and "Conflict".

White formerly handled TV placements on the WB account for the Blaine-Thompson advertising agency. He had previously been a movie and radio trade paper writer.

Spiegel on Talent Hunt

Producer Sam Spiegel has launched a talent search for a young actor, who is "virile but not aggressive, sensitive but not effeminate" to fill a key role in his new film, "The Bridge On The River Kwai", now being shot in the jungles of Ceylon.

Because of the tight production schedule, the successful applicant must be on the job by January 25. Because of the time limitation, Spiegel will concentrate on auditioning New York and Hollywood actors. The veteran producer says the part is such a sure-fire star builder that the talent search winner will be optioned for starring roles in future Horizon Productions.
Get The Opinion-Makers Behind This One!

Every so often a picture comes along bearing intrinsic hallmarks of distinction not readily apparent from the title, cast, credits or advance publicity. Yet it is packed with entertaining values that are certain to appeal to all who like dramatic meat in their movies—and to make them tell their world to go see it! Such a movie is “Three Brave Men”, based on the Pulitzer Prize articles by Anthony Lewis, written for the screen and directed by Philip Dunne for producer Herbert B. Swope, Jr., under the 20th Century-Fox banner.

There is one prerequisite incumbent on every showman worthy of the name—let the public generally know about this movie and get opinion makers, particularly, to spread the word about it. 20th-Fox has based a concentrated campaign on these two requirements pegged on two fountainheads of word-of-mouth—stimulating advertising and widespread screenings.

The special screening campaign is one of the biggest 20th has undertaken for a picture of this type. Before it runs its present course of national showings, more than 50,000 community opinion makers, exhibitors and press people in 34 major cities will have seen the CinemaScope drama, each of them sending word rippling out among their constituents, members, readers and viewers that here is a picture not to miss. The types of organizations invited to send their representatives to view the film: Council of Churches, Parent-Teacher Associations, American Civil Liberties Union, Federation of Women’s Clubs. Typical comments: “This is the finest picture of its nature that I have ever seen and I will urge all my constituents to see this picture and tell their friends about it.”—Luther K. MacNair, executive director, American Civil Liberties Union. “. . . Never forgettable struggle for true freedom for mankind. I hope that we can be of some beneficial service to the theatre when ‘Three Brave Men’ will open”—Mrs. R. Griffiths, president, Boston Federation of Women’s Clubs.

While Fox is sponsoring the screenings in the key cities, there is still ample room for individual showmen to set up showings for community talk-it-uppers outside of the key areas. Since the picture deals with a dramatic miscarriage of justice that is contorted by the bravery of individuals who risk their own reputations to save an innocent man from being branded a Communist, it carries, along with the emotional impact, a significance that hits every communal organization leader where he or she lives and makes them a walkie-talkie ad for the film. Showmen who take the opportunity to set up local screenings will be performing a double service—boosting the picture’s box-office and ingratiating their theatre with the town’s top people.

On the advertising front, 20th has uncorked a series of factually teasing, hard-hitting newspaper ads that smack out at the thinking audience, pique the interest of those who are content to just sit back and be entertained, as well. From the teasers on this page to the display ads opposite, the campaign subtly encompasses the whole of the moviegoing audience (and lots who don’t usually go). Every illustration, every line of copy is a dramatic punch softening up the public for the actual viewing coup d’etat. An added sock is the line: “Find out WHY their story had to win the Pulitzer Prize!”, tossing out the undoubted lure to the discriminating with this distinguished honor.

There will be, possibly, those who will feel that the picture leans too far in its heart-felt cry for human rights. A touch of this will hardly be unwelcome since it will bring in controversy, a magic boxoffice word conjuring up so much more talk about the film.

This, then, is the showman’s peg: let ‘em know with the ads and the screenings, get ‘em talking and let the picture’s strong entertainment values do the rest.

THREE BRAVE MEN

The name of Abraham Chasnow will bring back few flickers of memory in the average American, even though his story is still warm in the newspaper morgues. Two of those, however, who saw in it the kind of drama that reaches into every American’s life are Anthony Lewis, a writer, and Herbert B. Swope, Jr., a movie producer. Lewis eschewed Chasnow’s story into fame with a series of articles that won the writer a Pulitzer Prize; Swope has made a movie of that story that has already started talk about "bests" for 1957. It stars Ernest Borgnine as the Navy Department employee who sees his 22-year service with the Government blasted into bits by charges of "Red", Ray Milland as the attorney who puts his reputation and career on the chopping block of prejudice by defending Borgnine, and features distinguished performances by Dean Jagger, who weighs his duty as an Assistant Secretary of the Navy to preserve security against the rights of the individual to work and live with honor; Frank Lovejoy, Nina Foch, Virginia Christine and Frank Faylen in sterling performances. As the film unfolds, the details will come back—Borgnine’s suspension as a security risk by Jagger when he is charged with communist associations; the abuse he and his family receive in their home and at school as the innocent man dazedly sees his world crumbling; the brilliant defense by lawyer Milland, who brings faithful, undaunted neighbors and friends, to testify for the accused, resulting in his clearing by a hearing board; the double blow when Jagger overrules the board and terminates Borgnine’s job; Milland’s tenacious appeal for a re-investigation, uncovering the web prejudice and hysteria that brought the charges, and the courageous public apology and reinstatement by Jagger. It’s a story—and a picture—to remember.
"3 Brave Men" packs a terrific wallop!

It happened—but it can never happen again!

Find out why their story had to win the Pulitzer Prize!

Lifted alive and pulsating out of life itself!

That it did happen here...there is now no question...that it struck one family, one afternoon...is now a certainty...that it can never happen again is dramatic reality!

You could have been one of the "3 Brave Men" in the real, relentless story that had to win the Pulitzer Prize!
What the Showmen Are Doing!

Strong Word-of-Mouth Drives Sell Films Sans B. O. Headliners

20th, Metro and RKO each are selling current releases via strong word-of-mouth drives to counter the absence of king-size pre-production reputations or pack-em-in boxoffice names. In a vigorous effort to stir up interest in "Three Brave Men" (20th), "Edge of the City" (MG M) and "The Young Stranger" (RKO), the three distributors are pushing these films through extensive screenings for and interviews among opinion-makers, with the aim of getting the pictures off the ground quickly on advance word-of-mouth impetus from prominent people.

The 20th campaign on "Three Brave Men", patterned after the highly successful w-of-m build-up on "A Man Called Peter", has reached more than 50,000 community leaders from such organizations as the Federation of Women's Clubs and the United Church Women, who saw the film in a host of key cities.

The Metro push for "City" has concentrated on screenings for "influential people" in the New York area, coupled with interviews and visits to opinion-moulders by key personalities such as David Suskind, producer of the film.

Aiming principally at the teen-age set, RKO is running a series of contests for members of high school newspapers and journalism students. Students are shown "Stranger", then write reviews, the best review being honored in the school paper.

Movie Popularity Contest Vigorous Boxoffice Stimulant

North of the border in Canada, the Toronto Star Weekly is running a promotion on motion pictures that has scads of people reading, thinking, talking motion pictures. Boasting a circulation of over 950,000 the Canadian paper is running a Movie Popularity Poll to find Canada's three top motion pictures of 1956 and the favorite trio of actors and actresses. $1.00 in cash will be the prize to reader whose guess comes closest to the final poll results.

Needless to say, the virtual flood of free publicity coverage is making Canadian circuits and independent theatre owners jump with joy for this potent p.r. lift. For their part, Dominion showmen are contributing two hundred double season passes to be given away to winners in the movie popularity contest.

In addition to devoting $10,000 of free space to the promotion, the Star Weekly is spending plenty more via direct mail pieces, posters and displays. The newspaper advised every theatreman in Canada of the Movie Popularity Poll via letter soliciting their participation in the campaign. All participating theatres received a one-sheet outlining details of the contest to be used for display purposes.

Italo-American Market Target of WOV-Columbia PR Promotion

In a sock public relations promotion aimed at the Italo-American market, radio station WOV of New York City and Columbia Pictures have joined hands to hypo interest in "Full of Life", Columbia's new comedy starring Judy Holliday, Richard Conte and Salvatore Baccaloni. Long acknowledged as the nation's leading Italian-language kilter, WOV, in an attempt to batter the Italian stereotype, will plug the Fred Kohler production on all levels as "a film which shows definitely how story and comedy will be extricated from an Italian-American situation with offense to no one".

For the use of Italian media everywhere, WOV has prepared a special kit of material to be used by Columbia exploiters and local exhibitors. The N.Y. station is sending out batches of transcribed interviews to Italian-language outlets in every nook of the nation featuring Conte, Baccaloni and other supporting players. In addition, WOV is sponsoring a series of screenings for civic, religious and organizational leaders of the Italo-American community in N.Y., Boston and Chicago.

Idea-ed by Columbia's Jonas Rosenfield, Jr., the promotion is scoring a public relations bulls-eye, with waves of enthusiastic comment coming in from notables all over the nation. "Full of Life" is apparently well-regarded by the public and sensitive to the flood of biased representations of first and second generation Italians in films, on television and radio, and in the press.

Explaining the WOV decision to help Columbia sell the film in the lush Italian market, Ralph Weil, general manager of the station stated: "...."Full of Life" is going to make a lot of friends for Italian-Americans. We want to encourage this kind of thing, and have told Columbia we will do whatever we can to get the word around."

Campaign Contest Set for 'Big Land' St. Loo-K. C. Booking

Three lucky and hard-working theatre managers in the Kansas City-St. Louis area are going to be gifted with $100 Savings Bonds from Warner Bros, for setting up the "sellingest" advertising and exploitation campaigns in their engagements of "The Big Land", Alan Ladd starrer which kicks off a saturation booking campaign in over 250 Missouri theatres on January 31.

Theatremen participating in the campaign have been asked by WB to compile scrapbooks documenting by photos, newspaper clippings, and all other pertinent material. Entries should be sent to W. W. Blumberg, Warner Bros., 321 W. 44th Street, New York 36, N.Y. To be judged by staffers at the WB home office, the contest will be divided into three segments, with bonds being awarded for the best campaign by a manager in (1) a city with a population of over 50,000; (2) in a city not less than 5,000 nor more than 50,000; (3) in a city with less than 5,000 population. Closing date for entries is March 15.
JOSEPH R. VOGEL, president, Loew's, Inc., and his associates in the company's management, in a move to ward off a proxy fight, last week agreed upon a slate of 13 directors which are reportedly acceptable to the leaders of dissident stockholders. This slate will be submitted for election at the annual stockholders meeting Feb. 28. The upheaval in the Loew's board was made to pacify a group of stockholders headed by Joseph R. Tomlinson, holder of some 180,000 shares, who has charged management with nepotism and favoritism, and had threatened a fight for control. The new board nominated comprise six proposed by company management and seven presumably offered by Tomlinson's group. Lehman Brothers and Lazard Freres, investment bankers, who together own about 350,000 shares, also took part in the selection and approval of candidates. Vogel remains the only member of management in the new slate. Tomlinson said he believed nominating of the new board "is in the best interests of Loew's share owners, employes and the public". Vogel stated that he had "held many meetings with various groups of stockholders who, by now, are surely convinced that we are responsive to their wishes and desirous of placing Loew's again in a position of one of the leading companies in America."

He expressed his appreciation "to my associates on the board, starting with Arthur Loew, the retiring chairman, and including Howard Dietz, Charles C. Moskowitz, Benjamin Melinker, Charles M. Reagan, F. Joseph Holleran and G. Rowland Collins, who volunteered not to stand for reelection to the Loew board." Arthur Loew announced that he will devote full time to Loew's International.

UNITED ARTISTS made the headlines again with propitious pronouncements about its prospering and expanding operations. In the latest developments, the management group announced: (1) the company grossed $65,300,000 world-wide in 1956 as compared to $55,000,000 the previous year; (2) UA will release approximately 48 features in 1957; (3) top budget productions will be stressed on the theory that there will be a "surfeit" of minor films; (4) UA has held preliminary discussions with a number of exhibitor organizations which have indicated an interest in helping to finance UA product. President Arthur Krim also said the company is giving consideration to public financing through a stock issue. Informed sources believed such a move to be a certainty in the very near future. On production plans Krim had this to say: "Over the past few months, United Artists has been making a careful study of exhibitor needs and market conditions to determine our production planning position... In recent weeks we have noted announcements by other major companies that they are going into the lower-budget field on an extensive basis. We feel that there will be no shortage in this area and possibly a surplus. As a result United Artists will cut down on smaller-budget features in 1958 and concentrate on 'A' pictures—picture that can play on their own as top features in any theatre in the world. We believe that this program will insure a more profitable operation for both exhibitors and ourselves." The UA president also reported that the company currently has an investment of approximately $40,000,000 in product about to go into release. Although its 1957 and 1958 production will be 100 per cent financed by itself, new financing possibilities are being explored, according to Krim, because of the desire to bring as many top-calibre projects to the screen as possible and because of the prospect of a tightening of bank credit. Above, from left: v.p. William H. Heine, board chairman Robert S. Benjamin, Krim, and v.p. Max E. Youngstein.

LOEW'S NEW BOARD SLATE


STEVE BROODY, Allied Artists president, told the trade press in New York that his company will continue its move into the big-time with a slate of 36 to 40 pictures in 1957. Production costs, Broody declared, could run to $15-20 million. He also revealed that AA expects to gross between $15 and $16 million in 1956, of which $3 million will come from the foreign market, and that the '57 intake should be even higher. Next year's program will include three or four big-budget films, the AA chief stated, at a cost of up to $3 million each. Half of its total output will be independent productions in which AA cooperates in financing to a certain extent. "We are maintaining an open door policy toward independent production," he told the press. Allied Artists has 20 films finished or in production. Below, from left: vice president Edward Morey, sales head Morey R. Goldstein, executive v.p. George Burrows, v.p. Norton V. Ritchey.

[More NEWS on Page 18]
**THOMAS F. O’NEIL**, board chairman of RKO Radio Pictures, appears to be on the verge of dismantling most of that organization. Talks between executives of RKO and Universal Pictures on the reported deal whereby the latter company would take over domestic distribution of RKO product were said to be bogged down because of legal difficulties, but is expected to go through eventually. It is likely that RKO will close its Gower Street Studios in Hollywood, shift production to the Culver City branch and let out much of its studio personnel. No official word has come from O’Neill or any other company executive, but at last weekend it seemed certain that, barring any sudden shift in plans, RKO will soon be functioning as an independent production unit making approximately ten films per year.

S. H. FABIAN had good news for Stanley Warner stockholders at the recent annual meeting. Net income for the first fiscal quarter ended Nov. 24, 1956, was shown to be $969,000, compared with $810,508 for the corresponding period last year. This was equal to 45c per share as against 37c. Gross income was $27,169,000 compared to $23,926,500 in the first '55 quarter. The S-W president revealed that the income of the chain for the week ending Jan. 5 was the largest for any one week since organization of the company.

**FRED J. SCHWARTZ**, Distributors Corp. of America president, announced a program of up to 23 pictures to be released in 1957, a result of the “demand on the part of exhibitors for features that will pull audiences away from TV sets and into theatres.” DCA intends to release three to five top quality pictures, ten or 12 of the best foreign product and two or three “packages” of four to six exploitation films aimed at the juvenile audience. Schwartz reported that ten exchange offices have been opened in the U.S. with plans calling for 15 to 18 throughout the U.S. and Canada by the end of 1957.

**NED E. DEPINET** was elected president of the Motion Picture Pioneers, Inc., and the Foundation of the Motion Picture Pioneers, Inc., succeeding the late Jack Cohn. Depinet was formerly president of RKO Radio Pictures and an executive of COMPO. The Pioneers board of directors also elected William J. German as treasurer and George Dembow secretary.

**WILLIAM C. (BILL) GEHRING**, 59, 20th Century-Fox vice president and special assistant to Fox president Spyros P. Skouras, died Jan. 17.

**HUMPHREY BOGART**, 56, long a top boxoffice personality, died Jan. 14 of cancer in his Hollywood home. Bogart won an Academy Award in 1951 for his work in “The African Queen.” His wife, Lauren Bacall, and two children, survive.

**RUBEN SHOR**, National Allied president, approved final plans for Allied’s 1957 Drive-In convention scheduled for Jan. 20-31 in Cincinnati. Shor and a committee of seven met last week to put the finishing touches on the conclave which they reported will be “one of Allied’s greatest conventions”. This estimate was based on the large amount of booth space engaged by manufacturers and the heavy demands for reservations from exhibitors. Shor will function as permanent convention chairman, with Robert F. Morrell as coordinator. Albert Sindlinger, motion picture research analyst, will be the featured speaker, and general counsel Abram F. Myers will “sum up” at the conclusion of the convention. Allied’s clinics on various exhibitor problems will also be an important phase of the gathering. Among the topics to be discussed will be the proposed arbitration system and the film situation. According to a pre-convention bulletin, Allied reports that “information coming from many sections indicate that the drive-ins are experiencing difficulties in obtaining film which are the same in kind and pretty much the same in degree as the indoor theatres”. The film companies were also chastised for standing aloof from such exhibitor conventions, stating that it is “ominous as an indication of an unwillingness by some company executives to cooperate with their customers for the good of the whole industry, especially in times like these.”

**DAVID O. SELZNICK** and 20th-Fox have concluded a deal whereby Selznick production companies will do all the pre- and post-production work on one picture a year for two years. Both will star Jennifer Jones.

**NORMAN J. AYERS** rejoined Warner Brothers as head of its player relations department, replacing ERNEST SANDS, appointed Midwest district manager. Ayers was formerly Eastern district mgr... Universal v.p. DAVID A. LIPTON in New York for home office conferences on upcoming product... American Broadcasting-Paramount Theatres president LEONARD H. GOLDENSON to receive 1956 Humanitarian Award of the March of Dimes at the Feb. 18 testimonial dinner at the Waldorf-Astoria, chairpersoned by 20th-Fox president SPYROS P. SKOURAS... MYRON A. BLANK, ELMER C. RHODEN, ROBERT W. SELIG & BERNARD BROOKS among the 23 theatemen who have accepted posts as chairmen for their areas of the amusement industry’s Brothelshop Drive for 1957. Drive will be launched at the Waldorf-Astoria Jan. 24 at a dinner honoring JACK L. WARNER with Brothelshop Award for 1956. The late JACK COHN, former executive vice president of Columbia Pictures, was presented with a posthumous award for outstanding service, at the 4th annual awards luncheon of the amusement industry branch of the Federation of Jewish Philanthropies. RKO president of Screen Gems and son of the late movie pioneer, accepted the award, $180,000 was raised to meet the goal of $250,000... ERIC JOHNSTON announced appointment of CHARLES E. Egan as MPEAA representative for India, Pakistan and Ceylon due to the “increased importance of the Far Eastern market”...WILLIAM NUTT elevated from story editor to administrative assistant by WILLIAM DOZIER, RKO production head... SPYROS P. SKOURAS and other Fox executives on hand Jan. 19 to welcome INGRID BERGMAN “Anastasia” star, in From Europe to accept the New York Film Critics’ best actress award... UA advertising manager JOSEPH GOULD back at home offices from a week of Hollywood conferences on spring ad campaign... SAM COKER, 20th-Fox sales manager ALEX HARRISON meeting with Eastern division manager MARTIN MOSKOWITZ in Philadelphia to map distribution plans for the year. Meeting is one of series being conducted by the sales topper around the country. Also attending. Fox advertising director ABRAHAM GOODMAN... GEORGE WELTNER, president of Paramount Film Distributing Corp., and JERRY PICKMAN, ad-pub v.p., among Paramount home office executives in attendance at the Jan. 16-18 national sales and merchandising conference in St. Louis. SYLVAN COHEN, newly installed chief Barker of Variety Club Tent 13, Philadelphia, toastmaster at Jan. 21 dinner honoring UA Eastern district mgr. GENE TUNICK, Phila. branch mgr. STANLEY KOSITSKY, recently promoted by United Artists... DIED: VIVIAN MOSES, former 20th-Fox ad-pub director and RKO veteran.
Fourth Annual

NATIONAL ALLIED DRIVE-IN THEATRE CONVENTION

Netherland-Hilton Hotel, Cincinnati, Ohio

January 29-30-31, 1957

Wire, Phone or Write
For Your Reservations
Today — Do It Now!

Attend What Will Undoubtedly Be
The Largest — Greatest Convention
Of All Time — A Real Experience In
All Phases Of The Theatre Business!

Send Reservations To
Direct To — Netherland-Hilton Hotel, Cincinnati, Ohio
Rube Shor — 1632 Central Parkway, Cincinnati 10, Ohio

SEE HOW, LEARN HOW, LEAVE, KNOW HOW!

ENTERTAINMENT DAILY FOR THE LADIES
Allied Artists

September


October


Yaqui Drums Rod Cameron, Mary Castle. Producer William Brubly. Director Jean Yarbrough. Western. Story of a Mexican bandit. 71 min.

November


Friendly Persuasion Deluxe Color. Gary Cooper, Dorothy McGuire, Martin Milner, Robert Middleton. Director-producer William Wyler. Drama. The story of a Quaker family during the Civil War. 139 min. October

December

High Terrace Dale Robertson, Lois Maxwell. Producer-co-director Robert H. C. Drama. A famous impresario is killed by young actress. 77 min.


January

Chain of Evidence Bill Elliott, James Lydon, Claudette Barret, Ben Schwall. Director Paul Landers. A famous impresario is killed by young actress. 63 min.

Gun for a Town Dale Robertson, Brian Keith, Rossano Brazzi. Producer Frank Woods. Director Brian Keith. Western. 72 min.

February


March


Coming


Footsteps in the Night Bill Elliott, Don Haggerty. Melodrama.


Columbia

September


October


November


Reposum


Magnificent Seven, The Takashi Shimura, Toshiro Mifune. A Toho Production. Director Akira Kurosawa. Melodrama. Seven Samurai warriors are hired by farmers for protection against marauders. 158 min. 12/10.


Seven Silver, The Technicolor. Randolph Scott, Barbara Hale, Producer Harry Brown. Director Joseph Lewis. Western. An epilogue in the story of General Custer’s C-7th. 71 min. 7/16.

January


Ride The High Iron Don Taylor, Sally Forest, Ray Kellogg, Betty Lou. Producer H. M. Berman. Drama. Park Avenue scandal is hushed up by public relations. 82 min.


February


Utah Blaine Rory Calhoun, Susan Cummings, Angel, Stevens. Producer Sam Katzman. Director Fred Sears. Western. Two men join hands because they see in each other’s schemes. 74 min.

Wicked As They Come Arlene Dahl, Phil Carey. Producer Maxwell Sutton. Director Ken Hughes. Drama. A beautiful but a dangerous life. 132 min.

March

Full Of Life Judy Holliday, Richard Conte Salvatore Baccaloni, Producer Fred Kohaman. Director Richard Quine. Comedy. Struggling writer and wife are owners of a new home and are arriving at home. 91 min. 1/7.

Coming


Shadow of the Wind, The Betty Garrett, Phil Carey, Corey Allen. Producer Jonipia Tele. Director William Asher. Melodrama. Seven-year-old boy is the only witness to a murder.

Strange One, The Ben Gazzara, James Olson, George Peppard. Producer Sam Spiegel. Director James Gair lan. Drama. Captain, as a medical officer, frames com. mander and his son.

Succession, The Leo Laffler, Michael Aldridge, Alva Larsen, A North Seas Film Production. Adventure. Norwegian fishermen smash German blockade in World War II. 70 min.


Independents

October


Riffi... Me Meals Trouble (United Motion Picture Organization) Producer Walter J. Durr. Director Joe Julian. Drama. English dubbed story of the French underworld. 120 min. 11/12.
NEAPOLITAN CAROUSEL (IFE: Luis Film, Rome) Pathé, Color, Print by Technicolor. Sophia Loren, Leonide Massine, Director Etienne Gavron. The history of Naples traces from 1600 to date in song and dance.

OKLAHOMA WOMAN (American Releasing Corp., Supercolor, Richard C. Downs. Producer-director Roger Corman. Western. A ruthless woman is redeemed until a reformed outlaw brings her to justice. 80 min.

REMEMBER, MY LOVE (Artists-Productions Assoc., CinemaScope, Producer Anthony Redgrave. Milan. A young man involved in a bitter U.S. war, a German war crisis is averted after a child finds a lost gun in a pome rube.


TEA AND SYMPATHY Eastman Color, CinemaScope, Gable, Producer David Miller, Director David Miller. A man who later sells his picture to a newspaper after being rejected by his girl friend. Directed by David Miller. 122 min., 10/11.

IT HAD TO BE YOU (Cinerama) Fredric March, Producer David Miller. A man loses his job and his girl friend. Directed by David Miller. 122 min., 10/12.


Coming

BEAU JAMES VistaVision, Technicolor, Bob Hope, Director Jack Rose, Director Michael Moore, Drama. Based on the famous Jimmy Walker, mayor of N.Y. from 1925 to 1932.

BUSTER KEATON STORY, THE VistaVision, Technicolor, Director Hal Roach, Bob Hope, Producer Robert Young, Drama. The adventures of a young Mexican boy who makes a desperate attempt to find his girlfriend in Mexico.

DEATH OF A SCOUNDREL Yvonne DeCarlo, Toney Martin, Producer-director Charles Martin, Drama. Based on the autobiography of an international financial wizard. 119 min., 11/12.

MAN IN THE VAULT Anita Ekberg, Bill Campbell, Karen Sharpe, A Faynells-Productions, Director Andrew Vajna, Producer-director Anthony Vajna, Drama. The adventures of a young Mexican boy who makes a desperate attempt to find his girlfriend in Mexico.

January


February


March

DAY THEY GAVE BABIES AWAY, THE Eastman Color, Glynis Johns, John Cameron Mitchell, Rex Thompson, Producer-director John Cameron Mitchell, Drama. An adventure of a young Mexican boy who makes a desperate attempt to find his girlfriend in Mexico.

April

A WOMAN'S DEVOTION Trucolor, Ralph Meeker, Jane Avalon, Producer-directorletter James B. Kelly, Drama. An adventure of a young Mexican boy who makes a desperate attempt to find his girlfriend in Mexico.

CONGRESS DANCES, THE CinemaScope, Trucolor, Johannah Matt, Rudolf Floyd, A Cosmopolitan Producers, Producer-director Edward Bernds, Drama. An adventure of a young Mexican boy who makes a desperate attempt to find his girlfriend in Mexico.

ESCAPADE IN JAPAN Color, Teresa Wright, Cameron Mitchell, Jon Provost, Roger Nakagawa, Producer-director Arthur Lubin, Drama. An adventure of a young Mexican boy who makes a desperate attempt to find his girlfriend in Mexico.

May

UNHOLY WIFE, THE Color, Diana Dors, Rod Steiger, Marie Windsor, Producer-director John Farrow, Drama. A woman cunningly plots the death of her husband who is about to be divorced.


Coming


OKLAHOMA CinemaScope, Technicolor, Gordon Maze, Rae Carney, Producer Director A. H. Miller, Jr., Director Fred Zinnemans, Musical, Filmmation of the famed opera by the same name. 140 min.

December

ANASTASIA CinemaScope, Deluxe Color, Ingrid Bergman, Yul Brynner, Helen Hayes, Producer Buddy Adler, Director Alfred E. Green, Filmmation of a famous Broadway play. 105 min. 12/24.

BLACK WHIP, THE Hugh Marlowe, Adele Mara, Producers George Rank, Edgar Selwyn, Drama. 80 min. 7/17.

January

GIRL CAN'T HELP IT, THE CinemaScope, De Luxe Color, Tom Ewell, Jayne Mansfield, Producer-director Frank Tashlin, Comedy, Satire on rock 'n' roll. 97 min.

OASIS CinemaScope, Color, Michele Morgan, Coral Browne, Producer-director John Forsythe, Drama. Gold smuggling invades the lives of two innocent lentil farmers.

WOMEN OF PITCAIRN ISLAND CinemaScope, Jame Craig, John Smith, Lynn Bari, Quel Films Production, Director Jean Warwick, Drama. 92 min. 4/22.

February

THE TRUE STORY OF JESSIE JAMES CinemaScope, Robert Wagner, Jeffrey Hunter, Producer Herbert Swope, Jr., Director Philip Dunne, Drama. The life and times of America's famous outlaw.

Coming

BEAUTIFUL BUT DANGEROUS Gina Lolobrigida, Victor Gassman, Producer Manuella Malito, Director Robert Young, Drama.

JOY ON A DOLPHIN CinemaScope, Deluxe Color, Clifton Webb, Shirley MacLaine, Producer-manuscript, Sam Engel, Director Jean Negulesco, Drama.

HEAVEN KNOWS MR. ALLISON CinemaScope, Deluxe Color, Deborah Kerr, Robert Mitchum, Producer Buddy Adler, Eugene Franke, Director John Hutton. A love story during WWII.

ISLAND IN THE SUN CinemaScope, De Luxe Color, Director John Sturges, Producers: Max Kravits, Darryl Zanuck, Director Robert Rossen, Drama. OH! MEN! OH! WOMEN! CinemaScope, Color, Dan Dailey, Jennifer Jones, Producer-director Anthony Mann, Drama. A love story during WWII.

RESTLESS BREED, THE Eastman Color, Scott Brady, Producer, Robert J. F. Blyth, Director Alan Dwan, Drama.


SMILEY CinemaScope, Eastman Color, Sir Ralph Richardson, John Calthorpe, Producer-director Anthony Kimmins, Drama. Young aussie boy has a crisis of identity.


United Artists

October


ATTACK Jack Palance, Eddie Albert, Laraine供应商, Producer-director Robert Aldrich, Drama. A cowardly armistice officer and his men during a crucial battle of World War II. 107 min. 9/17.

BOSS THE John Payne, Don Avedon, William Bishop, Producer Frank Seltzer, Director Byron Haskin, Drama. A city man tries to corrupt a political machine. 89 min. 9/17.

FLIGHT TO HONG KONG Cary Clayburn, Dailian Dom, Produced by Robert Parrish, Drama. A Soviet submariner escapes to Hong Kong to avoid a U.S. Navy sub attack.

MAN FROM DEL RIO Anthony Quinn, Kay Jurack, Producer Robert Jacks, Director Harry Harner, Western. A tough white soldier gets revenge on fellow thieves who desert him when wounded. 78 min.
The word-of-mouth will be TREMENDOUS

seventeen
isn't an age...
it's an eternity...
nobody knows you,
and worse,
you
hardly know
yourself

RKO RADIO PICTURES presents
THE YOUNG STRANGER

STARRING
JAMES MacARTHUR • KIM HUNTER • JAMES DALY

with JAMES GREGORY • WHIT BISSELL • JEFF SILVER

Written by ROBERT DOZIER • Produced by STUART MILLAR • Directed by JOHN FRANKENHEIME.

Another profit show from the NEW RKO
Business-wise Analysis of the New Films

Reviews:
WINGS OF EAGLES
DP SECRET AFFAIR
THE BIG LAND
DIBLE SHRINKING MAN
THE BIG BOODLE
E HALLIDAY BRAND
KELLY AND ME
THE HAPPY ROAD
E STEPS TO DANGER
OT SUMMER NIGHT
MEN IN WAR

Exclusive Feature Articles

Tom O’Neil & RKO
Past, Present, Future

PATTERNS OF PATRONAGE II

The Teen-age Customer
YOU'RE $ IN WITH FLYNN

He's red-hot in hell-hot Havana

IN TROUBLE WITH THE BAD GUYS... AND THE BAD GALS... JUST THE WAY THE FANS LOVE 'IM!

ERROL FLYNN in

The BIG BOODLE

Also starring PEDRO ARMENDARIZ • ROSSANA RORY • GIA SCALA

Produced by LEWIS F. BLUMBERG

Screenplay by JO EISENGER

Directed by RICHARD WILSON

from the novel by ROBERT SYLVESTER

THRU UA
20th-Fox Rescue Team

Twenty first Century-Fox' announced campaign to aid the smaller theatres and to reopen closed houses is an encouraging sign to the entire industry. Even if only to demonstrate that a major film company is aware of the important role the small town and sub-run theatres play in the distribution picture, the project announced by general sales manager Alex Harrison would be a welcome omen. In view of the callous disinterest in the fate of thousands of small theatres displayed by some of the film companies, it comes as a fresh breath of hope to little exhibition.

Mr. Harrison spoke in constructive, albeit general, terms. The first move, he said, is a re-examination of every small town and subsequent run situation by the field sales force. This would be followed by local level sales-exhibition meetings to help solve individual problems and lend aid in generating public enthusiasm in moviegoing.

With no intention to deprecate in any way the 20th-Fox drive, it should be noted that there have been various such gestures by other film companies in the past. Each was announced with trumpet blasts of great intentions, only to peter out in mute inaction. Having paid lip-service to their small-exhibitor customers, these distributors promptly disregarded the basic problems while theatres continued to succumb.

On the basis of its past record of providing some of the most effective leadership in tackling and solving industry problems, however, 20th-Fox is likely to be the organization that will go beyond gestures and do something, if there is something that can be done. But whatever is planned to help the smaller theatres, it must take the form of a definitive program, specific in its purpose. And it must be backed by a determination to see it through.

20th Century's "rescue team" certainly should carry the fervent good wishes of the entire industry. The thousands of small theatres throughout the land are the way stations for millions of people in search of entertainment and relaxation. If these links no longer exist, countless potential moviegoers will seek other forms of diversion and, perhaps, forget the wonders of a visit to a movie. If 20th Century's mission is accomplished, the company will win its own reward, for a healthy theatre is a desirable customer.

Let's Cut If Need Be

One of the long, long pictures that have come out of late has been doing very well at the boxoffice. Another hasn't. The latter, as a matter of sad fact, has been laying an egg in direct epic proportion to its length.

This pointedly gives evidence that extreme footage is not an evil per se. "Gone With the Wind" will remain a living testimonial to that. But what GWTW had, and what has made other big and long pictures boxoffice giants, are those qualities of entertainment—bearing no relation to mere length—that provide constant emotional impact on the audience. When production opulence and length take precedence over the drama, however, much that was good in the picture is engulfed in the lavishness—and lost. This is inductive fact, proved time and again, over an era of epics.

The poor showing of the royal egg-layer mentioned above has been considered by many theatremen a plain case of productionitis—an inflammation of the producer's ego. Having lavished such great prodigality on the production, he couldn't bear, it seemed, to chop off such portions of the footage that would bring the finished film into palatable proportions, even though it would result in a greater boxoffice return. A half to three quarters of an hour out of this film, exhibitors feel, could have meant millions at the boxoffice.

Perhaps the next thought may be considered blasphemous by those who make movies, but, in view of the alleged objective of a commercial film to gain the greatest audience and make the most money—why couldn't each king-size film be submitted to a board of expert studio editors after the producer is done with it?

Let them go to work with the scissors, unburdened by the anguish that must overcome the producer when he sees a minute of film representing thousands of dollars slide to the cutting room floor. Then let the full version and the edited, streamlined product be submitted to a group of test audiences. Their reaction would be a valuable guide in determining which will spell bigger boxoffice.

It may not be the whole answer to bulky, overlong epics. But it could go a long way toward preserving that portion of the boxoffice that is lopped off because a thousand feet of excess film was not.
Share the good news of these M-G-M releases just previewed and headed for top grosses!

"THE WINGS OF EAGLES"
PERFECT WASHINGTON’S BIRTHDAY SHOW will lift grosses sky-high! The fastest-booking holiday attraction because John Wayne and director John Ford deliver another BIG in-Metrocolor hit (Best since their "Quiet Man"). Based on the life of reckless, fun-loving “Spig” Wead, Squadron Commander. Dan Dailey, Maureen O’Hara co-star.

"10,000 BEDROOMS"
SONG-FILLED JOYOUS ENTERTAINMENT about a young hotel tycoon (Dean Martin’s first solo starring role) and four lovely sisters. A BIG, happy, romantic, song-studded attraction loaded with beauty and talent—in CinemaScope and Metrocolor! Cast includes: Anna Maria Alberghetti, Eva Bartok, Dewey Martin, Walter Slezak, Paul Henreid.

"LIZZIE"
POWERFUL DRAMA! EXPLOITATION NATURAL! It’s a sock drama for sensational showmanship. It’s the story of “the Jekyll and Hyde girl who lived three strange lives.” Eleanor Parker’s performance as three different personalities is absorbing. Something different for the fans! (A Bryna Production.)

"DESIGNING WOMAN"
TIP-OFF! ONE OF 1957’s BIGGEST! Previewed last week. Immediately the word flashed from Coast to Coast that M-G-M has another blockbuster in the “High Society” class. Gregory Peck, Lauren Bacall, Dolores Gray in the hilarious, action-packed CinemaScope comedy romance in Metrocolor of a designer and a sportswriter.

"THE LITTLE HUT"
AUDIENCE REACTION FORECASTS SENSATION! In its Test-Previews it has proved itself in advance a smash box-office hit! Ava Gardner in her scanty wardrobe is gorgeous, shipwrecked on a desert island with Stewart Granger and David Niven. Sure-fire audience entertainment—in BLUSHING COLOR! (A Herbson, S. A. Production.)
PUBLICITY LAG. “Too little and too late” is the cry of many theatremen in regard to advance buildup for films today. They charge this delinquency with being responsible for the failure of many worthy pictures to do anticipated business. A current case in point is the experience of “Friendly Persuasion”. This delightful William Wyler production is reportedly just beginning to show its true boxoffice strength in subsequent runs, after a disappointing performance in most first run situations. Multiple key run bookings, bolstered by joint promotion effort, are bringing in grosses relatively far above those shown in the first run engagements. Exhibitors contend that the same has been true of many other fine films; they just begin to catch on with the public about the time when the late runs are offering them. One prominent theatreman spoke the opinion of many when he declared: “The trouble is that the film producers in this day do not give their publicity and advertising staffs enough time to develop full-scale advance campaigns on a picture. All too often important pictures are rushed into first runs with hardly any advance publicity, and the ad men are pressed to turn out a ‘smash campaign’ within a matter of a couple days. And this trouble even applies to their selling to exhibitors themselves. Features are often offered to my buyers and bookers without a single ad having appeared in a trade paper. How are we to go out and sell the pictures to the public if they haven’t been sold to us?”

WHITHER RKO? The ink is hardly dry on the RKO-Universal pact and some students of the situation are ready to wager that no future RKO-produced pictures will go to U-I for distribution. Tom O’Neil, they say, made the decision in haste to close down his exchanges under the duress of a mounting debt, but it is reported that he already has misgivings about the wisdom of the deal. It’s in the cards, distribution experts contend, that O’Neil will be disappointed in the returns that will be forthcoming from Universal. The RKO product, they say, is bound to receive “step-child” treatment. This conclusion is based on the assumption that the U-I sales force, handling a full complement of their own wholly-owned product, will hardly be in position to scratch out the best terms and playing time for RKO’s films. They fully expect O’Neil to adopt some other method for distribution of RKO’s future output. Most likely plan: a limited sales staff (on the order of Buena Vista’s), with physical service and billing handled by National Film Carriers.

ZANUCK’S POSITION. Insiders will tell you to discount those rumors that Darryl F. Zanuck might hook up with Howard Hughes to take control of 20th-Fox. The former studio chief, who now is operating as an independent producer, has very close ties with a strong sentimental attachment for Spyros Skouras, whose showmanship, Zanuck believes, is unmatched in the industry. As for the unfathomable Hughes and his current interest in 20th stock, Wall Streeters see nothing but an investment motive. They point out that if he were seeking control of a film company, there are others far more vulnerable than 20th-Fox.

COLOR TV. Despite all the pressures applied to sell color television, the fact remains that it has been a big bust so far. RCA is reported to have lost some $6 million pushing tinted TV, with only a comparative handful of sets purchased by a wary and reluctant public. Wall Street reports indicate that the heat is on Gen. David Sarnoff, RCA boss, who plumped so hard for color. Advertising people would like to see their products displayed on TV in all their resplendent packages, but Mr. John Q. Public can’t be enticed to lay out some $400 for a new set. Television is learning what the movie people have long known: while color is a definite plus-factor, it has never been accepted as a substitute for quality entertainment. A good show in black and white will always outdraw an inferior one in color.

LOEW’S BOARD CHAIRMAN. The revised by-laws of the Loew organization may make no provision for a successor to the board chairman spot vacated by Arthur M. Loew, Jr., but insiders expect that if and when the spot is filled, it will not go to Joseph Tomlinson, the fighting dissident and reputedly largest single stockholder. They say that the inclination of other large stockholders, who were not directly in his camp, is to have a more neutral board head.

NO MERGER. Prospects that there might be a merger of Allied and TOA are dimmer now than they were a few months ago. While Allied will adopt a more conciliatory course in its relations with the film companies, and probably work closely with TOA in seeking reforms, the independent organization leadership feels that it must retain self-determination to follow a different and tougher course if the distributors fail to correct certain trade practices. Some elements in Allied lean toward uniting with the other national group, but there remains a hard core of firm independents, who insist that a merger could only mean that: Allied would be swallowed up by TOA.
DARWIN COMES TO MOVIEDOM. Adapt or die—that is the dire dictum of evolution. To play this little game of craps with Mother Nature you obey some rather rigid rules. Grow antlers, if need be. Sprout feathers, if you must. Indeed, forsake even your egg-laying habits for more advanced avenues of procreation, if the fates so invoke—but by all means make your peace, as best you can, with an unfriendly and perilous environment.

Just how successfully moviedom has evolved in the two score years since it wiggled, tremendously, out of the ooz and the brine to take its place among the profit-seeking creatures of the field is open to speculation.

Moviedom’s central environment is the marketplace. To some extent it has artfully survived the terrors of that unholy ground. From an unlovely starveling that flickered instead of flowed, the film medium has grown smooth and silky. It has waxed higher, wider and more comely. It has acquired a handsome coloration, as well as an organ of speech. The acquisition of a brain and a foresight is again a speculative issue.

An examination of the current condition of the movie enterprise would indicate evolution has been only a sometime thing. For this, thanks must go the industry’s woeful inertia in the face of sudden change. So long as environment remains tranquil and constant, moviedom does fine. Otherwise it falls to pieces. The entry of television into the marketplace rendered moviedom as hopelessly befuddled as the pin-brained dinosaur in its time of testing. Nature ordered that specie extinct.

Evidence of how miserably moviedom has failed to adapt to the modern environment is manifest in today’s news. With the rise of TV, film company earnings have sagged to mere subsistence levels, in some cases figures reminiscent of income totals of the sad 1930s. Cinema security prices have dipped in sympathy (see Film BULLETIN Cinema Aggregate below). Production by major studios is following a five year trend of atrophication, as nervous film makers assess their dwindling counting houses.

On more specific fronts, Loew’s Leo, once the mightiest creature of them all, is squealing like a pussy cat, counting its blessings for escaping—maybe, just maybe—a tooth and fang battle for internal control. Indeed, there are whispers, incredible as they seem, of a possible liquidation within a year presided over by Loew’s newly proposed slate of directors. Republic Pictures, with theatre film production at a standstill, is up for grabs. RKO has cast off its distribution system to lighten the burden. Production-wise that company is barely limping along. Two other film companies, one a long-time giant, are being covetously studied by elements able, if not immediately willing, to take command. Among some firms diversification in outside fields is pulling the oars, while in others proxy contests are avoided by the fortunate circumstance of control being vested in management.

Only United Artists seems to have made a genuinely effective adaptation to the recent environment. Sensing the tax-prompted rise in independent production, UA strived furiously to capitalize upon this sudden shift in the wind. 20th-Fox made a gallant try to meet new conditions with CinemaScope, and enjoyed, albeit temporary, success. To its credit, the Skouras management of that company is always alert and eager to meet circumstances. Other companies, however, revel in atrophy, resist change, resent the very suggestion that the old order changeth.

What is the answer? Evolution’s uncompromising mandate remains: adapt and survive, fail and perish. From this it follows that even the once mighty shall tumble by the wayside and be weeded out, lest they thoroughly recant the luxury of standing pat. The marketplace brooks no sentimentality. Its decisions are swift and final. Unhappily, this stringent environment appears too much for an important complement of film companies and personnel alike.

What is most likely transpiring even now—and the symptoms are there for the looking—is a gradual overhauling of both firms and personnel. In practical terms this means some consolidation of facilities and resources, a sifting of the manpower. What remains will be a hard, hearty, spirited, adaptable new industry that will have grown a new set of feathers to meet the terms of its new environment. Only thus can it survive.

THE LONG ROAD BACK. The Cinema Aggregate of Film BULLETIN — charted below — reports industry stocks up in January; film companies gaining 5¾ points, theatre companies, 2¼. Some measure of the distance the Aggregate must travel to make up lost ground is had by contrasting January’s close with those of the years 1954 and 1955. In ’55 the FB Aggregate ended with a reading of 158¼ for film companies, 37 for theatre companies. The ’54 close reported 178½ for film companies, 40¾ for theatre companies. The January, 1957 close reads: 136¾ for film companies, 33¾ for theatre companies.

Film BULLETIN Cinema Aggregate*
20th's Policy for 1957:

"Lead through STRENGTH"

An important statement about 20th Century-Fox's JANUARY-THRU-EASTER product!
20th Century-Fox in announcing its release schedule for the first four months of 1957, reaffirms its great faith in the future of our industry as expressed by our President, Spyros P. Skouras, in his recent statement that we must "lead through strength."

This is only the beginning. Our program is ambitious, but simple. We will release one important new box-office attraction every week of 1957. Every one of these pictures will be as successful a creation and as commercial a product as we can make it.

We are pouring into this line-up talent, skill, energy and experience. Each release will be pre-sold by hard-hitting advertising and widely-penetrating publicity.

These are challenging days for our business. But it is our thinking at 20th that vigor, imagination and merchandising will do the job. We know we have the most of the best pictures in our entire history, and we face the future with confidence and enthusiasm.

ALEX HARRISON
General Sales Manager
The story that had to win the Pulitzer Prize!

THREE BRAVE MEN
CinemaScope

starring
RAY • ERNEST
MILLAND • BORGnine

Produced by HERBERT B. SWOPE, Jr. • PHILIP DUNNE
Directed by TASHLIN

Heartwarming story of youth and adventure!

SMILEY
COLOR by TECHNICOLOR
CinemaScope

starring
RALPH • JOHN "CHIPS"
RICHARDSON • McCALLUM • RAFFERTY

Produced and Directed by ANTHONY KIMMINS
Screenplay by MOORE RAYMOND and ANTHONY KIMMINS

Out of the West comes a new kind of outdoor thriller!

THE QUIET GUN
RealScope

starring
FORREST TUCKER

Produced by EARLE LYON • WILLIAM CLAYTON
Screenplay by ERIC NORDEN

"LEAD THROUGH STRENGTH" - S. P. S.
A cast of stars in Broadway's smash comedy hit!

**OH, MEN! OH, WOMEN!**

*COLOR by DELUXE*  
*Cinemascope*

Starring:  
DAN GINGER DAVID DAILEY, ROGERS, NIVEN  
BARBARA TONY RUSH, RANDALL

Produced and Directed by NUNNALLY JOHNSON

The surprise romantic comedy of the year!

**TWO GROOMS FOR A BRIDE**

Starring:  
VIRGINIA JOHN BRUCE, CARROLL

Produced by ROBERT S. BAKER and MONTY BERMANN  
Directed by HENRY CASS, FREDERICK STEPHANI

The unforgettable story of the men of the West!

**THE STORM RIDER**

*RegalScope*

Starring:  
SCOTT MALA BILL BRADY, POWERS, WILLIAMS

Produced by BERNARD GLASSER, EDWARD BERNDS  
Directed by EDWARD BERNDS, DON MARTIN

Adventurers for hire in exciting Morocco!

**OASIS**

*IN EASTMAN COLOR*  
*Cinemascope*

Starring:  
MICHÉLE PIERRE MORGAN, BRASSEUR  
with CÉRÉN BORCHERS

Produced by LUGGI WALDLEITNER and GERD OSWALD  
Screen Adaptation by JOSEPH and GEORGES KESSSEL

The star of "The King and I"!  
The director of "The African Queen"!

**HEAVEN KNOWS, MR. ALLISON**

*COLOR by DELUXE*  
*Cinemascope*

Starring:  
DEBORAH ROBERT KERR, MITCHUM

Produced by BUDDY ADLER and EUGENE FRENKE  
Directed by JOHN HUSTON  
Screenplay by JOHN LEE MAHIN, JOHN HUSTON

Three top stars in a story of unparalleled excitement!

**THE RIVER'S EDGE**

*COLOR by DELUXE*  
*Cinemascope*

Starring:  
RAY ANTHONY DEBRA MILLAND, QUINN, PAGET

Produced by BENEDICT BOCKEUS, ALLAN DWAN  
Directed by HAROLD JACOB SMITH, JAMES LEICESTER
The strangest story to emerge from the war! 

**SEA WIFE**

Color by De Luxe

*Produced by ANDRE HAKIM* Directed by BOB MCNAUGHT

Screenplay by GEORGE K. BURKE

---

20th's MAGNIFICENT EASTER ATTRACTION!

In the tradition of "3 Coins in the Fountain"! Glorious romantic adventure filmed in the Isles of Greece!

**BOY ON A DOLPHIN**

Color by De Luxe

*Produced by SAMUEL G. ENGEL* Directed by JEAN NEGUESCO

Screenplay by RICHARD BREEN and WALTER REISCH

---

Offbeat drama of mounting suspense!

**BREAK IN THE CIRCLE**

*Produced by MICHAEL CARRERAS* Directed by VAL GUEST

Screenplay by VAL GUEST

---

Powerful secret story of wartime Hong Kong!

**CHINA GATE**

*Produced, Directed and Written for the Screen by SAMUEL FULLER*

A Globe Enterprises Production Released by 20th Century-Fox

---

The thrill package of the year! A boxoffice blockbuster!

**SHE DEVIL** (TENTATIVE TITLE)

*Produced and Directed by KURT NEUMANN*

Screenplay by CARROLL YOUNG and KURT NEUMANN

and

**KRONOS**

*Produced and Directed by KURT NEUMANN*

Screenplay by LAWRENCE LOUIS GOLDMAN

---

The MOST of the BEST pictures in our entire history!
Tom O'Neil & RKO
Past, Present, Future

by LEONARD COULTER

Sometimes a man falls prisoner to his own dreams. It was a buoyant, confident Thomas F. O’Neil who, a year and a-half ago, moved into the control of RKO Radio Pictures.

He had just closed what looked like a sugarplum deal. For $25,000,000 he had bought a company for which Hughes had previously refused $50,000,000 or more.

His own words, uttered at that time, reflected his optimism:

“I heard a great deal, long before I met Mr. Hughes, about possible liquidation of RKO by various groups which, it was said, were anxious to acquire the company for a quick sale of its properties, after which they would allow it to disintegrate.

“It quickly became apparent to me . . . 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 . . .

“We confirmed . . . that the company’s film backlog could be acquired for television only if RKO was purchased as a film business, and maintained as such. Accordingly, I wrote a letter to Mr. Howard Hughes stating that if our conversations matured, we would be prepared to take over RKO in its existing posture; that is to say, to operate it as a unit for producing and distributing films for theatrical release. While the letter does not form part of the legal contract, I regard it as being binding upon us.

“Mr. Hughes himself had insisted all along that he was opposed to the break-up of RKO Radio Pictures because it would cause widespread distress and unemployment, and would accentuate the film shortage. I think a great deal of credit is due to him for that humanitarian stand . . .

“We shall maintain it as a going concern, because we feel it can stand on its own feet and thrive in its own mar-

“We have a right to operate our business as efficiently as it can be run . . . Our move was motivated almost by desperation . . . We figure that somewhere along the line we will be able to evolve a new way of distributing pictures . . .

Wizard of Oz

To say that now, some eighteen months later, Tom O’Neil is a chastened man would be an exaggeration, but there isn’t much doubt he is a much wiser one now and, perhaps, even a little disappointed. For the job of reviving RKO as a top film producer hasn’t been as easy as it looked. Nor has the early expectation of a quick and handsome profit come to pass.

To those unfamiliar with the complexities of present-day corporate finance it looked for all the world, back in the summer of 1955, that Mr. O’Neil was about to be unveiled as a financial Wizard of Oz. The all-too-simple arithmetic scribbled on bar-room napkins at that time went something like this: Cash paid for RKO: $25,000,000. Received from Howard Hughes on the sale back to him of two feature

(Continued on Page 17)
The younger generation has always been a favorite target for its elders. It is a target for criticism and a target for business. The motion picture industry, like so many other enterprises, gets many headaches and many dollars from the teen-aged trade. Of all the various types of customer who come into the movie theatre, none can match the adolescent in enthusiastic impulse buying, response to promotional stimuli or unpredictable explosiveness.

Many theatre owners insist that adolescent patronage is just not worth the hazards. They cite repeated instances of vandalism, rowdy behavior and general wear and tear. And yet they face the fact that no single age group is nearly as important for the long term future of motion picture exhibition as the teen-ager.

Not only because of their adolescent impressionability and the fact that they have free time and money to spend, but also because there are more of them all the time, the teen-agers are the customer reservoir. Just consider a few perhaps startling statistics about them.

This year's 16-year-olds come from a crop of 2,500,000 babies born in 1941. The 16-year-olds who reach that noble age in 1959 will come from a crop of 2,930,000; and in years further ahead the field continues to grow. (This, thanks to geriatrics, will also be true of people beyond middle age: but it takes no genius to perceive that no matter how much get-up-and-go the oldsters have, they will never match the dynamic energies of their grandchildren.)

TEEN-AGERS ARE PEOPLE

The statesmen of the motion picture industry, moreover, looking beyond the teen-ager's immediate box office dollar, like to think that the adolescent who becomes accustomed to going to the movies regularly in his teens will remain a fairly loyal patron in his more mature years, and will pass some degree of the habit on to the children he raises. How far this projection can be carried is pure speculation, but we are certainly better off with a moviegoing generation than without it.

There is one gaping hole in this entire area of thinking, however; and it is a defect which has been virtually ignored in the industry's public thought about the adolescent audience. The simple fact is that the so-called adolescent audience is not quite that well defined. It isn't a single cohesive audience at all.

Teen-agers have fads in common, and sloppy clothes in common and good and bad habits in common, but teen-agers are people. People come in all shapes, sizes, mentalities and tastes—and teen-agers offer the full variety.

The problem of delinquency is the perfect illustration. No theatre manager, including many whose houses are most afflicted with juvenile miscreants, would contend that all or even a majority of teen-agers are delinquents. Many theatre men report that the problem girls are far more of a headache than the boys; but can you turn this into a generalization about girl teen-agers?

A minority of juveniles is responsible for the delinquency reputation. (Delinquency itself deserves separate discussion later on.) By the same token, only fractional portions of the teen-age public are rock and roll fanatics, or incurable romantics or what have you.

It is only in the past decade or so that we have taken to regarding the teen-age market as a unit; we didn't make the mistake previously because there was no great need to pinpoint our audience. Individual pictures, in the pre-war area, were less important and the entire annual block of product of a company was the thing. Also, market and sta-
Parents. Teachers. Clergy Exert Influence

(Continued from Page 13)

tistical research had not yet been developed to their present degree. Finally, before the war we still regarded moviegoing as a family institution, with much less separate ticket-buying by young teen-agers.

If teen-agers do not all have the same tastes and interests, they nevertheless in the main have certain psychological attributes which are characteristic of their age. They are impulse creatures, given to periodic overwhelming enthusiasms. They are hero worshippers who need a change of hero every thousand miles. They are at a point when they both want and at the same time reject parental guidance and are at least passively resentful of discipline.

Thus certain points emerge in considering the teen-age motion picture market. First, the producer of motion pictures must bear in mind that today’s teen-age enthusiasm is apt to be tomorrow’s old hat. Rock and roll has been at a relatively brief peak; from the motion picture point of view, it must be regarded as near the end of the teen-age road. This does not mean teen-agers no longer rock and no longer roll to the music of a local combo or a new record (although the music business now sees other types of melody replacing r and r at the top of the list); it means that when the time comes for a teen ager to plunk down money at a theatre box office, he may think twice. The rhythms available via television or the local juke joint may now suffice to satisfy his down-from-the-peak appetite.

For the exhibitor, faced with the sharp ups and downs of the teen age crazes, the marketing problem becomes one of spot exploitation. More than with pictures for the adult or entire family audience, films booked with an eye to the teen-age trade have to be intensively exploited in a relatively short period of time. Twentieth Century Fox’s saturation handling of Elvis Presley’s debut in “Love Me Tender” was an excellent example of this technique on the distributive and exhibition level.

Many Problems to Consider

Second, as the personal history of teen-age favorites for a long time has shown, the teen-ager’s enthusiasm can be used to build a broader base of audience loyalty. Frank Sinatra was a teen-age girls’ dreamboat in his first blaze of glory as an entertainer, but he achieved far more lasting stature when he captured the loyalty of the older nightclub and moviegoing public as an actor-singer. Many other entertainers have accomplished the same transition—and in the process they often recapture as fans many of the erstwhile teen-agers who have grown up with them.

There are certain pitfalls in appealing to teen-age audiences. One of which the motion picture industry must always be conscious is the question of good taste. Fringe elements in our industry—as in the publishing, phonograph and even clothing businesses—sometimes pander to adolescent sex curiosity, at the expense of the industry’s reputation. Sometimes, respectable theatres fail properly to police their audiences for troublemakers among teen-agers, and find as a result that the bad teen-agers have driven the good ones out of circulation.

Much has been written about the growing independence of the adolescent. He is still, however, an adolescent, susceptible to the weighty influence of home, church and school. Sometimes one or more of these influences may be negligible, but as a general rule they are fairly potent. Therefore, the lines of communication between the motion picture industry and the home, church and school must constantly be tended, in order that the impetus toward moviegoing shall be sustained and encouraged.

Positive promotional and educational efforts by motion picture companies and theatres serve a continuing purpose, of course. But it must also be borne in mind that if a parent, or a teacher, or a minister is repelled by particular aspects of motion pictures he is liable to exert his influence in opposition to teen-age ticket buying. Many teen-agers will go to the movies anyway; many, representing additional millions of dollars in ticket sales, will not.

Parents are the most important influence. This is not necessarily because they are the most persuasive, although that may be true. It is basically because they are the only ones likely to have any control of teen-age purse strings. Many teen-agers work for their spending money these days; but most still are taking an allowance from pop.

This brings us to the question of whether parents, as a general rule, are giving sufficient encouragement to teen-age moviegoing. Or, to put it differently, are they offering sufficiently small opposition to the natural moviegoinclinations of their offspring?

The answer is not completely satisfactory. It is a matter of fact that in many communities parents are endeavoring to find diversions to replace moviegoing for their teen-age children.

While no great body of statistical information is available on the subject, most movie people have encountered a couple of familiar comments by parents which are revealing. One is that “it costs so much for the kids to go to the movies these days.” The other is that “they get such crummy kids at the theatres.” Let it quickly be noted that neither comment is so widespread as to constitute an epi-
THE TEEN-AGE CUSTOMER

How To Deal with Delinquents

demic; but they can be regarded as symptoms of some important problems.

The behavior, costume and general reputation of teenagers at the movies are not as good as they might be. This is true for teenagers in school, too, or in any other place where they gather in groups. But they have to go to school. The movies are optional.

One of the problems about the obnoxious teen-age moviegoer is that he may discourage ten adult moviegoers from coming back to the theatre. Another problem is that, to keep out one adolescent problem child, the theatre finds it necessary to bar ten suspected juveniles, or even to bar teenagers completely. And this moves our industry problem right out of our industry into the general public arena.

Several different approaches to the problem of juvenile delinquency have been tried by theatres, and by the government. One is to hire extra police protection; another is to bar suspected trouble makers; a third is to hold parents responsible. How have they worked?

"GET TOUGH" POLICY PAYS OFF

In Washington, Ind., theatre manager A. J. Kalberer found that a "get tough" policy was the answer, despite all the previous efforts of school officials, PTA groups and so forth. "We have had teenage gangs of 14 and 15 year old boys wait for us to beat us up. They didn't, however, for once you single out one of the gang, back him up and show him you are not afraid of his threats, the whole gang will eventually talk themselves out and call it off . . . In the beginning it was necessary to bar from 20 to 30 teenagers from the theatre. In the space of a year (author's note: as of mid-1954) we have cut this down to five or six. These will probably never be permitted in the theatre. The others, after a month or so of probation during which time they sign in and out and sit in sections designed for them, turn over a new leaf."

A number of theatres with balconies insist that teenagers sit in the orchestra where they can be more closely observed. In Oklahoma City cut-rate tickets for students depend on their good behavior. In various cities managers have adopted a policy of advising parents first and then, if no satisfaction is obtained, calling the police. The latter step is very rarely necessary, theatre men say. But only a month or so ago irate parents of Baytown, Texas, feuded with police because over 50 teenagers were arrested for bombarding a theatre with eggs and feathers. The parents finally paid for the damage and the children were freed.

A few generalizations from the observations of theatre managers help to put the teen-ager in box office focus. The Independent Theatre Owners of Ohio suggest that the clothes a youngster wears have an effect on how they act in the theatre. Some theatres, accordingly, have banned what might best be described as delinquent-looking garb for their teen-age customers. Up in Kenmore, N.Y., manager William Brett found it necessary in 1955 to report that "we now stop all youngsters at the door and search them to see if they have any knives concealed in their clothing." Says another manager: "Kids today have too much freedom and too much money to spend." Kansas City showmen back in 1953 suggested that the industry tell the public to "Take your children to the show instead of sending them."

In all the foregoing instances, one paramount need emerges. You really can't do a thing about the behavior of juvenile patrons without an adequate staff of ushers and, if need be, special police. The need is particularly crucial among big-city theatres with varying patronage, where trouble makers may be strangers rather than recognizable local neighborhood patrons.

WEED OUT HOODLUM ELEMENT

One difficult problem, which complicates matters considerably, is that the pictures aimed at the so-called teen-age market are apt to appeal among teen-agers principally to the hoodlum element. This is why a rock and roll opus is regarded by some managers as a more risky attraction than a more adult science fiction presentation, for instance.

It is futile to discuss the teen-age market without recognizing the general responsibility of society—rather than an individual theatre manager—to do something about the small minority of teen-aged hoodlums and vandals. But it is perhaps good business for the individual theatre manager to see that hoodlums and vandals in his theatre are adequately and publicly dealt with. The emphasis here may be on the word publicly.

For a long time, in the downtown first-run theatres of many key cities, juvenile delinquency has been a problem never to be discussed in public, for fear that the word would get out to the ticket buyers. To say that this is naive is not enough. Any theatre patron who has ever encountered the peg-pants hoodlums in Times Square theatres, undoubtedly, needs nobody else to tell him they exist. But if this same patron somehow knew that the staff of ushers was sufficient to keep order — and if he stopped seeing hoodlums in the theatres—he might come back more often himself, and let his children go to the movies more often too.

(Continued on Page 18)
It means HOLDOVERS and RECORD BUSINESS everywhere even outgrossing "The Glenn Miller Story" and "Magnificent Obsession" in many engagements.

5th WEEK: Los Angeles; Pittsburgh; Washington, D.C.; New Orleans; Chicago; Baltimore; Philadelphia; Toronto

4th WEEK: Wichita; Salt Lake City; Berkeley, Calif.; New York City

3rd WEEK: Buffalo; Albany; Miami; Sacramento; Minneapolis; San Diego; Birmingham; Jacksonville; Allentown, Pa.; Lancaster, Pa.; Atlantic City; Oklahoma City; Stamford, Conn.; Winnipeg, Manitoba.

2nd WEEK: Detroit; Houston; Atlanta; Seattle; Tulsa; Utica; Syracuse; Schenectady, N. Y.; Portland, Ore.; Kansas City; Richmond, Va.; Cleveland; Wilmington, Del.; Savannah, Ga.; Springfield, Mass.; Memphis; Rockford, Ill.; Grand Rapids, Mich.; Johnstown, Pa.; Bay City, Mich.; Wheeling, W. Va.; Lima, O.; Parkersburg, W. Va.; — and dozens more!

Written on the Wind
A Universal-International Picture starring
ROCK HUDSON · LAUREN BACALL
ROBERT STACK · DOROTHY MALONE

Directed by DOUGLAS SIRK
Screenplay by GEOFFREY ZUCKERMAN
Produced by ALBERT ZUGSMITH

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Written on the Wind

Just for the Record...
films: $8,000,000. Received from (or promised by) Matty Fox’s C&C Super Corporation on the lease for TV purposes of some 750 pre-1948 films: $15,200,000. Total expenditure: $25,000,000; total receipts: $23,200,000. Net cost of the RKO business (including its 14-acre Gower Street studio and the smaller Pathé studio in Culver City, plus picture-making plant, equipment, properties, a national network of exchanges, several major films already “in the can” and the whole of RKO’s TV backlog): $1,800,000.

For a paltry $1,800,000, so it was made to appear, Tom O’Neil had become possessed of a thriving orchard heavy with fruit ripe for the plucking. And on all sides could be heard the awesome whisper, “How did he do it?”

What all these amateur financiers forgot in their calculations was, for one thing, the fact that for years RKO, saddled with enormous overhead expenses, had been losing a fortune. For another, Tom O’Neil had borrowed right, left and sideways in order to buy the business, assuming heavy interest obligations in the process, and mortgaging the assets he had acquired.

If, by some magic stroke of business genius, O’Neil and his carefully-selected aides could have quickly stopped the onrushing tide of fiscal losses inherited from Howard Hughes, the RKO story today would be very different from the tale recently unfolded. But the losses shown during the company’s previous regime continued under the O’Neil management: $4,500,000 in 1955, $1,500,000 in 1956.

Why? Partly because—according to Mr. O’Neil himself—the company’s new owners had only a few new pictures in stock when they moved in. They had to spend millions building up a backlog so that they could announce to the trade a steady schedule of releases big enough to take care of costs and overheads. And partly because those costs and overheads were appallingly high.

An Archaic System

By the end of 1956 Tom O’Neil decided it was high time to review his position. The picture his accountants presented for his inspection was not a pretty one. Under the archaic, outmoded system of selling and distribution which had grown up within the industry, the profit rate was purely marginal. Of every dollar received at the box-office, RKO’s statistics estimated, 94 cents represented costs of distribution. Clearly such a situation could not be allowed to continue.

A swift calculation produced another startling financial fact: if RKO had not been burdened with its 32 exchanges and branch offices and their personnel of about 750, the company could have saved last year about $4,000,000. It could have stemmed its enervating losses. Yet how could a film company remain in business without getting its product into the market?

The idea finally accepted by Tom O’Neil and his associates was that there should be a stopgap arrangement with another film company—if one could be found—to dis-
TOM O'NEIL & RKO

(Continued from Page 17)

liquidating it; we simply feel we have a right to operate
our business as efficiently as it can be run. If we had not
entered into the agreement with Universal we would have
endangered our whole operation. Our move was motivated
almost by desperation."

Other O'Neilsms:

"We figure that somewhere along the line we will be
able to evolve a new way of distributing pictures. We al-
ready have some ideas, but nothing final."

"As regards future pictures, we are interested in talking
to any distributors who are interested. Universal wanted
to make a deal for our new production, but we said No.
We would not be committed to any future deal."

No Longer a Virgin

"We have some television production plans. A lot of
our properties would be adaptable to TV series. As re-
gards the release to TV of our post-1948 backlog there is
now no legal obstacle. The problems with the guilds have
been pretty well resolved, but there is an obstacle in put-
ting those pictures into TV release—there are still too
many pre-1948 films yet to be sold."

The picture which emerges from the foregoing facts is
somewhat confusing, for it gives no very clear indication
of what the future holds in store for RKO.

It does seem, however, that the very nature of the busi-
ness has been, or is being, utterly transformed. Mr. O'Nei
talks bravely about "new production", yet he has no dis-
tribution machinery left, and no concrete plans for getting
distribution on a more profitable basis than when the com-
pany maintained its own exchanges.

He is advertising RKO's willingness to finance inde-
dependent production, in much the same way as United Ar-
tists has been doing: yet he cannot, without a distribution
system, offer an independent complete facilities, and if the
intention is to make picture-by-picture deals with other
companies for handling RKO-financed, or RKO-made
product, it is difficult to see what any independent pro-
ducer with a worthwhile property would gain by doing
business with RKO.

He admits that some thought has been given to selling
RKO's post-1948 backlog to TV, yet is well aware that, if
he were to do this in the near future, he would be cutting
the financial ground from under the feet of Matty Pox to
whom he sold the pre-1948 backlog.

In July, 1955, Tom O'Neil confessed with a smile, "I am
a virgin in this field." He is a virgin no longer. Two and
a-half years of hard work have mellowed and matured
him. Now he knows, if he did not understand before, that
the film industry is an attractive, but very demanding,
mistress.

However, don't count this man O'Neil out of motion pic-
ture affairs. He has the drive and the brains to make a top-
flight showman, and the industry could use him. The only
question is this: Have the fire to be a moviemaker burned out
of him? If it has not, we predict that Tom O'Neil will one
day rebuild his shattered dream of making RKO one of the
major components of the motion picture industry.

THE TEEN-AGE CUSTOMER

(Continued from Page 15)

The effect of a lax policy toward adolescent theatre be-
avior problems is not an overnight sensation. It really
takes years for the moviegoing public to become conscious-
ly perturbed; but we are now at the point where it is fair
to say that there has been a perceptible downgrading of
many motion picture theatres because of the teen-age prob-
lem.

In some theatres the downgrading has resulted from
giving the teen-agers too little scrutiny and regulation,
with resultant physical damage to the theatre. In other
theatres, the downgrading has resulted from the opposite
extreme of policy, with all teen-agers banned and an inter-
ruption to the moviegoing habit of the new generation re-
sulting. In some theatre, halfway measures have produced
half-way results while major teen-age enthusiasm goes in-
stead to television, dancing, etc.

Apart from the content of particular pictures and the
general nuisance created by a troublesome minority of
adolescents, the big question bothering exhibitors in re-
gard to teen-age patronage is whether cut rate tickets are
worthwhile. On the whole, they seem to create a fair in-
crease in volume; but they do not usually bring in enough
new business to imply a rousing success, and many theatre
managers report that the increased volume when the cut
rate plans first go into effect seems to level off with time.

What it all seems to add up to is that the teen-age
patron is a patron like anybody else; he goes to the movies
to see the pictures he wants to see, not just to go to the
movies; he does many other things with his leisure time,
particularly in larger communities. Even in small towns,
he is no longer "tied" to the single local theatre. Usually
other communities have theatres within easy driving dis-
tance for him. He is a conformist; he is apt to dress like
his contemporaries, have the same tastes, go to the movies
in a group with them.

But he and his contemporaries can be any one of a dozen
different categories of "typical" teen-agers, from the en-
gineers of tomorrow to the delinquents, from the rock and
roll bunch to the Boy Scouts, and/or a combination of
same

Notice that these are all comments on the problem ju-
venile. The majority of teen-agers, being no problem,
arouse little comment. And here is the rub of the situa-
tion; for the decent teen-ager, like the decent adult, does
not want to be in an audience of rowdies, or in an over-
priced audience, or in a bored audience. And he doesn't
always want juvenile pictures either. In the long run, the
pictures that best succeed are those which please the ado-
lescent and his parents too. Teen-agers are too general to
be a lasting specialized audience.
The Wonders of Nature's Playground... On Land--And Undersea!

Chasing the Sun

Presented by Warner Bros. in WarnerColor

Written by Owen Crump and Charles L. Tedford. Produced by Cedric Francis. Directed by Andre de la Varre

A Big Warner Boost for Your Show

and 15 !!!!!!

Big Warner Prizes for Your Showmanship!

15 Theatre Managers and their wives will live like kings!

Two Free Weeks in the Royal Splendor of the Top Hotels in Miami!!!

You can win the contest for the best promotion on "Chasing the Sun". Transportation to Miami and return included! Hurry hurry--get the Press Book for the simple exciting details!
"The Incredible Shrinking Man"

**Business Rating: 0 0 0**

First-rate exploitation feature has action, thrilling effects. Sufficiently interesting to draw good grosses in general market. Word-of-mouth will help.

One of the top exploitation features of the year. The intriguing and weird story of a man who shrinks down to one inch, this Universal offering is a natural for ballyhoo houses, but so expertly produced by Albert Zugsmith, its appeal figures to spill over into the general market. Word-of-mouth will boost grosses and counteract lack of marque names. Grant Williams performs with befuddled fury the shrinking victim who befriends midgets, flees a hungry house cat, and combat's a spider with a hair pin. Highly imaginative direction is supplied by Jack Arnold, and the special effects photography will intrigue youngsters and those who enjoy something different now and then. Williams is caught in a "mysterious mist" out at sea that reduces him physically by degree. Doctors seek an anti-toxin. He is given courage by beautiful midget April Kent, but continues to diminish. When the cat attacks his doll house quarters, he runs, falls into the basement. His wife, Randy Stuart, thinks he swallowed him and moves away. Williams fights and kills a spider while seeking food, and escapes the cellar through a wire mesh window grate. Continuing to shrink, he accepts his fate, realizing he's still one of God's creatures, regardless of size.

Universal-International, 81 minutes. Grant Williams, Randy Stuart, April Kent, Paul Langton. Produced by Albert Zugsmith. Directed by Jack Arnold.

"The Big Boodle"

**Business Rating: 0 0**

Familiar yarn about counterfeitors in Cuba has fair action. Errol Flynn for marquee. OK dualler.

This routine crime melodrama about a scramble for a fortune in counterfeit bills unfolds, with fair action, against a tropical background in Cuba. "The Big Boodle" will serve adequately as a dualler, particularly in action houses. Errol Flynn's name provides some marquees value. The well-woven yarn is unfolded in black and white. Lewis F. Blumberg's production for United Artists release is reasonably realistic, if sombre. Director Richard Wilson allows the action to slacken each time a character explains how he's involved with the "boodle" of three million pesos. Flynn, blackjack dealer at the casino, is mugged by Jacques Aubuchon's gang because he's carrying the last bogus pesos in circulation. He meets with Gia Scala, daughter of Cuban treasury minister Sandro Giglio, who wants to buy the counterfeit plates. Flynn recognizes Giglio's other daughter, Rossana Rory, as the blond who pasted him the bad note. Flynn takes Miss Rory on the town hoping hoods will strike again. They are taken prisoner by Aubuchon who thinks Flynn has the plates. When Flynn is tortured, Miss Rory offers to take Aubuchon to the hiding place at Morro Castle. Policeman Pedro Armendariz pursues Flynn, who pursues Aubuchon, who falls over the castle wall into shark-infested waters.


"The Halliday Brand"

**Business Rating: 0 0 Plus**

Tense western about family feud. Fair marquee values. Good dualler for general market.

Joseph Cotton and Ward Bond battle it out as son against father in this highly melodramatic western released through United Artists. Betsy Blair is the daughter. Bond keeps from marrying a half-breed, and Viveca Lindfors is an Indian squaw loved by younger son, Bill Williams. Collier Young produced this story of a family's dissolution due to greedy, warring sons. While "The Halliday Brand" is most suitable for action houses, it can serve as a good dualler in general situations. While some of the fury is hollow and it gets verbose, the script by George W. George and George S. Slavine is above par as western material. Director Joseph H. Lewis manages to keep things going at a fast clip. Cotton fights bitterly with Bond, aggressive sheriff who runs his child's lives. Miss Blair hates her father, who allowed her Indian sweetheart to be lynched. Outraged by Bond's inhumanity, Cotton leaves home, stops to console the dead Indian's family. He is attracted to the daughter, Viveca Lindfors. When Bond shoots his father, Jay C. Flippen, Cotton retaliates by destroying property and stampeding cattle. He eludes Bond's posse, but returns home later thinking Bond has changed. Bond draws a gun on him but is unable to fire. Bond dies as his children walk out on him.


"The Big Land"

**Business Rating: 0 0 Plus**


Exhibitors who play westerns have a fair-plus entry in this Alan Ladd vehicle co-starring Virginia Mayo and Edmund O'Brien. A Jaguar (Ladd's company) Production released through Warner Bros., "The Big Land" has enough story substance and action to satisfy devotees of outdoor melodramas. It offers little for class audiences. The WarnerColor cameras pick up some striking shots of the rugged terrain. Director Gordon Douglas favors action to characterization, so the pace is fast enough but plausibility is lacking. The story takes place in the pre-Civil War period. Cheated on the price of his herd, Ladd works out a plan with architect O'Brien (whose career was cut short by liquor) to have the railroad extend a 200-mile spur into Southern Kansas. Don Castle, engaged to O'Brien's sister, Miss Mayo, finances a town, including hotel to board Eastern cattle buyers. Gunman Anthony Caruso burns down the frames during construction, but ranchers rebuild. Caruso murders a cattle buyer and O'Brien in a duel. When Ladd returns from Texas with a herd, Caruso stampedes them. Ladd shoots him in a showdown. Miss Mayo reveals her love for Ladd.


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[More REVIEWS on Page 22]
WHAT'S HAPPENING AT RKO

Why we make this statement at this time...
There have been a lot of stories lately about what RKO is doing and what it intends to do. Here are the facts.

Why certain changes are being made...
The goal of RKO is to reduce its fixed domestic overhead by 53% for any given motion picture.
Money saved by reducing these fixed costs in distribution and production can thus be applied to the creative end of picture making.

What RKO is doing about motion picture distribution...
RKO has made a limited agreement with Universal-International to distribute motion pictures through the Universal-International distribution system. This applies only to the United States and only to motion pictures started prior to December 31, 1956.
Distribution by RKO of its pictures will continue in foreign markets in the same way as it has been.
The agreement with Universal-International has been accomplished in order to eliminate duplication of distribution overhead and noncreative expenditures, allowing more resources to be put into the creative end of making better pictures.

What changes will be made in RKO's production...
In production, there is also an opportunity to reduce the so-called below-the-line fixed charges attributed to a motion picture. These are noncreative costs and do not contribute to a picture's artistic or financial success.
We have two groups of studio buildings—on Gower Street in Hollywood and in Culver City. How these production facilities can be put to best use has not yet been finally determined.

How these changes will affect RKO's future...
With the streamlining of its distribution and production, and the subsequent savings in fixed charges, RKO will be in a position to concentrate on the creative planning, making and promotion of better motion pictures.

Our decisions on distribution and production are made with one goal in mind—to make better motion pictures more efficiently. This will benefit the public and motion picture exhibitors as well as ourselves.
"The Wings of Eagles"

Business Rating 3 3 3 Plus

Exciting comedy-drama of navy daredevil with John Wayne as pioneer Naval flyer. Plenty of humor, good production values. Fine John Ford direction. Family entertainment, sure to gross well everywhere.

This big, heartwarming, inspiring, rough-and-tumble drama records the colorful career of U.S. Navy flyer, Commander Frank W. "Spig" Wead. With John Wayne, Dan Dailey, and Maureen O'Hara to grace the marque, with a host of exploitables, Charles Schnee's production in Metro-color is sure to meet with solid returns in the general market. It shapes up as M-G-M's best boxoffice hit in some time. The screenplay by Frank Fenton and William W. Haines, based on Wead's own writings, spans two World Wars chronicling the development of Naval aviation. Aerial scenes of bi-planes "crates" and carrier-fighters in the Pacific are vivid with color and violent action. Director John Ford breathes life into every scene. His characters grow and change before your eyes. Wayne mellows realistically from a "rah-rah" Naval rascal to a World War II combat commander, suffering as a paraplegic for many years between wars. Dailey supplies much comic relief as cigar-puffing "chief" who saves Wayne's life in battle. Miss O'Hara is convincing as a Navy wife. Large cast of supporters includes Ward Bond, Ken Curtis and Edmund Lowe. Annapolis graduate Wayne helps the Navy dramatize its need for aviation development by winning international seaplane races. His career gives him little for his wife, Miss O'Hara, and two daughters. Wayne becomes the youngest squadron commander in the service, returns home to patch things up, falls down stairs, and suffers a broken neck. Dailey, his old pal, nurses him into a wheelchair, braces, and finally on canes. Wayne signs a Hollywood contract with producer Bond to write authentic Naval screenplays. He gets rich and is set to return to Miss O'Hara when World War II breaks out and he requests duty in the Plans Division. The Navy likes his jeep-carrier idea and orders him to the Pacific to put it into action. Wayne collapses from fatigue after the battle at Kwajalein, and retires knowing his plan was successful.


"Top Secret Affair"

Business Rating 3 3 3

Marquee magnets Kirk Douglas and Susan Hayward in amusing comedy-romance. Snappy script, bright direction, handsome production will account for above-average grosses, generally.

Kirk Douglas, a strictly-by-the-book Army general, and Susan Hayward, hard-driving news magazine publisher, foible and foil each other in their first try at comedy. "Top Secret Affair" from Warner Bros., comes off as a lively spoof in which the sophisticated publisher attempts to debunk the clean-living, righteous field commander. Literate dialogue and romantic horseplay (including a hilarious jujitsu session between them) are combined by director H. C. Potter in a manner that will amuse most adult audiences. An excellent script by Roland Kibbee and Allan Scott is based on characters from John P. Marquand's best-seller, "Melville Goodwin, U.S.A." Martin Raskin's top-drawer production provides chic costumes for Miss Hayward and authentic sets. Jim Backus provides good comic support and Paul Stewart is well cast as Miss Hayward's editor-in-chief. Publisher Hayward plans to smear Douglas (nicknamed General "Ironpants") because he was given a job with the Atomic Commission that Miss Hayward wanted someone else to have. Douglas and assistant Backus spend a weekend at her estate for interviews. Finding Douglas completely sincere, she attempts to disgrace him at nightclubs and jazz-joints where a hidden cameraman records his antics. Douglas reveals his love shortly before the phony story appears. The Army is put in a bad light, and Douglas is ordered before a Senate committee concerning an oriental girl he reportedly kept at his headquarters in Korea. Miss Hayward testifies, apologizes, and Douglas is cleared via a top secret document that reveals he was baiting a female spy. Miss Hayward and Douglas are united in love.


"The Happy Road"

Business Rating 3 3 3

Fine combination of heart-warming and farcical comedy made and played by Gene Kelly. Will amuse family and sophisticate trades. Word-of-mouth will boost grosses.

If the word-of-mouth response catches up with this film before it runs its course, "The Happy Road" might be one of the surprise hits of the season. Personable Gene Kelly proves himself as skillful a producer-director as he is actor in this charming farce-comedy made in France. Released through M-G-M, it sparks with inherent humor as French and American personalities clash during a fast-moving search for a pair of runaway youngsters. The treatment is tasteful, colorful (in black and white), with elements of humor concocted to charm audiences of all ages. Cast is French except for Kelly, his vibrant son, Bobby Clark, and Michael Redgrave, who offers a completely disarming caricature of a stiff-upper-lip British general. Pretty Barbara Laage plays the worried widow mother of Brigitte Fossey, who joins young Clark in running away from their fashionable Swiss school. As director, Kelly moves things along with spontaneity and bounce over the rustic French countryside. Fun begins with a sound track title tune by Maurice Chevalier. Kelly, American businessman in Paris, learns his son, Bobby Clark, has run away from school to prove his self-reliance. Brigitte joins him, and her mother, Miss Laage, joins Kelly in tracking down the kids. They search through small towns, a carnival, and over a British army maneuver area commanded by Redgrave. The kids hop a ride on a radio truck escorting a cross-country bicycle race into Paris, and arrive home before their parents. Kelly discovers he likes Miss Laage, and the relaxed, French way of life.

M-G-M. 100 minutes. Gene Kelly, Barbara Laage, Michael Redgrave. Produced and directed by Gene Kelly.
“Men in War”  
**Business Rating: 2 2 Plus**

Prospects OK for taut closeup of Korean war. All-male cast plus treatment restrict appeal to action houses.

This is an interesting and off-beat treatment of infantry combat in Korea designed exclusively for action markets. With microscopic detail, “Men in War” follows the struggle and anxiety of an American platoon trapped behind enemy lines. Because there are no sub-plot flash-backs to girls or families back home, Sidney Harmon’s production for United Artists release is restricted in appeal to action fans and ex-servicemen who appreciate warfare authentically depicted for a change. Thanks to Anthony Mann’s intimate direction, it can be considered superior in its category. Performances of the all-male cast are good with Robert Ryan as the dogmatic, duty-bound lieutenant, and Aldo Ray as the NCO devoted to Robert Keith, a shell-shocked colonel who calls him “son”. Keith’s role is unique in that he speaks not a single word. Based on the novel “Combat” by Van Pragg, the screenplay was penned by Philip Yordan. Elmer Bernstein’s background score is a blend of occidental-oriental tones and rhythms. Ryan’s platoon, cut off behind enemy lines, treks toward safety through rough country, snipers and landmines. Ray turns up in a jeep with Keith, whom he’s taking to a hospital. Ryan decides 24 men are worth more than one shell-shocked colonel, and takes the jeep as an ammunition carrier. Expert infantryman Ray gains Ryan’s respect and they wipe out an enemy hill with a flame thrower during a battle in which the entire platoon is killed. Sole survivors Ryan, Ray and Keith walk over the hill to freedom.


“Five Steps to Danger”  
**Business Rating: 2 2**

Spy seller designed for action fans. Ruth Roman, Sterling Hayden add marquee appeal. OK dualler.

Performances are superior to story material in this international spy melodrama based on a Sat Eve Post serial. Henry S. Kesler’s production for United Artists release is adequate for action fans and should serve as a fair dualler in the general market. Kesler, who also directed and wrote the screenplay, is a bit slow in getting the events under way in Ruth Roman’s desperate attempt to beat Russian spies to a U.S. missile center with a ballistics formula she brought from Europe. Both she and Sterling Hayden, a hick-hiker who becomes involved, endow the hectic proceedings with some plausibility. Hayden offers to share the driving with Miss Roman, who is rushing to Santa Fe with a secret missile formula she’s delivering from East Germany. Her psychiatrist, Werner Klemperer, an enemy agent, is attempting to have her committed. Stopped by police, they learn Miss Roman is accused of murder in Los Angeles. They escape, realize they’re in love, and marry. Government agent Charles Davis permits them to carry through the mission to bait spies hidden in the missile center. In desperation, spy leader Richard Gaines guns for Miss Roman, but is shot dead by police.

United Artists. 80 minutes. Ruth Roman, Sterling Hayden, Werner Klemperer. Produced and directed by Henry S. Kesler.

“Hot Summer Night”  
**Business Rating: 0 0**

Crime melodrama set in Southern town has suspense, mood. Lacks marquee names. Fair dual-biller for action spots.

This crime melodrama from M-G-M has enough action, suspense, and mood to satisfy in spots where audiences aren’t too discriminating. Vigorous exploitation may overcome the absence of “names” in the cast. Both theme and treatment in Morton Fine’s Modest production have elements ranging from highly original to extremely contrived. Screenplay by Fine and director David Friedkin is set against a decaying Southern town. Leslie Nielsen, Colleen Miller, Edward Andrews and Jay C. Flippen all turn in competent performances. The action is well handled, but Friedkin doesn’t quite achieve the mood of the townfolk whose claim to fame is a public-enemy born and hiding in the nearby hills. Honeyymooning with his wife, Miss Miller, unemployed reporter Nielsen decides he can regain his job by getting an interview with bank robber Robert Wilke hiding in the hills. He gets the story, but Wilke holds him for ransom from the newspaper for which Nielsen worked. Gunman Paul Richards shoots Wilke and teams with another gang member, Flippen to finish the deal. Miss Miller rides a newspaper delivery truck, locates the hideout when Richards picks up his paper. Police close in and exterminate the gang.


“Kelly and Me”  
**Business Rating: 0 0**

Backstage story of vaudevillian and his dog is light, entertaining. Has fair marquee, CinemaScope and Technicolor. Figures best as dualler for family trade.

With Van Johnson playing a slick song-and-dance vaudevillian who uses a dog as a springboard to success in Hollywood, this Universal-International offering has some good human interest elements. Robert Arthur’s production in CinemaScope and Technicolor rather overdresses a simple story, which figures to hold most appeal for family audiences. Youngsters will love it. Piper Laurie and Martha Hyer add mild marquee support. Real star of the film, however, is the smart white shepherd dog, Kelly. Robert Z. Leonard directed with proper emphasis on the human values. The pace is placid until the final footage when Kelly’s sadistic owner turns up to claim him and stirs up some excitement. Johnson is a vaudeville flop until, by accident, Kelly gets into his act. Miss Laurie talks her father, Hollywood producer Onslow Stevens, into making “barkies” (dog pictures) starring Kelly. Johnson, hired for bit parts, hogs the footage, then attempts to produce his own films with money Kelly earns. Kelly’s original owner, Gregory Gay, turns up to claim the dog, and Johnson goes back to his old stage routine. Kelly refuses to act without Johnson, then runs away to find him. They are finally reunited, and Johnson returns to make pictures with Stevens and to marry Miss Laurie.

THOMAS F. O'NEIL denied that RKO Radio Pictures will be dissolved as a picture making company, although its sales and distribution arms were taken over last week by Universal Pictures. O'Neil said that between 8 and 10 features will be produced this year. However, they are not part of the Universal deal. Final verification of the RKO-U transaction was made Jan. 23 by Universal Pictures president Milton R. Rackmil and RKO president Daniel T. O'Shea. (Other details in feature story on O'Neil this issue.)

JOSEPH R. VOGEL, in his first annual report to the stockholders, disclosed that Loew's has established a new department, MGM-TV, to produce films for television. Charles C. (Bud) Barry, in charge of Metro's television activities, will head the unit. Facilities of the company's West coast studios will be utilized, and pilot films of several old M-G-M movie hits are already in work, Vogel said. Loew's report showed consolidated net profit of $4,837,729 for the fiscal year ended Aug. 31, 1956, equivalent to 91 cents per share. This compares with $5,311,733, or $1.03 per share, for the preceding year. Despite the drop of $474,004 in profits, operating revenues increased in 1956 to $172,359,933 compared with $170,952,059.

LOUIS FORMATO was named by general sales manager Charles M. Reagan to succeed Rudolph Berger as M-G-M's southern distribution sales head. Formato has recently served as Phila. district mgr. With MGM since 1921, Berger will retire in late Feb.

MILTON R. RACKMIL, Universal Pictures president, reported to stockholders that consolidated net earnings for 53 weeks ended Nov. 3, 1956, was $3,993,146 ($4.06 per share), compared to $4,018,625 ($3.71 per share) for 52 weeks in the preceding fiscal year. Film rentals and sales showed a slight increase.

ROY HAINES, Warner Bros. sales head, promised exhibitors "a long period of important top quality productions" backed up by top level campaigns, but urged the theatremen to "merchandise fully each picture" in their own situations. Speaking at the recent home office sales conclave, Haines listed "A Face In The Crowd" and "The Prince and the Showgirl" as among the "new look" pictures coming from WB. President Jack L. Warner, executive v.p. Benjamin Kal- menson and advertising v.p. Robert W. Tiplinger also addressed the group.
FRANK ROSS, producer of "The Robe", told the New York trade press that he and Frank Sinatra will jointly produce "Kings Go Forth" for United Artists release. Film will be from the Joe David Brown novel about two American paratroopers in France who fall in love with a negro girl. Sinatra will star, UA will finance the film in black and white. Ross admitted he might experience some difficulty in selling the picture because of its racial theme.

BARNEY BALABAN announced that Paramount News, which served as the famed "eyes and ears of the world" for more than 30 years, will be discontinued Feb. 15. The "changing situation in our industry", plus the company's policy of investing in fields which offer the best opportunities and maximum security for a vital and profitable future for our company", were the reasons given by the Paramount president for the move. In recent years, Paramount has diversified into television research and production, as well as the recording business. To put it simply, Paramount News was another casualty of TV's intrusion upon the news reporting field. In August, 1956, Warner Brothers ceased operations of its Warner-Pathe newsletter. With Paramount's withdrawal, Fox Movietone, Universal News and MGM's News of the Day are the only three theatre reels left in operation.

ERWIN LESSER was named to head NTA Pictures, Inc., a motion picture releasing company being formed by National Telefilm Associates, distributor of films to TV. Announcement of the new venture was made by Oliver A. Unger, NTA executive vice president, who declared that NTA Pictures will adhere to a "firm policy of guaranteeing extended clearance for theatrically released features prior to making them available" to TV. A minimum of 12 pictures are contemplated for release in 1957. Lesser, once an exhibitor, was formerly associated with Paramount and several independents.

IRVING H. LEVIN, president of Am-Par Pictures Corp., a subsidiary of American Broadcasting-Paramount Theatres, Inc., announced the company will invest $3 million in the production of six pictures within the next six months. Established last November by AB-PT to make moderately-priced films and in general to help fill the industry's need for more product, Am-Par recently completed its first film, "Beginning of the End".

WALTER READE, WILBUR SNAP-ER & IRVING DOLLINGER, representing three independent theatre organizations in the New York area, have formed Triangle Theatre Service, a joint booking and buying unit aimed at "streamlining" operations for the companies involved. The group will begin operations March 1 at headquarters in New York. It will be headed by Dollinger, vice president of Independent Theatre Service, Snaper, general manager of the Snaper Circuit, and Jack P. Harris, vice president in charge of film buying for the Walter Reade Theatres. Principal aims of the new combine will be to effect economies in home office overhead, afford greater cooperation between the theatres involved, and combine advertising and promotion "to achieve the maximum grosses with minimum expenses".

SAM KAISER, former creative advertising director for Warner Brothers at Blaine Thompson Co., announced the formation of Kaiser, Sedlow and Temple, Inc., an "independent creative service for motion picture advertising". The company will provide motion picture companies, independent producers and advertising agencies with everything from total campaign concepts to copy and layout. Victor Sedlow had served as art director of 20th-Fox, while Herman Temple was an industry art director consultant.


HEADLINERS...

MPA president ERIC JOHNSTON and the board of directors accepted the resignation of NICHOLAS M. SCHENCK. Loew's president JOSEPH R. VOGEL and legal counsel WILLIAM NILLIKER elected to replace Schenck. Vogel was also appointed to the executive committee of the board. ALFRED SCHNEIDER, Columbia Pictures treasurer and MPA board member, named to the MPA executive committee, succeeding the late JACK COHN. Columbia v.p. ABE MONTAGUE also elected to the MPA board. The board accepted the resignation of WILLIAM C. CLARK who represented RKO Radio Pictures... 20th-Fox president SPYROS P. SKOURAS heads a delegation of home office executives to Chicago for the fourth in a series of five divisional sales meetings being handled by general sales topper ALEX HARRISON. Also at the mid-West conclaves: secretary-treasurer DONALD A. HENDERSON, Central-Ca-
Coming attraction trailers carry a lot of weight with theatre audiences. Every independent statistical survey* proves that trailers are primarily responsible for the attendance of every third movie patron. So, don’t be penny-wise and pound foolish. Let the Prize Baby take a load off your mind and give your grosses a lift at minimum cost with trailers.

**WOMAN'S HOME COMPANION**
Survey showed 31 per cent went to the movies because of TRAILERS!

**SINDLINGER**
Survey showed 34.2 per cent went to the movies because of TRAILERS!

**NATIONAL THEATRES CIRCUIT IN 21 STATES**
Survey showed 43 per cent went to the movies because of TRAILERS!

Trailers—Showmen's Socko Salesmen!
Einfeld Sets 20th Promotion for 6 Months; Emphasis on Teenagers

Having set the distribution pace quantitatively with the biggest distribution program it has offered in a decade, 20th Century-Fox has matched it with promotional plans for a full six-month schedule. The lucrative teenage market will be given special emphasis in the various campaigns, according to vice-president Charles Einfeld, in an effort to reach the largest audience possible for each picture.

Some 26 films will be encompassed in the hard-hitting series of selling drives during the first half of 1957. A feature of the long-range planning is the opportunity 20th has set up to stimulate maximum interest in each film at least two months prior to the first bookings.

One of the campaigns slated to grab plenty of attention from exhibitors and theatergoers alike is blueprinted for 20th's Easter offering, "Boy on a Dolphin". Featuring an eleven city simultaneous world debut for the benefit of American colleges in Greece, the openings will be backed by civic and cultural notables in each premiere engagement. In a different slant on the same film, the company will launch a king-size bally drive to further exploit Italian movie queen Sophia Loren to the American public.

Typical of "the forward look" plans in merchandising its product is 20th's campaign for the June release, "Three Faces of Eve". Coincidental with the February start of production on the psychological drama, McGraw-Hill, publishers of the book on which the movie is based, will join hands with 20th in an impressive "read the book—see the movie" campaign. Additional selling angles to be utilized include a massive ballyho to introduce Joanne Woodward in her first starring role, and a cover-the-country in-person tour by producer-director Nunnally Johnson.

For "Oh Men!, Oh Women!", fem stars Ginger Rogers and Barbara Rush will hit the trail with an intensive key-city trek to sell the Washington Birthday attraction. Another highlight of the CinemaScope comedy campaign will be a 150-city sneak preview on February 9.

**"Sweepstakes" Facts**

- The Academy Awards Sweepstakes are offered by COMPO to the theaters of America as a local promotion designed to increase attendance.
- The project has been approved by the COMPO Executive Committee, on which are represented all the exhibitor organization members of COMPO.
- The Sweepstakes will take the form of a guessing contest, in which the public will have an opportunity to try to name the winners of 12 of the 27 categories for which Academy Awards will be announced in Hollywood on March 27.
- Prizes will be offered to those who come nearest to guessing the winners in the twelve categories designated. In addition to naming the winner each contestant must write a 25-word sentence, which will serve to break possible ties.
- Prizes are to be promoted by participating theaters. Theaters may act alone or join with other theaters in conducting the Sweepstakes and promoting prizes.
- There will be national prizes.
- Nominations for the Academy Awards will be announced in Hollywood on February 19. Upon the announcement of the nominations entry blanks will be printed and distributed to theaters as quickly as possible by National Screen Service.
- A complete line-up of accessories will be available. These include advertising mats, trailers, one-sheets, lobby posters, marquees, valances, etc.
- A press book covering all phases of the Sweepstakes—promotion, rules, stories for newspaper planting, how to promote prizes, choice board of judges, accessories available and suggested prizes, is to be sent to theaters gratis by National Screen. This should be in the hands of exhibitors on or about February 1.
- Participating theaters should have little trouble in obtaining the cooperation of their local newspapers. The nature and extent of this cooperation may be whatever is decided on between the theaters and the newspapers.
- Sweepstakes similar to this have already been conducted by theaters in Texas and other Southern States and also in Canada.

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Exhibition Awaits Final Report On Business-Building Confab

With the wind-up of the meetings of the joint Business-Building conference last week, exhibitors eagerly awaiting the report detailing the united promotional program finally agreed upon by representatives of COMPO, TOA and the Motion Picture Association, will have to mark time for a while.

Harry Mandel, who presided at the concluding session, directed Charles E. McCarthy, COMPO information director, and Taylor Mills of MPAA to collaborate on the report and have it ready as soon as possible. However, because the results of an industry-wide survey to be made by a marketing research organization are expected to be included in the final presentation, Mills said that the report could be held up for as much as 90 days. This means that the important document may not be ready until May.

The tabling of plans for a joint-distribution institutional advertising campaign, pending completion of the research study, brought a warning by Ernest Stellings, TOA president, who urged no unnecessary delay in launching the all-industry drive to hypot the audience attainment. As soon as the group's business-building plans were crystallized, Stellings declared, he would undertake a fund-raising drive to help finance the program. The exhibition leader also expressed satisfaction with the recently announced plans for the Academy Award Sweepstakes.

Roger Lewis (right), United Artists' national director of advertising, publicity and exploitation, confers on 1957 exploitation plan in Atlanta, Ga., with L, to r., exhibitor Hap Barnes, UA salesman Bob Tarwater, and Bill Hames, Atlanta branch manager.
What the Showmen Are Doing!

Potent Publicity Barrage Greets Bergman On Brief U.S. Visit

Ingrid Bergman's 34-hour visit to these shores to accept the New York Film Critics' Best Actress Award for her sparkling performance in "Anastasia" tumbled a barrelful of high-powered publicity into the lap of 20th Century-Fox, distributors of the picture.

Returning to the United States after an absence of over seven years, the popular Swedish-born actress was greeted at Idlewild airport by 20th vice president Charles Einfeld, scores of faithful fans and admirers, and a thunderous herd of reporters, photographers and newsreel camera men representing every newspaper and radio-television outlet in the metropolitan area and all the wire services and networks.

Miss Bergman was hosted at a party given by the Critics where she was formally presented with the coveted award. During the festivities the actress was interviewed by TV's Steve Allen, who later presented the film chat on his Sunday night program.

20th executives at the Awards Dinner: president Spyros P. Skouras; Buddy Adler, the company's executive producer and "Anastasia" producer; Charles Einfeld and director of the picture, Anatole Litvak.

February's 3 Big Holidays
Make Month Long On Showship

February may be a short month when it comes to counting the number of days, but it packs a powerful promotional punch when it comes to adding up exploitation possibilities.

Top selling angles in the 28-day month revolve around Valentine's Day and the birthdays of Washington and Lincoln.

With a little extra effort, February 14 can be one of the big grossers on the month's calendar. Because "love makes the world go 'round", a Valentine's Midnight Show for Lovers can make the boxoffice jump. Only couples are admitted to an attraction of this type, and the film should be one that emphasizes love, lovers and romance.

Another business-builder with an eye to the women's market involves the presentation of a free flower, via a co-op with a florist, to the first 100 ladies attending a Valentine's Day Show. In an attempt to cash the lucrative gift market, a hard-hitting promotion to sell "Valentine Movie Books", containing gift coupons can add greatly to the profit ledger.

By providing a show keyed to the kids crowd during the birth dates of the two presidents, when most schools are closed, a showmanship-wise manager can give tired mothers a rest and help the kids celebrate at a cartoon carnival or a specially tailored action show.

February is also Minnie Mouse's birthday and a rousing cartoon carnival would be a terrific celebration for MM and you.

Hard-working Disney Trio Sells New England Kids on 'Cinderella'

Three top Disney personalities—Jimmie Dodd and Roy Williams, stars of the Mickey Mouse Club TV Show, and Volus Jones, one of Disney's top animators—have launched a 4-week tour of 100 New England cities to help sell the kid audience on the return of "Cinderella".

Long a Disney tradition, the New England tours were started in 1952 and have grown successfully with each succeeding year. Last year the traveling Disneyettes covered almost 80 situations; this year, Dodd, Williams and Jones will hit the 100 mark to drumbeat the 200 day and date bookings already set for the Disney classic.

Each star will appear before 10,000 to 15,000 children and adults per day in the tight 10-hour-a-day, 6-day-a-week schedule. Appearances will be made in schools, hospitals, orphanages, civic clubs and at W. T. Grant stores. Par on the promotional schedule for each performer is 10 school performances, 2 radio interviews, a TV appearance, a Grant Store show, a hospital appearance and a Rotary dinner—all in one day's work.

Metro's 'Little Hut' Island
Giveaway Gets March Kickoff

Metro's Ava-Ava Island giveaway is being geared for a March 1 launching with five million folder entry blanks, 2000 one-sheets in color, special stills and trailer tags as part of the campaign on behalf of "The Little Hut" (Ava Gardner-Stewart Granger).

The unique promotion is being co-sponsored by M-G-M, the Pacific Area Travel Association and Samsonite Luggage, features a limerick contest in which contestants will offer the final line and the winner awarded an actual island in the Crown Colony of Fiji. Samsonite, latest of the co-sponsors, will handle the servicing of the entries at its Travel Bureau in Denver, Colorado, and will also furnish a complete set of luggage similar to that used by Miss Gardner in the film. Entry blanks will be available at local theatres, travel agencies and Samsonite dealers.

Theatre wishing to participate in the contest are asked to contact Metro's home office promotion department at 1540 Broadway.

New Whipping Boy?

In a rapid about face on the merits of movie advertising, and in a manner that would make Russian policy changes seem amateurish, Advertising Age rose to the defense of motion picture advertising with a recent commentary by Walter O'Meara in a column called "Just Looking". Says Mr. O'Meara: "Somehow I can't get too exercised about all the pious wails over motion picture advertising. In the first place, it isn't all as bad as the horrible examples. In the second place, what do you expect?" He then proceeds into a full scale give-em-hell tirade against "the lower level of form, taste, and morals that occasionally crops up in the advertising of books."
What the Showmen Are Doing!

WB's 'Morningstar' Hopefuls
Screen Tests on Sullivan Show

One of the most coveted Hollywood roles in many a moon, that of "Marjorie Morningstar" in the screen version of the best-selling novel by Herman Wouk, is open for bids—and publicity. In a television first, columnist Ed Sullivan, on his Sunday night variety shows of February 3 and 10, is going to present the actual screen tests of four young actresses vying for the juicy title role in the Milton Sperling production which Warner Bros. will release.

'Strength and Passion' Cannon
Set for Cross-Country Tour

An 8,500 mile junket that will cover 63 key cities in the 32 United Artists exchange areas has been announced by promotion chief Roger H. Lewis, for the giant-size four-ton cannon used in the filming of Stanley Kramer's "The Pride and the Passion". Cost of the five-month promotional trek for the 31-foot artillery showpiece is budgeted at a whopping $52,000.

The tour will be directed by exploitation chief Morl Krushen, who will be assisted by a special promotional squad working hand-in-hand with the company's field executors.

The mammoth cannon is undergoing final preparations for the trek at San Pedro California, having arrived recently from a 5,000 mile sea voyage from Spain, where Kramer shot "The Pride and the Passion", "The Gun", as it is called in the film, is an authentic copy of a famous 19th-century artillery piece used by the Spaniards to fight-off a Napoleonic invasion. The multi-million dollar VistaVision production, is slated for release this summer.

Theatre-front and school stands will be part of the campaign in each of the 63 cities and their suburbs. The promotional excursion is also being scheduled for a host of retail tie-ups and cooperation with educational institutions. Accompanying the coast-to-coast exhibit will be a display of supplementary weapons and costumes used in filming the UA release, which stars Cary Grant, Frank Sinatra and Sophia Loren.

Now in preparation for the tour are posters, banners, heralds, brochures and miniature replicas. Also planned are on-the-spot teatseasts in the various cities, interviews for members of the "P and P" production and technical staffs with fourth estaters and intensive all-media coverage.

Schine 'Books of Happiness'
Make Potent B.O., P.R. Tools

By offering substantial savings on movie tickets to the theatre-going public via a scripbook promotion, the Schine Circuit is garnering sock returns both on the public relations front and at the boxoffice window.

Tabbed with the smooth selling name, "Books of Happiness", the scrip books contain $5.00 worth of movie tickets and are sold to patrons at a money-saving $3.50 price. Good at any Schine theatre anywhere, the "happiness coupons" are exchanged at the boxoffice for regular admission tickets and are used just like cash. The books are good for three months from the date of purchase.

Because the "books" make ideal gifts, the five-state theatre chain has had great success in selling them as Xmas, birthday, graduation and anniversary presents. A plan has also been adopted whereby civic, church and charitable organizations seeking funds can become the selling agent for the "Books of Happiness", and a handsome commission is paid them as a contribution to their causes.

When films are shown on a road show basis at advanced prices, scrip-book holders get an extra dividend because they are admitted to the theatre without having to pay the extra admission prices.

'Bridge on River Kwai' Tie-up

While the cameras are grinding in far-off Ceylon filming Columbia's "The Bridge On The River Kwai", an unusual tie-up to hypox interest in the Sam Spiegel production has been set between the Tourist Bureau of Ceylon and Horizon Pictures for a batch of twelve special mailings of brochures, news releases and "souvenir" items to motion picture exhibitors in every corner of the world.

The mailings, which will also cover all segments of mass and travel media, will include full credits to the Technicolor film, photographs of the film in production and news copy on the Ceylon location.
EXPLOITATION PICTURE

Battle of Sexes Highlights 'Secret Affair'

The battle of the sexes has been responsible for putting movie audiences in a delightful uproar, as witnessed such causes celebres as "It Happened One Night" and "The Awful Truth" among a host of other male vs. female comedy successes. Now Warner Bros. has another that makes a bid for fame in this distinguished group, same being "Top Secret Affair". WB is running the comedy angle for all its worth in a bang-up campaign that sells laughs and a pair of marquee-bright stars.

Anticipating no argument as to the risible fame of its great comedy of last year, "Mr. Roberts", the WB boxofficers have pegged a clever series of ads associating the laugh-provoking aspects of "Top Secret Affair" with those of the earlier boxoffice smash. Such lines as: "A one-in-a-million happiness-maker just like "Mister Roberts"!"... and... "I haven't laughed like this since "Mister Roberts"!"—Who said it? Just about everyone who sees this motion picture!—are sure to pique the interest of the millions who saw last year's comedy hit; and millions more who are sorry they missed it.

Wagner's well-turned phrase to perk up the interest of the discriminating—and those who believe themselves to be—is the catchline: "The funniest story of love-making since comedies grew up!"

The stars' appearance in their first comedy is well worth ballyhooing. With Kirk Douglas riding high on his dramatic laurels for "Lust for Life" and Susan Hayward, well up on the list of top boxoffice stars, getting an interesting change of pace from her Oscar-nominee role in "I'll Cry Tomorrow", the pairing is an inspired one due to be an important factor in the campaign.

There's fine promotion fodder in the Hayward vs. Douglas fracas that runs throughout the film. With Kirk portraying the Army's toughest general and Susan digging her pretty teeth into the role of a big-time lady publisher out to keep the young General from getting a diplomatic post with no holds barred, the publicity door is wide open for stunts and gimmicks based on the war of the sexes. Famished examples of history can be rung in with takeoffs on Samson and Delilah, Caesar and Cleopatra, Napoleon and Josephine, you can go on ad infinitum (so can the public in a contest for the longest list of male-female contrariety). The WB staff has turned out several mats based on this feature, working with jingles, quips and other light-hearted material in keeping with the tone of the film.

The stunt potential is tops for the enterprising showman. In the film, the lady goes to outlandish lengths to discredit the general, including inducing Kirk to do a balancing act on a bongo board, tossing him onto a martini-laden nightclub table during a Samba, getting him to display his judo technique—on a woman, and generally putting him through a workout that will make him look ridiculous. Thus is suggested a bongo board contest in the lobby or on stage with the local bongo board dealer supplying the props and demonstrator in a co-op promotion that should combine fun and entertainment with the drum-beating. Or a judo expert who will give a demonstration and lessons in the lobby or in a store geared for a co-op handling.

The title can be tied in beautifully with department store co-ops, flyers, peep boxes. Arrangements should be made with a local store to hang a sign in front of the curtains used when they dress up the window: "We can't let you see just yet because it's a 'Top Secret Affair'...", then combining skills with the window display to follow up the promotion. A good lobby display would have scenes from the film in a peep box which would be captioned appropriately with the title.

Posters are lightly provocative. The 24-sheet features a giant shot of the stars similar to the bulk of the ad art against a plain background with only the words: "Susan Hayward and Kirk Douglas are having a "Top Secret Affair"!" The one-sheet uses the same art plus a small corner shot of a stern, full dress General Douglas captioned "This is the toughest general in the U. S. Army!" followed up by a balloon caption from Miss Hayward: "This is the toughest general in the U. S. Army!" The 24-sheet is also particularly adaptable for a marquee-top sign since the principals can be easily cut out and the copy worked into a block to eye-catching effect.

There have been few top-drawer comedies since the advent of the wide screen and it can logically be assumed that the public is ripe for something like "Top Secret Affair".

"TOP SECRET AFFAIR"

When a determined military man and an equally determined career girl clash, kiss and then find their whole affair being aired by a Congressional Committee, the results are likely to be provocative, to say the least.

In "Top Secret Affair", Kirk Douglas and Susan Hayward are accorded a wide range of comic situations and dialogue that should make their fans chortle happily and leave them quite satisfied when the dramatic climax anchors the earlier light proceedings for solid entertainment. The Roland Kibbee-Allan Scott script has Kirk as an iron-pants general whose appointment to a diplomatic post, subject to Senate approval, rouses the ire of political magazine publisher Susan. She promptly evolves a plan of attack to make sure the general won't get a congressional okay by personally getting him involved in a series of ungodified incidents, sees that they are all well-documented. Her plot, however, backfires when her heart enters the picture and falls for the officer. Previously disillusioned by a romance, he turns her offer of marriage down and the scorned woman reverts to her original plan, which includes a serious charge against Kirk of revealing secrets to a spy. The affair is resolved happily in a dramatic Committee hearing in which she admits framing the general, and the spy charge turns out to be a top secret counter spy affair which Douglas had conducted under orders. The Warner Bros. film was produced by Martin Rackin under the supervision of Milton Sperling with H. C. Potter directing.
EXPLOITATION PICTURE
of the issue
ALLIED ARTISTS

September


FIGURE IN CROP Yul Brenner. Director Arthur Penn. Drama. Boys apprehend hoodlums by fast work with a camera. 61 min.


October


YAQUI DRUMS Rod Cameron, Mary Castle. Producer William Brody. Director Jean Yarbrough. Western. Story of a Mexican bandit. 71 min.

November


FIENDLY PERSUASION Deluxe Color. Gary Cooper, Doris Aultman, Colorado Joe. Director Allan Dwan. Producer-director William Wyler. Drama. Story of a Quaker family during the Civil War. 139 min. 10/11

December


January


GUN FOR A TOWN Dale Robertson, Brian Keith, Rossano Brazzi. Producer Frank Woods. Director Brian Keith. Western. 77 min.

February


March

FOOTSTEPS IN THE NIGHT Bill Elliott, Don Haggerty. Producer Ben Schwalb. Director Jean Yarbrough. Melodrama. Man is sought by police for murder of his friend. 77 min.


April


DRAGON WOLVES MASSACRE Barry Sullivan, Mona Freeman, Dennis O'Keefe. Producer Lindley Parsons. Director Mauricelenh, Western. Apaches attack blockade in love with beautiful gypsy girl. 88 min.


PACIFIC VALLEY Howard Duff, Gloria McKhie. Western. 75 min.

COLUMBIA

October

PORT AFRIQUE Technicolor. Pier Angeli, Phil Carey, Joanne Dru, Carleton Young, Walter C. McGoogan. Director Francis Ford. Western. Doctor helps rid town of unscrupulous brothers. 81 min.


STORM CENTER Bettye Day, Brian Keith, Paul Kelley, Kim Hunter, Producer Julian Blaustein. Director Daniel Taradash. Western. Strong heroine makes a "controversial" from her library, embroils a small town in a fight. 85 min. 8/6.

November


December

LAST MAN TO HANG THE Tom Conway, Elizabeth MacRae, Donald MacBride, Chester Morris. Producer Robert L. Lipton. Director Terence Fisher. Melodrama. Music critic is accused of murder his wife in a crime of passion. 75 min. 11/12.


January

DON'T KNOCK THE ROCK BILL Masters and his Comets, Alan Freed, Alan Dale, Producer Sam Katzman. Western. 61 min.

RIDE THE HIGH IRON Don Taylor, Sally Forest, Ray Montgomery. Producer-director Terence Fisher. A realistic film about a war pilot. Drama. Park Avenue scandal is hushed up by public relations department. 81 min.


February


UTAH BLAINE Rory Calhoun, Susan Cummings, Angeles Stevens. Producer Sam Katzman. Director Fred Sears. Western. Two men make war on the company as they see in each other a way to have revenge on their enemies. 75 min.


INDEPENDENTS

October


November

MARCELINO (American International) John Ireland, Vic Morrow, Lita Halloway. Producer-director Robert Marshall. Drama. The story of a Spanish lad and woman are owners of new home and are awaiting arrival of their year-old child. 91 min. 1/7.

Coming


CHA-CHA-CHA (Eum) Perri Prado, Helen Grayson, Penny Singleton. Producer-director. Drama. 81 min.


November


SECRETS OF LIFE (Buena Vista) Latest in Walt Disney's true-life scenes. 75 min. 10/29.

Produced by ALAN PAKULA • Directed by ROBERT MULLIGAN • Screenplay by TED BERKMAN and RAPHAEL BLAU

Paramount presents

FEAR STRIKES OUT

Starting

ANTHONY PERKINS

KARL MALDEN

Explosive New Star in Paramount's Explosive New Attraction...

The teenagers have a new—
the adults have a new fa-
the critics have a new re-
star whose name in impo-
polls is leading all the

ANTHONY PERKINS
WINS FILM DAILY
ANNUAL POLL
NUMBER 1 BOXOFF
FIND OF THE YE

ANTHONY PERKINS
WINS MODE
SCREEN'S AWARD
AS TOP MA-
START
TOMORROW

Paramount has the
Perkins' first
fledged starring vet
to be released in May.
The industry will
watch the ticket-selling phenomenon
in this true
twist of a story of a twin
trapped kid who
out when one
understood.
Business-wise Analysis of the New Films

Reviews:
- Face
- The Young Stranger
- Fear Strikes Out
- Pharaoh's Curse
- The True Story of Jesse James
- The Man Who Turned to Stone
- Smiley
- Thousand Bedrooms

Patterns of Patronage III

BRING BACK THE WOMEN!

Movies Topping TV in Public Appeal -- Value Line

Complete Text of Latest V-L Analysis
THE TRUE STORY OF JESSE JAMES

20th BRINGS YOU THE BIG STORY! The REAL SUCCESS Story! Stripped of all legend, fiction, lies!

COLOR BY DE LUXE CINEMASCOPE

Available now! Call the man at 20th today!

Starring
ROBERT WAGNER
JEFFREY HUNTER
HOPE LANGE

Co-starring AGNES MOOREHEA

Produced by HERBERT B. SWOPE, Jr. • NICHOLAS RAY • WALTER NEWN

Directed by Screenplay by NUNNALLY JOHNS
Indications that Allied States Association is adopting a new pattern of conciliation and cooperation in its relations with the film companies have cropped up repeatedly since the National Allied Convention in Dallas last December. The theme was repeated at the organization's drive-in convention in Cincinnati and re-affirmed very recently by the new president, Julius M. Gordon.

Mr. Gordon's predecessor, Rube Shor, who has retired after two years—he worked himself into a hospital bed more than once in his efforts on behalf of exhibition—was sincerely dedicated to bringing about harmony with the other national exhibitor body, Theatre Owners of America, as well as with the film companies. Mr. Gordon has taken up the baton with the same resolution that inspired Mr. Shor to pursue the goal of harmony. Following his election by the board of directors, the new president vowed that he would "go to any length, at any time, with any group to meet and discuss problems of our industry."

Allied's extension of the olive branch to distribution is, in itself, a laudatory gesture, demonstrating the urgency with which this traditionally militant organization views the need for industry unity. Thus far, however, distribution has shown no inclination to grasp the preferred branch. Instead, we hear of unnamed distribution spokesmen viewing Allied's conciliatory attitude with a fishy eye. It is of such stuff that "statesmanship" in our industry is too often constituted.

Exhibition—all of exhibition—must learn that if there is to be any effective bargaining done at the conference tables, it must be represented by a voice that speaks for the full body of theatremen. This means collaboration between Allied and TOA on a basis never yet achieved.

Such collaboration need not necessarily mean a merger. Actually, it is quite possible that a merger is less desirable in the interests of the great variety of theatremen represented by the two groups. But whether it be in one national organization or two, exhibition must have an instrumental voice in the industry's affairs that will demand and receive the respect of the film companies, a voice that will carry weight on all vital matters affecting their relations with the producer-distributors.

Both TOA and Allied have expressed a desire to cooperate on several important issues—an industry arbitration system, a top-level conference to discuss trade practices, the reformation of COMPO. On all of these issues, statements from both groups indicate that they are in accord. But nowhere is there a sign of any machinery to combine the common objectives so that the two groups might work hand-in-hand to effectuate their proposals, to make the weight of their decisions felt.

In this direction Film BULLETIN more than a year ago offered for consideration the idea of a "Congress of Exhibition" in which representatives of each national organization, as well as representatives from independent regional groups, would convene regularly to air the pressing issues of the day and formulate a plan of action on matters of common aim. Proposals would be presented for discussion and as areas of agreement were reached, the voice of exhibition would be one, undivided and authoritative in its power.

There would be no intrusion on the autonomy of the individual organizations in such a plan. Concepts in which there was a difference of opinion would be left to the individual organizations to pursue. The sole purpose would be to establish liaison and to create an instrument for organized action.

Some distributors are demonstrating a growing predatory tendency that threatens the existence of many of their customers, and, ultimately, may destroy this entire industry. The presence of a powerful exhibition body in the arena of industry discussion would do much to offset these suicidal attitudes.

The need for a one-world of exhibition has never been greater than it is today. Our industry is in the throes of rebirth. Its form probably will be quite different from what it has been in the past. Exhibition must have its say in the re-shaping of the business, or suffer the status of a second-class appendage to the production-distribution powers.

Nor have conditions for exhibition unity been more propitious. The heads of both TOA and Allied have pledged themselves to cooperation; they see eye-to-eye on virtually all of the important issues that would be topics for discussion in an all-industry conference; they are seemingly utterly sincere in their efforts to accomplish unity.

This is the ripe time for that perennial will o' the wisp, Exhibitor Unity, which has constantly eluded the industry's theatremen, to be nailed down, once and for all, as a force for balance and good in the movie industry.
THE "JEKYLL-AND-HYE
GIRL" LIVED
3 STRANGE LIVES!

SHOOT THE WORKS!
This is the kind of picture that gives showmen an irresistible urge to turn the town upside down with ballyhoo! A wonderful, exciting entertainment that will back up all the promises of your flying banners!

M-G-M presents
ELEANOR PARKER
in the year's most remarkable performance as three different personalities in
"LIZZIE"

Co-Starring
RICHARD BOONE
with
JOAN BLONDELL • HUGO HAAS

Screen Play by MEL DINELLI • based on a Novel by SHIRLEY JACKSON
Directed by HUGO HAAS
Produced by JERRY BRESLER
A Bryna Production
A Metro-Goldwyn-Mayer Release
BRAINSTORMING. A relatively new phenomenon—called “brainstorming”—has been sweeping the big-business world with apparently much success. And there seems to be little reason, outside of vanity or plain stubbornness, why it couldn’t be applied to the movie industry. In this business game, a round-table discussion is held on any problem. Every possible solution, no matter how seemingly absurd or far-fetched, is advanced and duly recorded. No one must say it can’t be done, or that it has been tried previously without success. Ultimately, out of a possible 100 ideas, perhaps only five or ten are considered possible solutions to the problem, these then being refined down to one or two. Not only does this method bring to a particular problem a solution not previously thought valid, or, possibly, not previously even thought of, but it keeps the participants—especially departmental leaders and troubleshooters—thinking positively and constructively without fear of being regarded as foolish or scatterbrained. It brings to all problems a fresh approach and, most importantly, a workable solution. The movie industry executive, in the main notorious for its insensitivity to new ideas, might find the “brainstorming” invaluable as a means for finding solutions to the new problems our industry faces in this age. Film men and theatre people alike should consider the novel idea as a device for developing new approaches to the competitive struggle with television. And what a wonderful technique “brainstorming” might be for getting constructive results from that elusive top-level conference between exhibition and distribution! 

GIMMICK PICTURES. Theatre men are talking more and more about the surprising boxoffice performances of minor films that have special promotional gimmicks. Several of the rock ‘n’ roll films, for instance, have rolled up grosses far above what some of the year’s costliest productions are showing. The same is the case with other off-beat shows. “Lust for Life”, while hardly a minor entry, was something different and showed a healthy take generally. Columbia’s “Rumble on the Docks” and “Don’t Knock the Rock”, ballyhoo combination, is responding very well to showmanship. Metro’s cheapie, “Edge of the City”, is proving a “sleeper”. The Frenchie “Rififi” is getting wide distribution for a foreigner. All this seems to point up the avid public appetite for entertainment off the beaten path. No one seems to have time today to go to the movies for the commonplace; enough of that on the little screen at home.

PERSUASION’ ENOUGH. Note was made in this department recently that inadequate advance publicity is blamed by exhibitors for the failure of some fine films to gross as anticipated. A prominent theatreman was quoted as saying that worthy pictures too often are being rushed into first-run engagements before the publicity-advertising departments have had sufficient time to develop full-scale promotional campaigns. Result: the film is already in subruns by the time the public starts to respond. Allied Artists’ “Friendly Persuasion” was cited as one example of a film that “caught on” in its subsequent run bookings after disappointing in its first run performance. As a matter of fact—as several readers brought to our attention—the campaign on this picture was a particularly well-developed one. It was given a thorough advance build-up, beginning almost a full year before release. Unfortunately, other factors were responsible for the slow start of “Persuasion”: the unusual subject matter, Quakerism, and what is generally conceded to be a poor title. Admittedly this was not a good example to illustrate the case of “too little and too late” in advance publicity, but other examples abound. Neither exhibitors nor the public are being conditioned sufficiently to generate the proper enthusiasm for many worthwhile pictures.

CINERAMA ON THE BALL. Alert showmanship is credited with giving the current Cinerama attraction, “Seven Wonders of the World” a shot in the arm. New ads have appeared pushing the Middle East sequence. “Cinerama Plunges You into the Flaming Middle East!” screams the catchline. “You’ll follow the super-tanks through the battle-scarred Suez Canal . . . You’ll ride with the camel caravans along the oil pipelines of Arabia . . . You’ll walk the green fields wrested from the blazing desert by the indomitable Israelis . . . etc.” The Warner Theatre in New York reported a lively increase in ticket sales.

TV SET PRODUCTION. Television set manufacturers are beset by a serious problem: overproduction in a diminishing market. In the month of January more than 25 percent of the sets produced were not sold and stocks are backing up on the shelves of every manufacturer and distributor. Only portable sets seem to be finding a market, while color is not moving at all. The dire situation is highlighted by Emerson’s financial report, which showed 1956 earnings down to 4 cents a share, compared to $1.26 the year before. RCA is also expected to show a sharp drop in its next fiscal statement.

REBELLION. Among the Academy Award candidates regarded as being sure shots for high standing in the balloting are “Baby Doll” and Ingrid Bergman (“Anastasia”). Hollywood observers say that a considerable portion of the support for these two candidates springs from the attitude of many film workers about censorship and blackballing on moral grounds. It represents, they say, a rebellion against the Catholic Church ban on “Baby Doll” and the denunciation of Miss Bergman following her divorce and marriage to Rossellini. If the picture and star should win the Oscars, credit some of the votes to this subconscious defiance of the moralists.
JACK L. WARNER made some sweet music for WB stockholders and for the industry at large when he revealed (1) a net profit of $1,569,000 for the three months ended Dec. 1, 1956, and (2) plans to invest $85 million in 35 pictures as evidence of his company's "confidence in the future of theatrical motion picture exhibition". The financial statement disclosed to shareholders at the annual meeting showed income from film rentals and sales for the three month period amounting to $20,718,000, with the net of $1,569,000 being equal to 85c per share. This compares with the following figures for the corresponding quarter of the previous year: $19,132,000 gross income, a net profit of $927,000, equal to 37c per share. In announcing the $85 million outlay for new product, Warner declared: "The exceptional boxoffice performance" of such films as "Moby Dick", "Bad Seed" and "Giant" have been an "inspiration". He said the "vast attendance" at these and other company's product is "proof that the public is prepared to give unqualified support to all worthwhile motion picture entertainment". Documenting his claim that WB "can boast of one of the most impressive programs in its history, Warner cited, among pictures currently in various stages of production: "No Time for Sergeants", starring Andy Griffith; "Sayonara", with Marlon Brando; Hemingway's "The Old Man and the Sea", with Spencer Tracy; Elia Kazan's "A Face in the Crowd"; "The Prince and the Showgirl", starring Marilyn Monroe and Laurence Olivier, and "The Story of Mankind".

JULIUS M. GORDON, elected to succeed Ruben Shor as president of National Allied, described the mood as "go to any length, at any time, with any group, to meet and discuss" industry problems, calling for a "meeting of the minds" to bring about a solution to such problems. Gordon, Beaumont, Texas, theatreowner, and former Allied secretary, was selected for his new post at the Allied board meeting which followed the organization's recent drive-in convention in Cincinnati. His selection was the highlight of events at the two meetings which saw the Allied board take the following actions: authorize its COMPO committee, consisting of Trueman Rembusch, Ruben Shor and general counsel Abram Myers, to continue discussions on the possibility of Allied rejoining the all-industry organization; pass resolutions (1) alerting all members to guard against present or future state or city taxes; (2) condemn any further mergers of corporate interests of film producers and distributors (reportedly based on the recent RKO-U-I deal), directing Allied officers to bring the "danger" posed by such moves to the attention of "public bodies" having jurisdiction over mergers and appropriate committees of Congress; (3) thank 20th-Fox sales topper Alex Harrison for his proposed aid to small theatres and offering Allied's full cooperation in Fox's plans for rehabilitating small-town and subscquent-run theatres. The board agreed to participate in an all-out campaign for the complete elimination of the admission tax, endorsing Sen. Fulbright's bill which would reduce corporate taxes on the first $25,000 of profit. During the convention, former president Shor sent a letter to all production company heads requesting a meeting with exhibitor leaders with a view to negotiating an arbitration system, based on the recommendations made by the Senate Small Business Committee reports. Allied's arbitration committee would consist of Shor, Myers and Abe Berenson. Myers was re-elected board chairman and general counsel, Horace Adams of Cleveland, treasurer, and Edward Lider of Boston, secretary.

BUDD ROGERS, prominent independent film distributor, has acquired for national distribution a number of RKO reissues, it was disclosed last week. Whether the total number, nor the titles, of the pictures involved in the deal were revealed, it was generally assumed that the number ranged between 15 and 20. Other post-1948 RKO features might be added if the plan works out successfully. RKO president Daniel T. O'Shea announced that 21 independent regional exchanges will handle release of the product. Operations will be supervised by RKO world-wide sales head Walter Branson and RKO sales executives Nat Levy and Herbert Greenblatt. Promotion will be in the hands of RKO department heads: Ben Grimm, advertising, Dave Cantor, exploitation, and Al Stern, publicity. Budd Rogers until recently headed Realart Pictures, which handled the redistribution of ten years of old Universal product, also via states rights distributors.

ERNEST G. STELLINGS, TOA president, told a press conference that an orderly release of good pictures thus far in 1957 had started the year "off on the right foot" and that he hoped this "enlightened policy" of the film companies will continue. "There is no problem in this industry that more good pictures can't solve", Stellings said. He also reported that talks with distribution officials had brought assurances that they will do "everything in their power to cooperate with the small town theatre owners to assist in keeping their theatres open, even to the point of considerable assistance in the area of film-rental terms and deals". The TOA leader further revealed that he has asked the distribution companies to meet with representatives of TOA and other exhibitor groups with a view to establishing an industry system of arbitration. In anticipation of such meetings, he announced the appointment of TOA's arbitration committee: Mitchell Wolfson, S. H. Fabian, Samuel Pinanski, Herman Levy and Stellings. George Roscoe of Charlotte, N. C., was named TOA field representative.
CARL PEPPERCORN, industry sales veteran, was named vice president in charge of sales of Continental Distributing, a subsidiary of Walter Reade Theatres. Announcement was made by Continental president Frank Kassler and board chairman Walter Reade, Jr.

PHILIP F. HARLING, Fabian Theatres executive, has been appointed co-chairman of TOA's Joint Committee on Toll TV, replacing the late Alfred Starr. Harling has served the committee as secretary-treasurer since it was formed. He is assistant treasurer of TOA and a director of the Metropolitan Theatres Ass'n. Trueman Renshaw of Allied is the other co-chairman of the Anti-Toll-TV group.

STEVE BRODY gave Allied Artists' stockholders a red-inked financial report for the 26-week period ending Dec. 29, 1956. Though gross income was up from the corresponding period—$8,662,586 this year compared with $8,160,763 last year—net loss amounted to $452,000 compared to a net profit of $183,708 of the comparable period. Not included in the report by the AA president were receipts on "Freddy Clinic" which, he stated, is "tentatively being amortized on a cost recovery basis."

FRANK H. RICKETSON, JR., National Theatres g. mgr., serves as exhibitor chairman of National Brotherhood week, Feb. 17-24. His co-chairmen: SHRINE ROMAN R. RICKETSON, WILLIAM FOR- MAN, EVERT R. CUMMINGS... DAVID GOLDFING, advertising & publicity v.p. of Hecht, Hill & Lancaster, a recent New York visitor for discussions with UA home office execs on upcoming "The Bachelor Party"... UA's San Francisco, New Orleans and St. John branches winners of 2nd lap of Jim Velde 'S' Days Drive, according to chairman-co-directors WILLIAM J. HEINEMAN & MAX E. YOUNGSTEIN... Variety Club International Convention scheduled for April 3-6 in New Orleans. Convention of Texas Drive-In Theatre Owners Assn. set for Feb. 25-27 in Dallas, president EDDIE JOSEPHI, presiding... DAR-RYL F. ZANUCK elected a member of the board of directors, 20th Century-Fox, and a member of the company's finance committee. Former Fox studio chief is now independent producer with that company... $75,000 is goal set by SAMUEL RINZLER, exhibitor, chairman of the indus-try's Brotherhood Drive for New York area... MARK STONE appointed to new post of business manager for War-ner Bros., advertising and publicity duties by vice president ROBERT S. TAPLIN-GER... JOHN SPRINGER named national magazine contact at 20th-Fox. ROBERT BOEHNEL, member of RKO's publicity dept. for 18 years, now at work on special exploitation unit for Warners' "Spirit of St. Louis" headed by HERBERT PICKMAN... United Ar-ists vice president ARNOLD M. PICK-ER

ELMER C. RHODEN attributed the "greater popular appeal of current films" among the reasons for National Theatres' excellent report for the quarterly period ending Dec. 25, 1956. Net income of the company and subsidiaries amounted to $572,913, or 21 cents per share as com-pared with $203,035--7 cents per share—for the corresponding quarter. This rise is noteworthy, Rhoden declared, because theatres faced "the full impact of the release of major film companies' hit pictures to television."


ER currently touring company offices in the Far East to discuss promotional and distribution plans... Former Columbia production head JERRY WALD at work on first picture for Fox, "Love Affair"... March 24-May 4 designated "Spyros F. Skouras 15th Anniversary Celebr-ation", Fox division managers C. GLENN NORRIS, MARTIN MOSKOWITZ, HERMAN WOBBEB & HARRY G. BALANCE will supervise testimonial program... SAM ROTH, retiring after 30 years as manager of Stanley Warner's Baker Theatre in Dover, N. J., honored at dinner given by S-W Newark zone home office... National Film Service will phy-sically handle all films produced or re leased by Artists-Producers Associates according to A-P president A. W. SCH-WALBERG and NPS president JAMES P. CLARK.
ONE IN A SERIES OF ADS FOR AN UNUSUAL AND VERY DIFFERENT MOTION PICTURE

EVERY HOUR HE GETS SMALLER...SMALLER...SMALLER! EVERY MOMENT THE SUSPENSE MOUNTS!

THE INCREDIBLE SHRINKING MAN

starring

GRANT WILLIAMS • RANDY STUART

with APRIL KENT • PAUL LANGSTON • RAYMOND BAREY

FROM U-I THE EXCITING COMPANY

DIRECTED BY JACK ARNOLD • SCREENPLAY BY RICHARD MATHESON • PRODUCED BY ALBERT ZUGSMITH
PATTERNS OF PATRONAGE

Bringing Back The Women

By LEONARD SPINRAD

In the lush years when more than 80,000,000 tickets to the movies were sold each week in the United States, it was commonly accepted that more women than men were customers. A so-called woman’s picture was considered a pretty safe investment. It was also axiomatic that when a couple went to the movies the lady did the choosing.

There were more men than women in the United States at that time. Today the ladies outnumber the gents, particularly between the ages of 18 and 64. In the ordinary course of events, therefore, the predominance of distaff patrons should now be greater than ever in the average movie audience.

Something has happened to female moviegoing, however. As motion picture attendance has been declining from its onetime peak, the proportion of women in the audience has been plummeting even more. The ratio of men to women watching theatre motion pictures is currently estimated at 60-40.

If this proportion had been registered at a time when motion picture theatres were all playing to capacity, it would be little cause for concern; but at a time when the national audience is smaller than it should be, the disenchantedment of our former favorite patrons is a serious matter indeed.

Now there may be profound sociological and psychological implications in the decline of the female moviegoer. Such implications are not within our immediate ken. If mama no longer picks the pictures for papa, that is papa’s triumph, not ours. If ladies are staying home more than they used to, let the sociologists do the interpreting. But, by the same token, let’s not regard our female patronage problem as something we had no part in making. It didn’t just happen.

The unpredictability of the human female is a standing gag for the wits of the airwaves and the comic strips; but observers of the potential female moviegoer have been compiling a pretty high batting average with their predictions.

Mrs. M. Henry Dawson deals with women’s groups on behalf of the Motion Picture Association of America. As far back as 1950, Marjorie Dawson was advising the various companies to pay more attention to feminine tastes in their advertising. In their zeal to attract more male patrons, they sometimes were taking sales angles that not only didn’t appeal to the ladies, but even antagonized them.

She cited a picture with a “Captains Courageous” type of plot, about a little rich boy tenderfoot in the West whose story she felt had a strong attraction for women; but the potentially large feminine audience never knew it was this kind of picture, because it was sold as a straight western.

WHAT KIND OF ADS SELL WOMEN?

Other advisers have matched Mrs. Dawson’s comments about the effect of some movie advertising on the female audience. The rough, tough aura given to various pictures in their ads has been regarded as a minus factor for the ladies. The emphasis in pseudo-science or on the sexy “other woman” has been no come-hither for the skirted contingent.

Bear in mind, at this point, that the dicta mentioned here do not criticize the content of the pictures (a matter dealt with later in our discussion). We are talking here and now about the sales pitch. And we are not discussing the accuracy of the advertising in relation to the picture it advertises. The question is merely one of editorial judgment as to what portion of the picture is the most salesworthy.

Male and female tastes continue to differ. It is therefore necessary for the motion picture company to find common denominators or attack each half of the split market separately. Let us consider first the split market approach.

The vendors of automobiles utilize two approaches in

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their advertising. To the ladies, they are apt to present a picture of how much prestige, comfort and family fun their autos will bring. For the males, they lean more to the idea that a new car is a mechanical marvel of captive power. This obviously is a split market approach, selling one product with two different spiles to two different people.

It is only within the very recent past that the motion picture advertisers have become at all adjusted to this dual sell. All along, of course, there have been female-oriented ads especially designed for the fan magazines. But these have been aimed at the female fan, not the female generally. There has been relatively little ladies' advertising in the newspapers or on television; instead the men's ads have dominated these media. There seems to have been an impression in some movie advertising circles that women only read women's magazines, but men read everything.

There also seems to be an impression that general women's magazines are to be judged by the same penetration standards as a picture weekly or a Sunday supplement, although feminine periodicals are generally committed to a service concept far beyond that of mixed publications.

But even where brilliant advertising has taken full advantage of all the media and all the special angles on behalf of a movie—and this happens more often than an outsider might suppose—there are other obstacles in the path of consistently strong feminine patronage for the motion picture theatre.

One such obstacle is apt to be the theatre itself. Dilapidated houses don't attract anybody; but even a modern, well-built theatre can discourage feminine patronage if the seats and the floor are not kept clean, or the occasional hoodlum is not dealt with promptly and vigorously. A dirty rest room can be more disastrous than a bad picture. These are factors which must not be ignored in considering the movies' appeal to the ladies.

The right kind of movies for women today, in the opinion of observers of distaff tastes, are not what the motion picture business is so accustomed to regard as the classic "women's pictures," offerings such as "Stella Dallas" or "Madame X." Men are not the only ones today who want more meat in their entertainment. Emotion without corn is the formula proposed by one lady industryite.

It is obviously difficult to pinpoint the kind of subject matter that fills the bill; producers maintain story departments to glean a handful of suitable properties from the annual mountain of material and we offer no easy substitute for this effort. But a helpful guide to female tastes can be found in the stars women like.

Women used to be the most loyal of movie fans for the particular stars they favored. Except for the phenomenon of Elvis Presley, which is something else again, the women's stars are not on the horizon.

Who are women's stars? Despite what the industry seems to think, women's long-term favorite stars are not the matinee idols. The women's stars are likely to be women themselves.

Joan Crawford has been a woman's star, ever since she began playing well groomed, well clothed, well spoken but terribly harassed females on the screen. Jane Wyman in her more recent stardom has had the same feminine following. It was also true of Loretta Young and Deborah Kerr has had it too.

**Too Few Female Stars**

This is not to minimize the female appeal of the Rock Hudsons and Marlon Brandos, by any means. But the fact is that in the past ten years, during the period when men have become the majority audience, almost three times more male stars than female luminaries have come upon the Hollywood scene. The women in the audiences have less stellar women on the screen to be loyal to.

Slightly more than a year ago, the author of this article made an exhaustive research study for a leading motion picture company to find some sort of pattern among the actors and actresses who had become movie stars in the decade to 1955. This investigation covered only movie stars, not stars from television or the stage who came to the movies with prefabricated top billing.

Sex appeal was the prime attribute of only one out of six of the feminine stars. Far more important was the impact of strong, recognizable personalities. Grace Kelly, if she had to be characterized with a single adjective, would undoubtedly be termed ladylike, even though some of her movie roles were as full of sex as anybody else's. Doris Day and Audrey Hepburn would not be termed sexy above everything else either, even though they have both scored notable successes. And of late Marilyn Monroe has come to be accepted as an adept portrayer of helpless females, rather than of just exaggerated sexy dames.

There is no doubt that a sexy girl like Jayne Mansfield or Anita Ekberg has certain strong advantages in the pursuit of movie stardom. Her picture appears to full advantage in the newspapers; she becomes recognizable to the public, male and female. Males with an appreciation of the female form are not too hard to entice inside the theatre to see her films.

But, judging by past performance, this only brings her...
BRINGING BACK THE WOMEN

They Usually Control Family's Movie-going

to the fundamental challenge of her motion picture career. She must now become something more than just a sex votary. She must become a reasonable personality, acceptable to both men and women. She can be the public's epitome of glamour in clothes and manner, or the image of the problems that trouble the average woman, or everybody's (women's as well as men's) pure little darling; but she must be reasonably acceptable to women.

Most of our concern about the declining feminine attendance at the movies, a decrease of some 63% in women's patronage since 1940 according to one reliable estimate, is based on the entirely too conservative theory that each woman represents only one admission ticket at a time. On such a basis the decline is bad enough; but how much worse it appears when we take into account the influence of a woman upon the sale of tickets to other members of her family.

When women stop going to the movies, their young children are apt to stop, or at least to cut down their movie-goings, too. When women are disinterested in attending the local motion picture theatre, their husbands find various other forms of family evening relaxation for them.

This does not imply a matriarchy or a hen-pecked public. Men have the same sort of influence, in varying degree, on their families and on their womenfolk. Neither sex, nor any age group, lives in a vacuum.

So the continuing weakness of feminine attendance at the movies becomes an important factor for the future. Ways must be found to tear down the wall that is shutting out the feminine audience. If 99 out of 100 pictures fail to attract Mrs. X, she soon begins to feel that the movies generally are not for her any more. On the other hand, if she is interested in seeing this week's picture, and next week's and the week after that, she is likely to retain her desire to go to the theatre regularly thereafter.

The greatest crop of children in the history of our nation is being introduced to modern American life by fond mothers these days. It is of course to be hoped that theatre motion pictures will be among the items passed on to the youngsters by their parents. But the parents will, at best, only reflect their own interest.

Perhaps it should be emphasized that women come in the usual variety of shapes, colors, likes and dislikes. There never was a picture made which appealed to all women, any more than there ever was a woman who appealed to all men. But most women, whatever their particular dispositions and opinions, are inclined to share certain primal emotions.

This is usually truer of what human beings don't like than of what they do like. A film lady, for instance, in discussing the comparative attitudes of the two genders, commented that "In the movies men like sex, but women like romance." There is certainly a very real difference. And it is this difference which must be bridged with a common—or perhaps uncommon—denominator.

We have looked at the split market approach in advertising, where it can be very effective. In the actual content of the motion pictures, however, it is much wiser commercially these days to seek to please both men and women than to rely on appeal for one sex alone. Hence the denominator.

BIG GROSSERS HAVE SEX APPEAL

Look at the big grossers of all time—"Gone With the Wind," "The Robe," "The Greatest Show on Earth," "From Here to Eternity." There was sex appeal in each of them, but there was also a good deal more to the story.

"The King and I" was basically a woman's picture, but its setting and bizarre male lead were also carefully oriented so that the male public would not feel left out. This wasn't just a matter of publicizing the beauty of the king's harem; it involved making sure that the male part was not subordinated and that the male audience had a pretty good idea beforehand as to what was going to be seen. The movie companies never forget the men.

Perhaps the most recent testimonial to the male orientation has been the stepped up pace of production of program pictures—the action dramas, melodramas and westerns which find their patronage mainly among men. Made on small budgets, these pictures show a profit often enough to encourage more of the same kind of film fare. But meanwhile the ladies do something else instead of going to the movies. And it isn't only the second features which pass our ladies by.

One of the headaches visited upon the merchandisers of motion pictures is the decision, made after a man's film is completed, that something must now be done to sell the picture to women. The trouble here is that when the selling succeeds women are inclined to feel they have been misled. You can't sell a masculine picture on the basis of one scene of feminine interest, and then expect the women to be happy when the film turns out to be entirely different than what they expected. There may be box office success for one film under such circumstances, but it just makes the selling job harder the next time you have something for the ladies.

We have long since agreed in this country that women are people. It now remains for the motion picture industry to exploit the other side of the coin and take advantage of the fact that people in the United States, more often than not, are women.
ONE-MAN (CORPORATE) GANGS. In a very real sense, many of Hollywood's corporate entities are not corporations at all. They fall short of the corporate definition in spirit, structure and overall organizational purpose. When internal revenue comes calling, however, they become quite smartly and properly corporate.

What these unique business organisms really amount to are one man proprietorships striking a corporate pose. And since play-acting is called for, it is quite in order that those who use the ruse most widely are themselves play-actors. Performers who once regarded a sinking fund as something cast off a Spanish galleon nowadays discourse emotionally on limited liability and preside over directors' meetings with all the aplomb of a Benjamin Fairless.

This plunge into the high seas of commerce began a mere two years ago when a revision in the tax code gave a few bright accountants the notion that their artistic clients might prosper prodigiously in doing a solo in entrepreneurship. "Incorporate yourself," screamed the crafty CPAs to the $100,000-and-upward clients. "Dumbkopf, why deny yourself the better things in life? You pay 91%. Why not become a boss and pay 40%, 45%, 52% tops!"

There was no compromising this logic. There is quite a gap in the take-home swag between a potential personal income tax of 91% and the corporate ceiling of 52%. With the seeds of uprising thus planted, many of Hollywood's best paid bondsmen shook off the yoke of their capitalistic oppressors, the major film companies, and went into business for themselves. As in most fairy tales there were soon bountiful blessings for all—CPAs not excepted.

The entire issue has been one of tax code interpretation. The code was not specific. The CPAs simply misinterpreted.

As for sympathy, practitioners of the one-man set-up will get little from outside their industry. Typical of sentiment on this subject is the comment of Donald L. Rogers, financial editor of the New York Herald Tribune: "In fairness, it is hard to see why there should be any group of individuals in America receiving special tax consideration. Even paying the big slice in taxes required of a non-incorporated individual, most stars would be able to live better and save more than most other Americans.

"Carried to an extreme, there is no reason why Harlow Curtice couldn't incorporate and let the Harlow Curtice Corp. contract his services as president of General Motors. He'd save a great deal of money that way."

It is unbecoming for Mr. Rogers to cite Harlow Curtice in his illustration. This corner is no champion of the solo corporate shop, but fair play demands a rebuttal on one or two points.

In the first place Mr. Curtice's talents can command a relatively stable price year in year out barring physical or mental impairment. Advancing age is his sole problem. Mr. Curtice's face, voice or comportment is not subject to the whims, fashions and modes of a fickle marketplace. Perhaps his automobiles are, but not Mr. Curtice. The GM President may retool, restyle his line and bring a new look to his cars. John Wayne remains John Wayne, for better or worse. Many big corporation executives are still high-salaried at age 60; few stars are.

Nor let it be said movie artists are not deserving of special consideration. Producers of natural resources take liberal depletion allowances. Industry at large writes off depreciation. The theory behind these benefits is to compensate a firm for the decline in its assets. The government refuses to view the unique talents (or personalities) of artists as depreciable items. It seems to say by its position that the human factor is more endurable than the machine. This may be true in some industries, but not in entertainment. Personalities, at best, enjoy a limited saleability. They should be allowed to make hay in the few years in which their wares can command a price.

But overriding every other aspect is the fact that one-man corporations, regardless of the motives behind them, are still risk-taking ventures. Losses may be taken as well as profits. This is not true of ordinary employment. On this count alone, Hollywood's corporate-proprietors rate a break.
Movies Topping TV -- Value Line

THEATRES NOT HURT BY HOME SHOWINGS OF OLD FEATURES

TEXT OF VALUE LINE ANALYSIS

A larger supply of quality pictures has initiated an encouraging uptrend in movie attendance. This has taken place despite increasing releases of old films to television. Prospects for the new year are bright. Still more promising features will be forthcoming. Recent elimination of the 10% excise tax on some admissions is expected to provide a further boost to industry revenues. Earnings of many movie companies will also be augmented by income from new sources. In most cases, the current better-than-average dividends seem well protected; a few may even be increased. Undervalued relative to this year’s earnings and dividends, many movie stocks offer interesting 3- to 5-year appreciation potentiality as well.

The motion picture industry's 1956 experience may be regarded as both disappointing and encouraging. Disappointing because despite earlier high hopes, earnings of most movie companies turned out relatively poor during most of the year. For the most part, however, these unsatisfactory results deflected reduced boxoffice receipts in the first half. Although major studios released nearly 10% more feature films in 1956, the bulk of them were not distributed until after mid-year. This shortage of products, coupled with poor weather conditions in the greater part of the nation during the important weeks immediately before Easter, sent theatre attendance down to a new low. Since many of the motion picture companies closed their 1956 fiscal years on September 30th or earlier, they could not avoid showing reduced operating profits in their annual reports.

While many observers, looking at the dismal results of the first half, were ready to prophesy the doom of Hollywood, signs of encouragement began to appear by mid-year. In response to a healthier flow of quality pictures from producers, theatre admissions started a rapid uptrend. So persistent was the ascent that by the end of July, weekly attendance reached the highest level in 10 years. Since then, it has generally continued to show favorable year-to-year comparisons. Pres. S. H. Fabian of Stanley Warner recently disclosed that box-office receipts from that company's theatre circuit in the week ended January 5th were the highest for any one week in the company's history.

"Prospects for the new year are bright", according to most recent Value Line analysis of the motion picture industry. "Several favorable factors combine to suggest that a significant recovery in profits is more than mere wishful thinking", declares the investment survey sheet published by Arnold Bernhard & Co. These include stepped-up studio output, elimination of the admissions tax up to 91c, augmented studio revenue from television, and the sale or conversion by major theatre companies of unproductive properties. Further, the survey finds that the increasing number of pre-1948 films on TV have not curtailed theatre attendance, as expected. Rather, "it is the major television broadcasting networks that have been adversely affected". In fact, says Value Line, "it appears that Hollywood has been gaining an upper hand" in its fight with TV. Two economic factors are seen favorable to the movie future: (1) America will have more time and money for entertainment, and (2) the industry’s important customer group, the 15- to 24-year-olds, will increase. But, warns V-L in conclusion: "The fortunes of the motion picture industry will continue to depend on the quality of its products and the ability of its publicity agents to whet the public’s appetite".

Likewise, a survey conducted by Twentieth Century-Fox indicated that during the first few weeks of this year, theatre attendance was some 20% higher than the year earlier level.

TV Movies vs. Theatres

It is interesting to note that the upsurge in theatre attendance has taken place at a time when an increasing number of pre-1948 feature films are being released through television. For many years, exhibitors had feared (and some still do) that licensing of old movies for telecasting would deal a devastating blow to the theatre business. Film producers therefore refrained from using television as an outlet for their products. But after RKO Pictures sold its library to a television film distributor in 1955 and Warner Bros. released its pre-1948 features early last year, the flood-gate was thrown open. By Fall, it was estimated that an average television set in the U.S. was presenting as much as 20 hours of old movies a week on its screen. Strangely enough, the movie theatres have not been hurt by the showing of Hollywood films on TV. Rather, it is the major television broadcasting networks

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that have been adversely affected. From city to city, network-affiliated stations have been losing a portion of their audience to competing stations telecasting the old Hollywood flickers. Indeed, with most Hollywood studios also taking over the production of filmed series especially tailored for TV, many industry observers now suspect that the television industry is finally submitting to Hollywood. (Speaking at a meeting of NBC affiliates, Chairman David Sarnoff of Radio Corp. recently listed the torrent of films pouring into the television industry from Hollywood as one of the major problems of the broadcasting networks.)

Improvements in Profits Likely

In sharp contrast to the general economy, which appears to be gradually weakening, the motion picture industry, we believe, will enjoy a more prosperous year in 1957. Several favorable factors combine to suggest that a significant recovery in profits is more than mere wishful thinking:

(1) Apparently hearkening to the warm box-office reception accorded to their recent releases and believing that their new productions will eventually generate additional income from television, most studios are planning to step up their output considerably this year. To be sure, Warner Bros. and at least two smaller producers are expected to release fewer pictures in 1957 because for various internal reasons their production activities were greatly curtailed last year. But the decline in their output is expected to be far more than offset by the substantial increases scheduled by other major producers as well as the independents. For example, Twentieth Century-Fox recently announced that during the first 6 months of 1957, it would release at least 26 attractions. This would represent the largest 6-month product lineup in over 10 years. In the entire year of 1956, the company turned out only 32 features. If the recent favorable trend in theatre attendance is any indication that the American public is gradually re-acquiring the theatre-going habit, this indicated larger flow of quality productions from Hollywood will probably be translated into higher box office receipts.

(2) Even without any gain in theatre attendance, industry revenues would be expected to show an important expansion due to a recent change in the federal tax law. Beginning last Sept. 1st, all theatre admissions under 91c have been exempted from the 10% federal excise tax. Previously, only those admissions 50c or under had been tax-free. In passing the tax relief bill, it was the intention of the Congress to aid the motion picture industry; hence, virtually all theatres have been retaining the tax savings. A large number of theatres in this country had been charging admissions ranging from 51c to 90c. If everything else remains unchanged, therefore, their box-office receipts will be given a 10% boost without any corresponding increase in operating expenses. This additional pre-tax income is being shared by both the exhibitors and the producers.

(3) The revenues of most major studios will be augmented by income from television. This new source of income may be divided into two general types. The first includes revenues derived from the production of special filmed series for TV broadcasting. For many years, Columbia Pictures, through its subsidiary Screen Gems, has found considerable success in this venture. With demand for such products mounting rapidly, other studios are stepping up their activities in this field. Warner Bros., for example, recently launched a $600,000 project to build new facilities especially designed for TV film production. And only a few weeks ago, Loew's announced the formation of a new division, MGM-TV, for the same purpose. Since negotiations are usually made with TV stations for the ultimate release of these pictures long before their shooting, investments here involve relatively smaller risk than that entailed by production of films for theatres, and a satisfactory return is generally guaranteed.

The second type of income from television comes from the leasing of telecasting rights to old features, mostly those produced before August 1948. These revenues are particularly lucrative because against them no production costs have to be charged. All of the films involved have been completely amortized on the company's books. In most instances, therefore, by far the greater part of the rental income can be carried through to pre-tax earnings. This income is not non-recurrent. So far, of the major producers reviewed herein, only Warner Bros. has sold its pre-1948 library outright, realizing a one-time capital gain. Other studios, however, are making their old products available to TV on a piecemeal basis, so that revenues from this source will be forthcoming for many years. (Paramount Pictures and Universal, 87% owned by Decca Records, have not yet announced any plans with regard to the disposition of their libraries; however, some arrangements along the same line will probably be made before long.)

(4) The exhibitors have an ace in the hole too. All 3 of the major theatre companies own substantial real estate properties that are either unproductive or operating unprofitably. These hidden values are being systematically realized through sale or conversion into productive assets. Where they have been converted into parking lots, supermarkets, or many other uses, their earning power has invariably been enhanced. When they are sold, substantial cash and, in many cases, capital gains are generated. With the proceeds, the theatre companies can diversify into other fields, as Stanley Warner has so ably achieved in its acquisition of International Latex. Even if no attractive applications could be found immediately for the extra funds, the companies can simply reacquire their own common stocks. More of their net earnings would then be available for dividend payments to each of the remaining shares outstanding.

New Boom for Hollywood?

Do the rosy prospects we visualize for Hollywood this year mark the beginning of a new boom for Hollywood?
Public Seeing Superiority of Movies over TV

This of course is a question only time can answer. The fortunes of the motion picture industry will continue to depend on the quality of its products and the ability of its publicity agents to whet the public's appetite. Fundamentally, however, Hollywood has several governing economic factors in its favor. Indications are that over the next few years, the average American will have more money for recreation and more leisure time for entertainment. In addition, the population of Hollywood's most important customer group, the 15- to 24-year-olds, will grow significantly in the years ahead. In sharp contrast to the 1.4% contraction experienced during the 5 years to 1955, the number of persons in that age bracket is expected to show a 12.3% expansion during the 1956-60 period.

From this point on, the movie industry will always have to compete keenly with television. Here, though, it appears that Hollywood has been gaining an upper hand. After the novelty of television in the home has worn away, American audiences have become increasingly quality conscious. Perhaps because of the widespread telecasting of Hollywood's products in recent months, they are gradually identifying quality with the motion picture industry. Meanwhile, having superior technical facilities, Hollywood is able to present its products on wide curved screens, in stereophonic sound and with colorful exotic settings. Indeed, movie theaters can offer their audiences the opportunity to participate vicariously in the film experience to a degree that probably will not be equalled even by color or subscription television presentations for many years to come.

COLUMBIA PICTURES

BUSINESS: Columbia Pictures produces and distributes motion pictures of both "A" and "B" classes for exhibition in theaters. Screen Gems, Inc., a subsidiary, produces films, including commercials, for television; also sells and distributes to television stations, the backlog of motion pictures from Columbia's film library. About 40% of revenues are earned abroad. Since World War II, cash dividend pay-out has averaged 35% of earnings. Employees: 5,000; stockholders: 2,162. Revenues have increased 18% faster than disposable income since 1939. President, H. Cohn. Incorporated: New York. Address: 711 Fifth Avenue, New York 22, New York.

Stock traded: NYSE.

REPORT: Columbia had two pictures in the top ten box office attractions of 1956, according to a Variety survey. "Picnic" was sixth and "The Eddy Duchin Story," eighth, in last year's lineup of top grossing films. The estimated domestic gross from these two films was $11.6 million. "The Eddy Duchin Story" and "The Solid Gold Cadillac" were released in the last half of 1956, so revenues from these two big attractions will bolster results of the current fiscal year. The reported 70c a share profit in the first fiscal quarter (ended last Sept. 30th), while satisfactory, is not outstanding since earnings from initial release of "The Eddy Duchin Story" were included. Earnings gains from new films do not match the initial jump in revenues, however, since about half of the production and film costs are amortized during the first 13 weeks after film release. Columbia apparently faces some tapering off in earnings in the last half of the current fiscal year unless several of the new major productions are enthusiastically received at the box office. We estimate earnings at $2.55 for the current fiscal year ending June 30th, compared to $2.22 a share in fiscal 1956.

The company's releases have not been among the top grossers in the past few weeks, but early reports indicate that "Zarak" has considerable box office potential. A Judy Holliday picture, "Full of Life," is awaiting release. Columbia plans to release about 36 pictures this year, virtually the same number as in fiscal 1956. The Screen Gems affiliate, producing filmed shows for television, is of growing importance as a source of earnings. Columbia expects a 50% increase in total revenues from this source in 1957, bringing Screen Gems' gross income to about 15% of total company revenues.

Columbia is continuing the policy of distributing stock dividends; a 25% stock dividend plus a 30c cash dividend was paid on Jan. 30th. All statistics in the accompanying tables have been adjusted for the stock dividend.

Sales have steadily built up over the years, but profit growth has been erratic. Production of television films by the Screen Gems subsidiary may lend more stability to sales and earnings in the future, however. We project average annual sales to $105 million in the hypothesized 1959-61 economy, characterized by a GNP of $455 billion. Average earnings of $3.80 a share and dividends of $1.75 would then be likely. Capitalized at 6.2% in accordance with past norms adjusted for trend, such a dividend would command an average price of 28 (7.4 times earnings).

ADVICE: Columbia is currently classified in Group III (Fairly Priced) because the stock stands in line with its Rating which does not rise significantly into 1957. The estimated 6.4% current yield is well above the 5.2% average return from all dividend paying stocks under survey. Likewise, the 56% capital appreciation potentiality to the years 1959-61 outpaces, by a large margin, the 28% gain envisioned for the market as a whole. However, the cyclical nature of the business, reflected in the low Stability Index (11), restricts this holding to risk portfolios.

(Continued on Page 25)
SCREAMING EXCITEMENT EVERY STEP OF THE WAY!

BOXOFFICE
The story of today's counter-spy war for tomorrow's deadliest weapon!

RUTH ROMAN

STERLING HAYDEN

FIVE STEPS TO DANGER

with WERNER KLEMPERER • RICHARD GAINES • CHARLES DAVIS • JEANNE COOPER • Screen Play by HENRY S. KESLER
Produced and Directed by HENRY S. KESLER • Story by DONALD HAMILTON and TURNLEY WALKER
Based on the Saturday Evening Post Serial by DONALD HAMILTON • A Grand Productions Inc. Release
"Funny Face"

Business Rating ★★★

Frothy musical teams Audrey Hepburn, Fred Astaire. Loaded with comedy, Gershwin tunes. Good for urban areas.

The refreshing Audrey Hepburn and the durable Fred Astaire sing and dance to a half-dozen George and Ira Gershwin favorites in this flashy musical comedy from Paramount. Roger Edens' VistaVision-Technicolor production, made in Paris, opens on a highly modernistic kick, but wanes and runs through a variety of familiar boy-loses-girl routines. Despite the synthetic plot, "Funny Face" has enough comedy and cavoring to satisfy Astaire fans and the multitude waiting to see Miss Hepburn as his new dance partner. Highest grosses are likely in metropolitan areas. The perennially charming Astaire is perfect, while Miss Hepburn, as the bookworm he lifts into high fashions, is thoroughly captivating in a song-and-dance role. Her wardrobe will wow the ladies. Comedienne Kay Thompson debuts as the sour-puss fashion editor. Director Stanley Donen keeps the plot moving at a lively clip. Photographer Astaire talks magazine editor Thompson into using Miss Hepburn to represent their "Quality Woman". Bookwormish Miss Hepburn objects until she learns a trip to Paris is involved. In Paris she makes a bee-line to Michel Auclair, a Parisian cult leader. They feud when Astaire tries to convince her Auclair is a phony. Miss Hepburn meets Auclair, instead of attending a fashion show, discovers he's not interested in her mind. She is reunited with Astaire.


"The Young Stranger"

Business Rating ★★★ Plus

Slick, but talky, drama analyzes juvenile delinquency case. Should appeal to all audiences. Strong exploitation needed.

Here is a realistic, human interest drama about one type of juvenile delinquency. While "The Young Stranger" is delivered with more dialogue than action and should have strongest appeal to mature audiences, the theme is one that interests everyone. Above-average grosses should result in all situations. However, since marquee values in this RKO film (Universal will release it) are weak, heavy exploitation will be necessary if its boxoffice potential is to be realized. James MacArthur (Helen Hayes' son) is excellent as the lad who gets into a slight jam and aggravates the "crime" because his busy father will not believe his account of what happened. Kim Hunter turns in a tender performance as the mother. The young team of producer Stuart Millar, director John Frankenheimer and author Robert Dozier make an auspicious debut in moviemaking. The story, adapted from Dozier's TV play, "Strike A Blow", has MacArthur, age 16, thrown out of a movie theatre by manager Walt Bissell when he and a pal make some noise. When MacArthur pushes back and hits Bissell, he calls police. The youth's father, James Daly, a movie producer, gets Bissell to drop charges though convinced of his son's guilt. Disturbed over his father's lack of belief, MacArthur pleads with Bissell to tell Daly the truth, and socks him again. Police sergeant James Gregory realizes the boys' trouble and gets Bissell to confess in front of Daly. Father and son are united.


"Smiley"

Business Rating ★★ Plus

Cute Australian-made story of barefoot boy doubtful entry for U.S. market because of heavy accents.

The value of this imported boy's adventure story is retarded by heavy accents. Produced entirely in Australia by Anthony Kimmins and released by 20th Century-Fox, it should get by with family audiences, especially the youngsters. Colin Petersen, as "Smiley", is a mischievous nine-year-old lad with a laughable cockney accent. Under Kimmins' direction, the pace is leisurely, gently amusing. The setting is the wild bush country, which is strikingly shown in CinemaScope and Technicolor. Kids should enjoy "Smiley", despite the difficulty in understanding some of the dialogue. British star Ralph Richardson is the only player known to American audiences. Young Petersen, seeking to earn money for a bike, rings church bells for pastor Richardson, sweeps the office for police sergeant "Chips" Rafferty, and runs errands for John McCallum, who tricks him into delivering opium to the aborigines. Rafferty becomes suspicious. When the boy discovers his father has spent the savings on liquor, he goes wild. Thinking he knocked down and killed his father, Petersen runs away and is lost in the bush. He saves a man about to be bitten by a snake, and returns a hero. Rafferty jails McCallum and the town buys "Smiley" a bicycle.


"The Man Who Turned to Stone"

Business Rating ★★

Supernatural thriller has fair exploitables. However, treatment is dated. Tepid dueller for ballyhoo houses.

Inveterate horror film fans might work up some mild interest in this somber, grade C exploitation entry Sam Katzman's Clover unit for Columbia release. It should serve adequately as a dualler in action and ballyhoo houses. The treatment is dated and the "scare" gimmicks obvious as Victor Jory, Ann Doran, Paul Cavanagh, and Frederick Ledebur (he played the aborigine in "Moby Dick") depict scientists who are about 200 years old and live on by electrically drawing off the life force of women reformatory inmates. Director Leslie Kardos plays up the sadistic angle with screaming girls being carried off in the night by a hal-i-man-half-ape character, and drained of their blood in a solution-filled vat. Prison director Jory and his assistants murder women inmates and list their death as cases of "heart attack". Then welfare worked Charlotte Austin learns that girls are heard screaming in the night before they disappear. State psychiatrist William Hudson discovers the secret from Cavanagh who, unable to react to transfusions, leaves his diary. The ape-like Ledebur kidnaps Miss Austin, but she is saved by Hudson as the laboratory burns down with the mad scientists all inside.

THIS IS WHAT THEY’RE ASKING FOR!

EXHIBS WANT MORE COLOR FILMS

Drive-In Convention Calls On Hollywood Producers To Turn Out More Tinted Pix

Cincinnati ... Exhibitors attending the National Allied Drive-In Theatre Owners convention here made a strong pitch yesterday to Hollywood to turn out more product in color. In a film clinic, the showmen, especially those operating in smaller situations, declared that with the advance of color TV the public in time would become more color conscious and would expect it on theatre screens as well as on TV. It was pointed out also that there is a better definition of images on drive-in screens when there is color.

It was brought out that 20th-Fox was releasing Regaloscope product in... (Continued on Page 4)

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🌟 NIGHT PASSAGE—Universal Pictures Co., Inc.
🌟 SAYONARA—Goetz Pictures, Inc.—Warner Bros. Pictures, Inc.
🌟 SEA WALL—De Laurentis—Columbia
🌟 SLEEPING BEAUTY—Walt Disney Production—Buena Vista Film Dist. Co., Inc.
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TECHNICOLOR CORPORATION
MOTION PICTURE DIVISION
Herbert T. Kalmus, President and General Manager
"The True Story of Jesse James"

Business Rating ⋆ ⋆ Plus

New version attempts to debunk the legend. OK for action houses. C'scope and color plus-factors.

In a series of flash-back explanations by those who knew him best, this new version of the Jesse James saga questions whether he was a Robin Hood or a murdering thief. While the explanations slow the pace, "The True Story" has enough of the elements to satisfy action fans. Herbert B. Swope, Jr.'s CinemaScope-De Luxe color production for 20th Century-Fox should show fair-plus returns in general situations. Robert Wagner and Jeffrey Hunter lend mild marquee value, but bring nothing new to their interpretations of the brothers Jesse and Frank. Walter Newman, wrote the screenplay from an original script by Nunnally Johnson, employs rather trivial and unconvincing incidents to debunk the legend. Fortunately, director Nicholas Ray plays up the lengthy train and bank robbery sequences with lots of gunfire and hard riding. Directly after the James brothers' biggest bank job, during which most of the gang is killed, story flashes back to the incidents that drove them to crime and plunder. At age 16, Wagner, as Jesse, is flogged by Northern sympathizers because he will not inform on his brother, Hunter. When Wagner attempts to surrender after the Civil War, he is wounded and driven to crime. While recovering, he courts and weds Hope Lange. Wagner gains a notorious reputation over the years, but when he decides to settle on a farm, he is shot in the back by his cousin for the reward.


"Ten Thousand Bedrooms"

Business Rating ⋆ ⋆ Plus

Light-hearted comedy with tunes showcases Dean Martin in first solo. Good fun. Should draw above-average.

This is Dean Martin's first solo without Jerry Lewis. It is a frothy comedy with new songs tailored to his talents. While the story-line is rather simple, it offers enough excitement, sex, comic type-casting, musical numbers, and Roman backdrops to make it entertaining. Joe Pasternak's CinemaScope-Metrocolor production for M-G-M shapes up as good fare for general market. Anna Maria Alberghetti and Eva Bartok are well-stacked Italian sisters vying for Martin's affection. Walter Slezak, Paul Henreid, and Jules Munshin back them up as diverse comic types. Other plus factors are the flashy costumes and new songs by Nicholas Brodszky and Sammy Cahn. Director Richard Thorpe maintains a snappy pace, with Martin constantly involved in his gay affairs with the alluring sisters. Tycoon Martin arrives in Rome to take over his latest purchase and is escorted by employee Miss Bartok. They are mutually attracted, but her young sister, Miss Alberghetti, soon sweeps Martin off his feet. Slezak will not permit Miss Alberghetti to wed because his three older daughters are single. Martin attempts to pair Miss Bartok with Henreid, a sculptor, but he then realizes he, himself, is in love with Miss Bartok, and learns his pilot, Dewey Martin, loves Anna Maria. Love finds a way.


"Fear Strikes Out"

Business Rating ⋆ ⋆ Plus

Emotional, true-life story of Jim Piersall's mental crackup, baseball comeback. Name values tepid, exploitables good.

This is the life story of Jim Piersall, Boston Red Sox outfielder. Those who promptly react with the popular conclusion that any baseball movie has "two strikes against it" had better consider this in terms of a mature, hard-hitting drama. The sports phase is secondary to the depiction of a sensitive young athlete's mental crackup under the pressure of his father's driving ambition, and his eventual comeback to balance and success. "Fear Strikes Out" is vividly acted and directed, a rather depressing, but always engrossing, film. Produced by Alan Pakula in black-and-white VistaVision for Paramount, it will require maximum exploitation effort to realize its boxoffice potential. Where sold, grosses should be above average. Anthony Perkins, as Jim, and Karl Malden, as his father, turn in graphic performances. While they cannot be regarded as top-rank marquee names, their recent work in "Friendly Persuasion" and "Baby Doll", respectively, has increased their marquee value. Adam Williams is highly effective as the psychiatrist who treats Piersall and Norma Moore is appealing as the girl he marries. Director Robert Mulligan emphasizes characterization. Perkins trains hard to fulfill the ambitions of his constantly prodding father, Malden, who wants him in the major leagues. Perkins marries Miss Moore, a nurse, during his first minor league season in Scranton. They have one child. When Perkins finally makes the Boston Red Sox, pressure, tension, and responsibilities prove too much for him and he suffers a complete mental breakdown. Confined to a hospital for months, he recovers through the help of his wife and a psychiatrist, Williams, and makes his own decision to return to baseball, in which he achieves fame.


"Pharaoh's Curse"

Business Rating ⋆ Plus

Low-budget chiller set in Egyptian tomb. Satisfactory supporter for ballyhoo houses. Lacks names.

In its category as supporting meller for a dual-bill ballyho program, this low-budget Bel-Air Production for UA will get by. Offering chills and thrills in lieu of a name cast and production values, Howard W. Koch's production will satisfy addicts of the eerie and supernatural. It's all wholly incredible and Lee Sholem directs strictly by the book, bringing the monster into close range whenever the plot stagnates. To counteract riots, British authorities dispatch Mark Dana to halt American archaeologist Neise from disturbing an ancient tomb. Diane Brewster, Neise's unhappy wife, goes along to join her husband. A spooky "cat goddess", Ziva Rodann, steps out of the desert to bring evil forebodings. When Neise opens the mummy, a native feels the pain and turns into walking mummy that feeds on human blood. Several members of the expedition, including Neise, are killed by the monster before Dana seals the tomb and returns to Cairo.

Interest in 'Oscar' Sweepstakes Mounts as Starting Date Nears

With theatre participation snowballing into mountaingous proportions, the Academy Awards Sweepstakes is bidding to become one of the biggest movie-interest stimuliators in recent years. Over 1700 theatres had pledged participation in the “Oscar” guessing game, with hundreds more poised to enter in the days remaining before the nominations for the movie Oscars (Feb. 19).

Exhibitors who have raised the question as to whether they should enter into the campaign, since they would not have played the nominated pictures, were reassured on this point by Robert W. Coyne, COMPO special counsel, last week. “The voter is be imprinted immediately after the Oscar nominations February 19 and will be available to theatres at $2.50 a thousand. The entire kit of essential materials, aside from the entry blanks, will be sold to the first run and subsequent run theatres for $25; other theatres will pay $15 for the kit.

Oscar A. Doob, veteran movie publicist, has been named by COMPO as consultant on the industry business-building program. It was announced last week by Robert W. Coyne. Doob was formerly advertising-publicity head of Loew’s Theatres.

While the pressbook lists several important “do’s” for the campaign—organization of a committee representing participating theatres, newspapers, merchants; lining up and promoting prizes; speedy overnight imprinting of prize lists on entry blanks and several other vital phases of the campaign, it also details Academy regulations which contain several “don’ts”—prohibition of use of the famous Oscar statuette in the contest; no tabulations to show regional or national preference in contrast with the Academy voting; no mention of or tie-in with Oldsmobile as radio-TV sponsor; of the Awards show; a notice that “this is not an Academy ballot” but an opportunity to match wits with the experts.

Closing date is March 26, day before the “Oscar” winners are announced.

Edwards Joins Rank Distribors

Steve Edwards has been named to a key promotion spot in the new Rank Film Distributors of America promotional organization. The former Republic ad-publicity director will serve as assistant to Geoffrey Martin, domestic director of advertising and publicity for the Rank organization.

Lederer To Assist WB’s Golden

Dick Lederer was moved up in the Warner Bros. advertising department to assistant to ad manager Gil Golden. He will work with Golden on all advertising functions.

Baby Sitters Give Parents Movie Bonus in Novel Co-op

Baby sitting with a movie bonus—for the parents—is the novel idea being practiced successfully by the Safety Pin Club, Inc., a New York baby-sitting service with an eye to promotion.

The Club, long established in Gotham, is offering clients a discount of 75 cents per sitting session if the parents give the sitter a pair of consecutively numbered stubs from the admission tickets of cooperating theatres.

The gimmick is not limited to New York, of course. It should give theatremen everywhere an idea in contacting reputable local baby-sitting services to set up a similar deal.

TAB HUNTER BLUNDER

Television appearances by movie stars can be a two-edged sword, as was painfully apparent in the recent appearance by Tab Hunter as a guest panelist on “What’s My Line?” Whoever set up the guest shot must have been red-faced indeed as the self-conscious young star made a woefully inadequate panelist among the experts, stirring one “teenager to remark sadly, “What a dope!”—and losing a Hunter fan. The Hunter incident points up the care with which stars should be spotted on TV shows. Merely tossing them into any prominent show just to get a plug in for a picture can boomerang violently, leaving a dark brown taste if the personality fails to register. Panel shows especially are risky even for the brightest stars when contrasted with experienced quizzers. TV’s a great promotional medium but it can lose as many movie fans as it can make if used indiscriminately.

[More SHOWMAN on Page 24]
EXPLOITATION PICTURE

'Drago'-- Outdoor Drama a Juicy Showmen's Item

The showman must condition himself to think of "Drago" as something other than a western. That is essential at the outset in preparing for exploitation of this United Artists release. The title does carry a western flavor, and the post-Civil War era in which the action occurs has often been employed for western fare, but while the picture carries strong appeal for devotees of oaters, it boasts a story containing far more dramatic meat than one usually finds in such films.

Marking the production debut of star Jeff Chandler in a hand-picked role, "Drago" offers the taut theme of a veteran of Sherman's destructive march through Georgia returning to the town he had pillaged to administrate the reconstruction. The violent hatred he encounters among the townspeople marks the essence of the drama, making a powerful pillar around which to build up the campaign.

The ads and lithos take full advantage of this situation, playing up the townspeople's bitterness in the copy—"Hell-Riding Plunderer"..."Blood Mad Killer"..."And now he was alone against the vengeance-made town!" There are also ads designed to intrigue the ladies with illustration and copy playing up the romance in a clinic scene headed "Impassioned". The variety is especially attractive, ranging from a shouting action theme to dignified woodcut simplicity.

With Chandler at the parse-strings, the star-producer is giving his initial venture an all-out in-person campaign. He is currently on a 7000-mile tour to drumbeat his picture and initial openings have reflected the effects of his personal touch. The personal appearance junket was set up with important New York spots on top-rated TV and in newspaper features which were carried on the wire services, both insuring national penetration. The receptions in the towns he is hitting on the p.a. tour indicate that the road-work type of promotion continues to rate high as a publicity weapon, especially with the younger people.

There are a pair of important angles in the music department. With Julie London riding high as a recording star and television personality, her appearance in the picture offers excellent opportunities for tie-ups with disc jockeys and music stores. So, too, does the title song, which is getting a boost from the platter-spinners and music stores.

STUNTS
An outstanding stunt campaign has been worked out by UA's exploiters, based on the title and the action, with the company's ace-high field staff alerted to lend ready aid to showmen playing the picture.

The piquant title, while it has no meaning ordinarily to the moviegoer, is one that will be remembered and a bally pegged to the name will be an important factor in gaining the film penetration. Three good ones are suggested in the pressbook:

With the local newspaper as sponsor, send a man in Union Army officer's uniform around town with prizes awarded to the first 10 persons who approach him with a copy of the newspaper and address him with the words "You are Major Drago". Daily newspaper pictures of winners and experiences will be added gravy for the run.

Another tied in with the paper would be a setup with the ad manager to spot one letter of the title in each of six ads (run of paper or classified) with prizes to readers who locate the ads and send in a 25-word letter on "Why I Want To See 'Drago'".

Teasers in the personals column or around the theatre with the message that "Drago is coming! Does he dare return to the town he once had ravaged? Call (theatre phone number) for the answer," is an example of this effective stunt.

A pair of exciting street stunts will have 'em talking. A scene from the film in which masked riders take a gagged and bound mounted prisoner to a lynching can be repeated wherever horses are able to navigate the town's streets (see cut). Riders would distribute herald and carry sign reading, "We're heading for the Blank Theatre to find Drango".

Another features a crowded street photo taken daily by newspaper photog. The title would be superimposed on the published photo and the person whose face is encircled by the letter "O" would receive guest tickets.

Using the theme in which Drago returns to the South he had ravaged as a soldier in Sherman's army, the showman can apply it to thousands of veterans who at one time or another returned to the area where they had fought in Europe, the Pacific or Korea. Interviews in newspaper, TV or radio would make interesting material based on such questions as, "What was their reaction?"
"DRANGO"

A situation fairly tingling with dramatic possibilities serves as the core for producer-writer-director Hall Bartlett's "Drango". The screenplay brings an officer of Sherman's ravaging Army, Jeff Chandler, back to a small Georgia town as its reconstruction administrator. Despite the raw hatred that meets his every move to lend a helping hand, Chandler persists, refusing to resort to indiscriminate retaliation even when a Union sympathizer who had come to him for protection is hanged by a band of terrorists, led by Roland Howard (son of the late Leslie Howard). Chandler's refusal to meet violence with violence incurs the wrath of his own superiors, who cut off supplies, threatening all his efforts to rehabilitate the town.
**What the Showmen Are Doing!**

**Re-schedule Program Times To Hypo Attendance—Henreid**

With an eye on the multitude of moviegoers who are unable to make the first show about 7 p.m. and don't want to take in a second show that starts about 10 p.m., actor-producer Paul Henreid suggests a re-scheduling of program times in an effort to energize theatre attendance.

In a letter sent to Southern California exhibitors, Henreid sets forth the idea that the slating of the main feature in the 8 to 9 o'clock slot would result in increased box-office. Believing the suggestion is worth a trial, he suggests to the theatremen that they experiment with feature time changes. "The major studios schedule their previews around 8:30 and are successful in having an audience at that time—if they advertise the public in advance. That proves people will go out in greater numbers at that time."

Continuing, Henreid said: "Therefore, if the exhibitor scheduled his program so that the principal attraction went on at that reasonable hour, he would eliminate the many negatives in today's exhibition. Families which have home chores like washing dishes and personal chores like cleaning up at the end of the day, would have time to make the show without rushing. If they can't make it on the present early main feature time, they have a tendency to sit home in front of the television set, retiring at a reasonable hour. It's difficult to keep an impulse alive until the last show."

If the proposed experiment by the Pacific coast exhibitors is successful, Henreid believes that the pattern will be followed elsewhere with accompanying boxoffice increases.

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**Mich. Showman Aims at Fems With 'For Women Only' Matinees**

A series of matinees "for women only" is helping Bert Penzien build boxoffice and good will with the opposite sex at his Shores Theatre in suburban Detroit. With the inauguration of a women only policy at Wednesday matinees, the Michigan showman is pitching a program of love stories and art films keyed to fem tastes. Typical of the films scheduled are "Three Coins in the Fountain", "The Swan", "Autumn Leaves". To augment the features, Penzien books short subjects with a distinct feminine slant, and, as an added selling angle, coffee and goodies are served gratis to the matine patrons, with the concession closed during these special shows.

This shapes up as an excellent stunt to lick the problem of declining patronage among the ladies. Penzien's idea could well be used by other exhibitors.

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**Goldman Turns Bad Weather Into Public Relations Boon**

A very shrewd bit of public relations can be credited to William Goldman, prominent Pennsylvania theatremen, with his advertised offer to exchange tickets for patrons who were unable to use their reserved seat tickets because of inclement weather. When a heavy snow storm recently hit Philadelphia, many ticketholders to the Randolph ("The Ten Commandments") and the Midtown

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**NOTICE!**

TO OUR PATRONS...

THOSE WHO WERE UNABLE TO USE THEIR TICKETS FOR EITHER THE RANDOLPH OR MIDTOWN THEATRE DUE TO THE WEATHER

FRI. SAT. OR SUN. FEB. 1, 2, 3

MAY EXCHANGE THEM AT THE BOX OFFICE FOR TICKETS FOR ANOTHER PERFORMANCE.

William Goldman

RANDOLPH

MIDTOWN

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**WB's 'St. Louis' Pitches For Teenagers Via Tab Hunter**

In a unique drumbeating safari aimed at the teenage group, Warner Bros. is sending bobby-sox idol Tab Hunter on a nationwide promotional tour for "The Spirit of St. Louis", a motion picture in which he does not even appear.

The 12-city tour, which kicked off February 7, is designed to acquaint youngsters in such cities as Detroit, Chicago, Buffalo and Atlanta with the film version of Charles Lindbergh's epic flight. Hunter is visiting with television-radio personalities and fourth-estaters in each stop to bulk up the Leland Hayward production. Promotional weapons carried by the youthful star include RCA albums of the pictures' sound track, copies of the Pulitzer prize book and a host of other exploitation tools. The film, which stars James Stewart as the famed flyer bows February 21 at NYC's Radio City Music Hall, with Easter set as the national release date.

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**THE WINGS OF EAGLES CONTEST**

**WIN DINNER ON THE HOUSE FOR TWO at Polkaske's**

Winners of the "Wings of Eagles" contest will be selected by radio and TV judges. The winners will be announced in the April 6th issue of the Portland Press, and will receive a dinner at Polkaske's located at 911 Main Street, Portland Oregon. Polkaske's is a specialty restaurant.

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**THE WINGS OF EAGLES CONTEST**

WIN DINNER ON THE HOUSE FOR TWO at Polkaske's

1. "Out of the high rent district" 2. "Out of the high rent district" 3. "Out of the high rent district"

**SEEN THE WINGS OF EAGLES... COMING SOON LIBERTY THEATER**

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**Page 24 Film BULLETIN February 18, 1957**
VALUE LINE ANALYSIS

CONTINUED FROM PAGE 15


REPORT: An impending proxy fight at Loew's annual meeting in February has been averted by settlement upon a compromise slate. The major change in the composition of the board has been the replacement of Loew's management representatives by a number of executives from businesses outside the motion picture field.

The new board will have several thorny problems to contend with. First on the agenda is the long-overdue separation of Loew's producing and exhibiting activities, stymied for some months by disagreement on the proper allocation of the company's large funded debt. Divestment of MGM theatres, now scheduled for March, will probably have to be postponed again.

A stern challenge to the new directorate will be the revitalization of Loew's film producing division. Despite economy moves, this division has apparently continued to suffer operating losses, probably due to a lack of sufficient top-quality pictures. Formerly the dominant unit in its industry, Loew's now seldom places more than one movie on any "ten most popular" list. Profits from such undisputed hits as "High Society," "Lust for Life," and "Treasure" are eroded in such costly misadventures as "The Barretts of Wimpole Street," which proved to be the poorest opening week drawing card in 13 years at the Radio City Music Hall.

Of the 91c a share earned by Loew's in fiscal 1956 (ended Aug. 31st), more than half was accounted for by a non-recurring capital gain and down payments on the rental of its film library to television stations. Film rentals will again constitute an important (and growing) part of company earnings in fiscal 1957. Profits will be further shored up by a revision of the company's film amortization schedule. (Had the new schedule been in effect in fiscal 1956, earnings would have been 22c a share greater.) Although segregation of Loew's picture producing and theatre activities will undoubtedly have been completed by 1959-61, it is impossible to make separate projections of the earning power of the two companies until full financial information has been disclosed and the funded debt allocated. For the company as presently constituted, revenues might average $205 million annually, earnings $2.10 a share, and dividends $1.25 in the hypothesized 1959-61 economy. Such results, capitalized at 10 times earnings and on a 6% yield basis in line with past experiences adjusted to trend, would command an average price of 21. However, the systematic disposition of company assets (including its land, real estate, studio properties, and film library) might result in the realization of a price of $30 a share for the stock.

ADVICE: Loew's is currently classified in Group III (Fairly Priced). The stock represents a speculation on the eventual realization of $30 or more a share through the liquidation of company assets. For this reason, the Value Line Rating (which is based on earnings and dividends) is not projected; however, investors should note that the stock is generously priced in relation to its current and prospective operating results.

PARAMOUNT PICTURES

BUSINESS: Paramount Pictures Corp. produces and distributes a number of popular motion pictures, including "Vivacious," "Great Expectations," and "The Man with the Golden Arm." It owns and operates the largest theatre chain in Canada. It also owns a 50% interest in DuMont Laboratories as well as DuMont Broadcasting Corp., 85% interest in International Television Laboratories (which lacks a license for television broadcasting), 50% interest in Chromatic Television Labs., Inc. (developer of low cost color TV tubes). About 59% of total revenues derived abroad. Directors own about 27,000 shares of stock (12.1% of total). Employees: 4,000; stockholders: 22,117. Brd. Chmn.: H. Zuckor; Pres.: B. Balaban; Inc.: N. Y.: Add.: 1501 Broadway, New York 36, New York.

REPORT: At 31, the common stock of Paramount Pictures is available at a 21% discount from its book value (estimated at about $39 a share). Since the company's books do not include certain assets (including part of the library) and certain finished films and since they carry fixed assets and "other investments" at but a fraction of their market worth, the book value itself is understated. Ordinarily, the mere fact that a stock is trading below its asset value does not, by itself, make it an attractive investment medium. Unless the company is able to increase its earning power, such undervaluation is of little significance to many investors. However, Paramount seems capable of broadening its earnings base significantly.

The company has been increasing substantially its investments in the production of motion pictures, upgrading the quality of its products. For example, two of its current releases—"War and Peace" and "The Ten Commandments"—involve an unprecedented total production cost of about $20 million. Management's courage in turning out such expensive spectacles is now being rewarded at the box office. In the domestic market alone, "War and Peace" is believed to have already returned an amount sufficient to recoup its negative cost. The picture is presently receiving excellent acceptance overseas. Similarly, playing in only 15 theatres for an average of 10 weeks each, the "Ten Commandments" grossed a record $2.2 million during November and December. Many industry observers now believe that this religious epic will generate at least $40 million over the next two years.

Meanwhile, the company is diversifying into growth fields. Recently, it acquired Dot Records, Inc., a successful manufacturer of popular phonograph records. Moreover, through its many partially-owned subsidiaries, Paramount is accelerating its activities in the electronics industry. These undertakings are likely to yield handsome dividends over a period of time.

Paramount has also been conducting an extensive study on the "best uses" of its huge library of old films. It is reasonable to expect that within the next year or two, some arrangements will be made for the release of these pictures to television. Before too long, therefore, an additional, important source of income will be created. Within the hypothesized 1959-61 economy we project Paramount's average annual revenues to $145 million, earnings to $5.75 a share and dividends to $3. Capitalized at 8.7 times earnings to yield 6%, consistent with past norms would command an average price of 50.

ADVICE: Paramount Pictures is currently classified in Group I (Especially Under-priced). The stock provides an exceptionally generous current yield of 7.3% to 8.1%, on the basis of larger total dividend disbursements we estimate for 1957. Furthermore, the issue offers a superior 3- to 5-year appreciation potentiality of 61%, vs. the average 28% gain projected for all stocks. For accounts willing to accept the risks inherent in a motion picture stock, Paramount Pictures appears especially interesting at this time.

TWENTIETH CENTURY-FOX

REPORT: Twentieth Century-Fox earned only $1.20 a share during the first 9 months of 1956, or no more than the dividends paid in the same period. Nonetheless, we do not believe the current 40c a share quarterly rate is in jeopardy. In fact, a strong possibility exists that total disbursements in 1957 will be increased to $1.80 a share. Reasons: (1) results for the December quarter, when re- leased, are expected to show a profit in excess of $1 a share, as against the 60c reported for the same period a year ago; and (2) with many of its excellent new films gaining wider distribution and with dividend income from foreign theatre subsidiaries increasing.

CONTINUED ON PAGE 26
steadily, the company will probably be able to boost net profits this year to about $3 a share.

Included in last year's income is approximately $1 a share derived from the leasing of television rights to the company's old feature films. Since income will continue to be received from this venture over the next several years, we do not regard it as a non-reoccurring item. Under a agreement recently reached with National Telefilm Associates, which company syndicates films to television stations, Twentieth has been leasing 390 of its pre-1948 productions for television use. In return, it has been guaranteed a minimum receipt of $30 million over a 5-year span. (The company has also been given a 50% stock interest in the newly organized NTA Film Network). Through 1960, therefore, the company will be receiving from this source at least $6 million annually, on average, equivalent to $1.10 a share after taxes.

Since Twentieth has the additional right to participate in the gross rentals received by National Telefilm once a certain level is reached, its receipts during the late Fifties may well exceed the minimum amount guaranteed.

While Twentieth has strengthened its position in the television field, the motion picture business remains its principal activity. Here, the company is stepping up its production of feature films on the one hand, and expanding its theatre holdings abroad on the other. Assuming that the company will sell a portion of its real estate properties and use the proceeds to reacquire some of its

WARNER BROS.

shares of its common stock from stockholders for approximately $18 million.)

Since last July, Warner Bros. has had on its board two representatives from the financial world—Charles Allen, Jr. of Allen & Co. and Serge Semenenko of First National Bank of Boston. Ostensibly under their influence, the company has been carrying out a program of partial asset liquidation, designed to enhance its stockholders' equity. In September, it disposed of its newspaper subsidiary, reportedly for about $500,000. More recently, it concluded an agreement to sell its 10-story office building in New York for an undisclosed amount of cash. This program of divesting real properties will probably be accelerated in the years ahead. The company is likely to apply the proceeds to retire more of its own stock and to diversify into other fields.

To be sure, the new management is not breaking up the company. Where prospects seem promising, Warner Bros. is expanding its activities. It is currently spending $600,000 to construct an ultra-modern building in Burbank, Calif., to provide additional facilities for the production of television films. Earlier, the company established a commercial and industrial film department, in an effort to capitalize on the burgeoning market for industrial film productions.

Assuming the new management will be successful in reversing the long term downturn, the company's profit margin, we project average revenues in the hypothesized 1959-61 economy to $90 million annually, earnings to $4 a share and dividends to $2.50. Capitalized at 10 times earnings to yield 6.3% consistent with past norm adjusted for trend, such results would command an average price of 40.

ABC PARAMOUNT

program have fallen considerably below those of the preceding year, even though this 5-hour a week presentation continues to win top ratings for its particular time period. Since "Mickey Mouse Club" contributes an appreciable percentage to over-all television revenues, its present sales decline is erasing a good portion of the gains chalked up by the network's other successful shows.

Under the personal supervision of Pres. Goldenson, however, ABC is determined to revitalize its long-term sales growth trend. The network has been working assiduously to reign and strengthen its program format. It is presently planning, for example, to reduce "Mickey Mouse Club" from one-hour to a half-hour weekday presentation. It has also contracted Walt Disney, who has repeatedly demonstrated his ability to turn out audience-drawing TV productions, to present a new adventure series, "Zorro," to be introduced over ABC beginning next October as a nighttime show. Earlier, the company signed up the versatile Frank Sinatra to appear on its network exclusively for three years.

While broadcasting revenues are expected to show only slight year-to-year gains during the greater part of calendar 1957, theatre receipts which continue to represent more than half of aggregate income, are expected to expand significantly this year. The recent elimination of the 10% federal excise tax on admissions 90c or under will alone provide a strong boost to theatre earnings. Further
more, the nation's movie attendance will probably respond favorably to the large number of promising films that are coming from major studios. Meanwhile, ABC-Paramount itself is scheduled to produce several pictures this year.

Within the hypothesized 1959-61 economy, ABC-Paramount's average annual revenues are projected to $275 million, earnings to $4 a share and dividends to $2.40. Capitalized on a 6% yield basis, consistent with industry-wide norms, such dividends would command an average price of 40 (10 times earnings).

Advice: ABC-Paramount's price history is too short to enable us to evolve a Rating through multiple correlation analysis. Reference to capitalization ratios applied to similar equities of its class suggests, however, that selling at 10 times earnings to yield 6.1% to 6.5%, the stock currently warrants a Group III (Fairly Priced) classification. This issue is of particular interest for its superior 3- to 5-year appreciation potentiality, 74% vs. the average 28% gain projected for all stocks. While the stock is not suitable for inclusion in investment grade portfolios (Quality Rank: B—), risk-taking accounts might find ABC-Paramount a worthwhile holding for generous dividend income and attractive capital growth prospects.

National Theatres

Business: National Theatres operates 335 theatres located mainly in the eastern states. In 1952 it formed a partnership with Cinerama Productions to exploit Cinerama process. Presently operating over 20 Cinerama theatres, National also acquired International Latex Corp., a manufacturer of consumer rubber goods under "Playtex" label. Principal manufacturing plants are in Manchester and Newton, Ga., Arnprior, Canada, Port Glasgow, Scotland, and Puerto Rico. Has 10,000 employees. 16,500 stockholders. Directors control about 65% of total stock. President: H. Fabian; Exec. V. P., S. Rosen, Inc.: Delaware. Address: 1150 Broadway, New York, New York. Stock traded: NYSE.

Report: National Theatres strengthened its financial position considerably in the 1956 fiscal year, which ended Sept. 25th. During the year, the company reduced its outstanding long term debt by $4.3 million, reacquired 70,000 shares of its own common stock, redeemed $380,000 face amount of subsidiary preferred stock and at the same time managed to increase its working capital by $3.6 million. This remarkable achievement was made possible primarily by the proceeds from sales of some of its real estate properties, including the Roxy Theatre in New York.

In the years immediately ahead, National will probably continue to carry out its program of reducing and realigning real estate holdings. The rate at which this project will be executed will depend, of course, on how profitably the properties can be marketed. However, a company spokesman recently suggested that by the end of this decade, the number of theatres operated by National through multiple correlation analysis. Reference to capitalization ratios applied to similar equities of its class suggests, however, that selling at 10 times earnings to yield 6.1% to 6.5%, the stock currently warrants a Group III (Fairly Priced) classification. This issue is of particular interest for its superior 3- to 5-year appreciation potentiality, 74% vs. the average 28% gain projected for all stocks. While the stock is not suitable for inclusion in investment grade portfolios (Quality Rank: B—), risk-taking accounts might find ABC-Paramount a worthwhile holding for generous dividend income and attractive capital growth prospects.

Stanley Warner


Report: By diversifying into promising fields both within and outside the motion picture industry, Stanley Warner has demonstrated the feasibility of converting unproductive assets into profitable businesses. In 1953, when revenues from its ordinary theatre operations were still declining, the company formed a partnership with Cinerama Productions to produce and exhibit the revolutionary wide-screen pictures. The following year it reached beyond the Hollywood border and acquired International Latex Corp., a successful manufacturer of consumer goods marketed under the trade name of "Playtex." These ambitious ventures have resulted in a marked improvement in the company's earning power.

A good portion of this earning potential will probably be realized this year. Now playing in 26 theatres at home and abroad, all three of the Cinerama pictures so far released have been grossing well. With the bulk of negative costs and theatre opening expenses already written off during the past few years, a larger percentage of box-office receipts is likely to be carried down to the net income level henceforth. Concurrently, fostered by a larger flow of quality films from Hollywood and the recent elimination of the 10% federal excise tax on all admissions up to and including 90c, profits from theatres other than the Cinerama houses are also expected to improve.

The most notable contribution to higher earnings, however, will probably be made by International Latex. Since last August, this wholly-owned subsidiary has been carrying on a multimillion dollar promotional campaign, reaching 28 million American homes through television. The advertising program has resulted in an increasingly heavy inflow of orders for "Playtex" products. In anticipation of this sales boom, the company constructed several ultra-modern factories last year, including one each in Georgia, Puerto Rico and Scotland. (The heavy costs incurred in starting up these factories have been responsible in part for the relatively narrow profit margins in the last few months.) By utilizing the new facilities more fully, the company will probably be able to widen its profit margin as volume expands, mounting labor and raw-material costs notwithstanding.

Within the hypothesized 1959-61 economy we project Stanley Warner's average annual revenues to $140 million, earnings to $3.90 a share and dividends to $2. Capitalized at 8.5 times earnings to yield 6%, consistent with past norms adjusted for trend, such results would justify an average price of 33.

Advice: Stanley Warner has advanced 2 points (13%) since it was last reviewed three months ago, when it was classified as especially underpriced. At 17, however, the stock continues to provide a generous dividend return of 5.9% to 7.1% over the next 12 months, compared to the average 5.2% yield afforded by all dividend-paying stocks under survey. Moreover, this issue offers an extraordinary 3- to 5-year appreciation potentiality of 94%, as against the average 28% gain projected for all stocks. We accordingly classify Stanley Warner in Group II (Underpriced) at this time.

FIGHTING TRUTH: Huntz Hall, Stanley Clements, Director Lee Thomas. Drama. Street kids fight for woman on high tower, 80 min.


FRIENDLY PERSUASION: Deluxe Color. Gary Cooper, Dorothy McGuire, Marjorie Main, Robert Middleton. Producer-director William Wyler. Drama. The story of a Quaker family who move to Civil War, 139 min. 10/1


CHAIN OF EVIDENCE: Bill Elliott, James Lydon, Claudie Barrett, Producer Ben Schwab, Director Paul Landres. Melodrama. Former convict is innocent suspect in planned murder, 63 min.


LAST OF THE BADMEN: CinemaScope, Color. George Montgomery, James Bals, Producer Vincent Fennelly. Director Peter Bart. Outlaws use detective as only recognizable man in their holdup, thus increasing reward for his death or capture, 81 min.


BAGE OF MARSHAL BRENNAN: Jim Davis. Producer-director Albert Gallo. Western.


COLUMBIA

PORT AFRIQUE: Technicolor, Pier Angeli, Phil Carey, Dennis Price, Producer David L. Rose, Director Rudy Mate, Drama. Air-Force Pilot finds murder of his wife, 92 min. 9/17.


STORM CENTER: Bette Davis, Brian Keith, Paul Kelley. Producer Julian Blustain. Director Daniel Tardashev. Drama. Girl is "controversial" from her library, embroils a small town in a fight, 85 min.


WHITE SQUAW: The David Brian, May Wynn, William Bishop. Producer Wallace MacDonald. Director Ray Nazarro. Drama. She helps her people survive injustices of white men. 73 min.


DON'T KNOCK THE ROCK: Bill Haley and his Comets, Alan Freed, Alan Dale, Producer Sam Katzman. Drama. Producer Fred Sauer, 99 min. 94 min. and life times of a famous rock and roll singer, 80 min. 1/7.


INDIENDENTS


KILLER APE: Johnny Weissmuller, Carol Thurston. Pro- ducer Sam Katzman. Director Spencer G. Bennett. Adven- ture-drama. The story of a giant half-ape, half-man beast who goes on a killing rampage until destroyed by Jungle Jim. 68 min.


SUICIDE STRIKE: Lorf Larson, Michael Aldridge, Atte Larsen. A North Seas Film Production, Adventure. Norwegians fight with small smash German blockade in World War II. 70 min.


MACELINO (United Motion Picture Organization) Pabito Cafo, Rafael Riveros. Director Ladislao Vajda. Drama. A top production, 90 min. 11/12.

MARCH

March


APRIL

April


LIZZIE Eleanor Parker, Richard Boone, Joan Blondell, Producer Terry Bresler, Director Hugo Haas. Drama, based on the story of a young girl's three different lives. 110 min. 7/4.


MAHLER ON THE MOUNTAIN, THE VistaVision, Technicolor, Spencer Tracy, Bob Wagner, Claire Trevor, Producer-director Edward Dmytryk. Adventure. Two brothers climb to a distant snowcapped peak where an airplane has crashed to discover a critically injured woman in the wreckage. 105. 10/15/15.

LIVING IDOL, THE CinemaScope, Eastman Color, Steve Forrest, Lillian Monteverchi, Producer-director Al Lewis. Drama, an archeologist is faced with an unworldly situation that threatens the safety of his education. 75 min. 1/17.

ALBERT SCHWEITZER (DCA) Richard Attenborough, Anna Massey, Robert Newton, Producer-director Robert Butler. 110 min. 10/15.


PARKERS. STRIKES OUT Anthony Perkins, Karl Malden, Norma Moore, Producer Alan Pakula. Director Perry Williams. Drama, based on the story of a young girl's three different lives. 100 min. 11/17.

KHAYYAM VistaVision, Technicolor, Cornel Wilde, Michael Rennie, Debra Paget, Producer Frank Freeman, Jr. Director William Dieterle. Adventure, based on the story of a young girl's three different lives. 100 min. 12/25.

December

MAN IN THE VAULT Anthony Quayle, Bill Campbell, Karen Sharpe. A Wayne-Fellsow Production. Director Andrew McLagley, Melodrama. A young locksmith gets involved with a group of crooks in illegal activities. 73 min. 1/7

January

BRAVE ONE, THE Cinematography, Technicolor, Michel Ray, Farmia Roy, Joyce Lansing, Rudolph Hoyos, Producers. A young Mexican man becomes a highwayman to support his family. Director Edward Dmytryk. 75 min. 1/7

BUNDLE OF JOY Cinematography, Eastman Color, Dabbs Greer, Edwin Alonzo, Producer. Frank Sandgren. Director Norman Taurog. Son of department store magnet falls 100 feet. 79 min. 1/7

PUBLIC PIGEO N1, THE Eastman Color, Red Skelton, Yvonne De Carlo, Robert Ginty. Producer. An escaped from laughing stock couple on the run. 79 min. 1/7

LONG STRANGER, THE Jackson, Arthur, William Dana. Producer John Franklyn. Director John H. Sherwood. Man seeks to avenge affront from his parents. 79 min. 1/7

February


GUilty CYCLOPS, Technicolor, J. H. Justin. Barbara Leaue. Drama. 88 min. 1/7

TEN LONE MENTHENTS, THE Yvonne De Carlo, Frank Sinatra, Jeanne Crain, Producer Samuel Briskin. Director Charles Vidor. Drama. Film biography of Joe E. Lewis, night-club comedian. 88 min. 1/7

LONELEY MAN, THE Leo C. McCarey, Technicolor, Jack Pa- lance, Anthony Perkins, Elaina Alten, Producer Pat Daniel. Drama. A young man with a pathological fear of water and of being left alone. 79 min. 1/7

March

HEAVEN KNOWS MR. ALISON CinemaScope, Color, Deborah Kerr, Robert Mitchum. Producers. Bud Yorkin, Eugene Frenkle. Director John Farrow. The first realistic naturalistic film made in South Pacific during World War II. 84 min. 1/7


STORM RIDER, THE Scott Bradbury, Ma Power. A Brade-Glaser production. Director Edward Bernds. Western. A dust storm brings a stranger to a small western town. 84 min. 1/7

April


KRONEIS Jeff Morris, Barbara Lawrence, John Emery. Producer-director Kurt Neumann. Western. 84 min. 1/7

Coming

ALL THAT I HAVE Walter Brennan. BADLANDS OF MONTANA Rex Reason, Margot Grahame, Dick schematic. Producer Donald Zelnick. Western. 84 min. 1/7

BERNADINE Terry Moore, Pat Boone, Janet Gaynor. Producer Sam Engel. Director L. Hewitt. Western. 84 min. 1/7

BOY ON A DOLPHIN CinemaScope, Deluxe Color, Cliff Robertson, Anne Bancroft, Robert Stack. Producer. Director Devereaux. 105 min. 1/7

ISLAND IN THE SUN CinemaScope, Deluxe Color, James Mason, Joan Fontaine, Dorothy Dandridge. Producer-director Delbert Mann. 84 min. 1/7

LURE OF THE SWAMP William Parker, Skippy Homem. MARSHALL Thompson. Western. 84 min. 1/7

RESTLESS BREED, THE Eastern Color, Scott Brady, Marjorie Lord, Producer William Cameron. Director Alan Dwan. 84 min. 1/7

SEA WIFE CinemaScope, Deluxe Color, Richard Burton, Joan Collins. Producer Andre Hakim, Director Robert McLaughlin. Ship is torpedoed by Japanese submarine half way home. 84 min. 1/7

SHE-DEVIL, THE Mimi Bankard, Jack Kelly, Albert Dalt. Director. Producers. Western. 84 min. 1/7

SMILEY CinemaScope, Eastman Color, Sir Ralph Rich- ardson, John McCullum, Virginia Leith. Drama. Western. Young auburn haired cowgirl buys a circle on her own. 84 min. 1/7

WAY TO THE GOLD, THE Shep Carlin, Barry Sullivan, Robert Webber. Producer. Director Robert Webb. 84 min. 1/7

WOODWARD BUS Jayne Mansfield, Dalley Carson, Nick Collins. 84 min. 1/7

UNITED ARTISTS

November

GUN THE MAN DOWN James Arness, Angie Dickin- son, Robert Mitchum. Director. Producer. Western. 84 min. 1/7

Peacemaker, THE James Mitchell, Rosemarie Bove, John Martin, Producer Hal Malkin, Director Ted Post. Western. A clergyman tries to end feud between cattle- men and farmers. 82 min. 1/17

WOMEN OF PITCAIRN ISLAND CinemaScope. James Craig, John Smith, Lynn Bar. Regal Films Production. Director Jack Warner. 105 min. 1/7

January

QUIET GUN, THE Rex Trailer, Forrest Tucker, Mark Corry. Producer-director Anthony Kimmins. Western. A young fella gets to know his own people, 77 min. 1/7

THREE BRAVE MEN CinemaScope, Ray Milland, Ernest Borgnine, Producer Herbert Swiss, Jr. Director Philip Denham. 84 min. 1/7

THREE FOR THE MONEY Drama. Douglas, Joseph Cotten, Robert Mitchum. Producer-director- writer Herbert Swiss, Jr. Director Nicholas Ray. Western. The fives and times America's famous outlaw wagon. 84 min. 1/7
December
SHARKFIGHTERS, THE, CinemScop, Color, Victor MacLaglen, Barbara Stanwyck, Anna May Wong, Assistant Director Jack Joppary. Drama, Saga of the "underwatermen".
SAVAGE PRINCESS Technicolor, Dilip Kumar, Nimmi. A Maharajah's elder daughter courts her right to the kingdom. 101 Mbl.
SPRING RAIN Hollywood, Dana Andrews, Jean Hagen, Robert Firth, Producer Jerry Bressler. Comedy, 78 M.

January
FIVE STEPS TO DANGER Ruth Roman, Sterling Hayden, A Grand Production, Director Henry Koster, Drama. A woman tries to give her husband a highly secret material stolen from Russians. 80. M.N.U. 2/4.
HALLIDAY BRAND, THE, Joseph Cotten, Viveca Lindfors, Producer-Director Joseph Lewis. Western, inter-family feud threatens father and son with death. 77 Mbl. 2/10.

February
CRIME OF PASSION Barbara Stanwyck, Sterling Hayden, Raymond Burr, Producer Herman Cohen, Director Edward Dmytryk, Drama. Female ambition for her husband leads to murder. 85. Mbl. 2/9.
DORAGO Jeff Chandler, Joanne Dru, An Exirr production. Director George Archainbaud. Union officers try to bring order to a Southern town after the Civil War. 77 Mbl. 2/4.
TOMAHAWK TRAIL John Mills, Susan Cummings, A Bel Air Production. Director Vernon Sharp, Drama. Cowboy versus Indians. A small band of cavalry soldiers travels to a fort to rescue the prisoners. 61 Mbl. 2/4.
VODKA ISLAND Boris Karloff, Beverly Tyler A Bel Air Production. Director Vernon Sharp. Written is called upon to investigate vodouism on a Pacific isle. 76 Mbl. 2/3.

March
BEGINNERS TALE Tommy Laughlin, Peter Miller, Dick Bakayan. Imperial Productions, Alan Ladd, Director. High school student and his girl victimized by the gang with power.
HIDDEN FEAR John Payne, Natalie Wood. A St. Aube, Producer-Controller. Director Leo Tolstoi. Drama. Police officer attempts to clear sister charged with murder. 84 Mbl.
HIT AND RUN Cleo Moore, Hugo Haas, Producer, director Hugo Haas. Middle-aged widower marries show girl. She and her boy friend plot his murder. 84 Mbl.
REVOLT AT FORT LARAMIE Delux Color, John Dehner, Directed by William Daniel. Director Lesly Selander. Western, Civil War story of soldiers who are attacked by Indians. 73 Mbl. 3/9.

April
BAILOUT AT 43,000 John Payne, Karen Steele, A Fine- Motion Production. Director Robert Aldrich. Light Air ferries plotters to bail out jet pilots. 113 Mbl. 4/10.
IRON MAN, The, William Henley, John Dehner, Assistant Constance Ford, Producer Robert Moore, Director Sidney Salkow.
OUTLAW'S SON Don Clark, Ben Cooper, Lory Nelson. Bel Air Production, Assistant Director Leslie Selander. Gun- slinger escapes from jail to save son from life of crime.
PHARAOH'S CURSE Viva Shapir, Mark Dana, Producer Albert Warner, Director Henry Horne, Western. Haircutting of mummies in Egyptian tombs.

May
MAN AFRID, Technicolor, George Nadar, Phyllis Thaxter, Tim Hovey, Producer Gordon Kay, Director Harry Koster. Father saves life of son attempting to murder his son.
TAMMY, Technicolor, Technicolor, Debbie Reynolds. Leslie Nielsen, Producer Aaron Rosenberg, Director Joe Pevney. Story of a young girl, her grandfather and a young man who falls in love with her. 99 Mbl.
TATTERED DRESS, THE, CinemScop, Color, Jeff Chandler, Jeanne Cooper, Anthony Quinn, Producer Albert Zugsmith, Director Jack Arnold. Famous criminal lawyer gains immunity when put on trial himself.

June
THE MAN FROM LONE STAR, Robert Mitchum, Joanne Dru, Director Anthony Mann. Western, director. 106 Mbl.
THE LITTLE MAN FROM TOWN, Technicolor, Color, Danny Kaye, Director Jack Arnold. Dramatic, Comedy, 96 Mbl.

July

August
BETTER WED LATER,&q...
EVERY GUY IN TOWN KNEW THE DAME IN THE TATTERED DRESS!

She was as cheap as she was rich and as pretty as she was vicious and now she stood there giggling at the body in the street. Was it Murder—or the Unwritten Law... or was it a town's hidden evil showing through a woman's tattered dress?

JEFF CHANDLER
JEANNE CRAIN
JACK CARSON
GAIL RUSSELL
ELAINE STEWART

The Tattered Dress
CINEMA SCOPE

with GEORGE TOBIAS • EDWARD ANDREWS • PHILIP REED

DIRECTED BY JACK ARNOLD • WRITTEN BY GEORGE ZUCKERMAN • PRODUCED BY ALBERT ZUGSMITH • A UNIVERSAL-INTERNATIONAL PICTURE

FROM U-I THE EXCITING COMPANY
MARCH 4, 1957

Business-wise Analysis of the New Films

FILM OF DISTINCTION

RIT OF ST. LOUIS

Other Reviews:

DOES STRANGE THINGS
MEN! OH, WOMEN!
12 ANGRY MEN
LIZZIE
THE SHADOW ON THE WINDOW
THE TATTERED DRESS
DESIGNING WOMAN
THE WOMEN OF PITCAIRN ISLAND

They Loved Joe Vogel!

See Pages 6 & 7

LOEW'S STOCKHOLDERS WON OVER

PATTERNS OF PATRONAGE IV

THE OLDER GENERATION
Thank you, exhibitors everywhere, members of the press, and our friends throughout the amusement world, for your spontaneous response and enthusiasm, as you join with us in our happiest celebration—dedicated to the fifteen years of unstinting and unlimited vision, inspiration and loyalty we have enjoyed under the leadership of Spyros P. Skouras.

We are deeply moved and gratified by the requests of exhibitors large and small—from the head of the largest circuit to the owner of the smallest theatre—to participate in the celebration from March 24th to May 4th.

This recognition of a selfless dedication to the highest principles and purpose of the entertainment world warms the heart of each one of us in the hard-working, forward-thinking 20th Century-Fox family. We try as an organization to live up to the spirit set by our President.
Now we re-dedicate our efforts to make the most of the best pictures in our entire story, to deal fairly with you and with the public to the best of our ability. This is the way in which we can best honor Spyros P. Skouras: to make your playing time more prosperous, your present and future more secure.

the 20th Century-Fox Family
"Get ready! Get set!"

M-G-M’s BIG PLANS FOR "DESIGNING WOMAN"!

"DESIGNING WOMAN" is in the BIG MONEY class of "High Society" and "Teahouse of the August Moon." Until you see it for yourself, you simply can’t know the box-office dynamite in its explosive fun, its high-voltage entertainment. We’ve seen it! We know and we’re telling America! We’re spending a young fortune for you as follows:


THE STORY: A de luxe doll steals a two-fisted newspaper guy from a shapely showgirl in the Comedy of the Year—with songs!

M-G-M presents the Box-office Bombshell!

GREGORY PECK
LAUREN BACALL
in
"DESIGNING WOMAN"
Co-Starring

DOLORES GRAY

Written by
GEORGE WELLS
Associate Producer

in CINEMASCOPE and METROCOLOR
Directed by
VINCENTE MINNELLI
Produced by
DORE SCHARY

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)
We Need More “Movie Talk”

Word-of-mouth, that one-time super salesman for movies, is very nearly as dead as the dodo, according to revelations made recently by statistician Albert Sindlinger. Should the impact of this disclosure be lost upon the reader, he has only to relate the decline in popular articulation with the corresponding decline in movie ticket sales. The two elements appear to run in a frighteningly similar ratio. When the public “talked” movies the public went to the movies; when its verbalizing tapered off, attendance did likewise.

The point, then, that the subject of movies is occupying a diminishing place in the conversation of pleasure-seeking Americans is no frivolous issue. The entire question poses serious fiscal considerations. Mr. Sindlinger observes that as long as four weeks may pass today before 40% of the population gets the word on a good feature film. Contrast this with the pre-TV era when like gossip radiated to 60% of the masses in 72 hours or less. During the war years when word-of-mouth ran its most vocal course, 62% of the nation were classified as “frequent moviegoers”; in today’s no-talk climate frequent moviegoers have shrivelled to 19.6%.

It is not surprising that TV has usurped much of the chit-chat which once formerly belonged to movies. Evidence of this derives from the additional Sindlinger finding that a mere 30% now read the amusement page of newspapers as against 70% video readership. In the good old days, the movie page commandeered a 65% reading audience.

From a dollar viewpoint, word-of-mouth shrinkage strikes the industry in this fashion. A worthy film such as “Friendly Persuasion” must endure a needlessly long verbal incubation period before favorable mouth reaction gathers a full head of steam. By this time, the potential may have been largely dissipated. The film is nearing the end of the sub-runs or is out of the market completely. Such is the case history of the aforementioned picture and many of comparable quality. You can see, in the final analysis, how little the professional critics count.

The most practical antidote available to the industry involves more judicious timing in the exploitation and promotion of films. Merchandising and advertising chiefs must lower the boom sooner than ever, allow ample time to rouse public expression and permit their various stimuli to ferment.

Two cases in point are “Giant” and “Around the World in 80 Days”, each of which was the beneficiary of generous publicity, paid and unpaid, far in advance of its release date. Each has been scoring notably at the boxoffice.

In many ways, a constricting word-of-mouth is the unwanted offshoot of the product shortage. Confronted with a thinning inventory, distributors are compelled to rush many a film pell-mell into release without sufficient build-up. Such a condition impedes the creation of more effective timing machinery. But the industry must ponder the truth that an uninformed public is an uninterested public. Today the public is illiterate moviewise. It lacks the vital information to render a ticket-purchasing judgment.

The urgent consideration is not so much for additional publicity as it is for more appropriate use of existing publicity more selectively scheduled. This involves no increases in budget; indeed, may eventually effect economies. For the industry frequently makes better capital of the gratuitous promotion it receives than that for which it pays. The idea is to convince the more important media of communication, newspapers, TV, radio and others, of the newsworthiness of filmdom’s affairs and its product. This is a job that can be accomplished only as a combined industry project—by film and theatre showmen working from a master promotional blueprint.

So long as filmdom keeps a secret of itself it can hardly hope to prosper. Movies must be put back where they belong: on the tongues of speaking Americans.

Help Our Own

The Foundation of the Motion Picture Pioneers has quietly pursued its job of lending a helping hand to unfortunate veterans of the movie industry, who, because of bad breaks, find themselves in need. The job has grown heavier with each passing year, placing an unprecedented tax on the modest fund with which it has to work.

Ned E. Depinet, newly elected president of the Motion Picture Pioneers, has issued a sentinent appeal for contributions to the Foundation in memory of his predecessor, the late Jack Cohn, so that it may carry on its estimable work. Our industry, so quick to extend aid to every charity that asks it, can hardly do less for men in its own family who have given the better part of their lives to this business.
There was a line of 18 lovely girls seated at a long table in the lobby of Loew's State—obviously hand-picked from the company's office staff and worthy, many of them, of the Culver City sound stages.

They were there to check off the names of Loew's stockholders attending the annual meeting and to make sure there was no repetition of 1956's gatecrashing when, lured by the prospect of a box luncheon and a free screening after the pow-wow, numerous Broadwayites joined the proceedings uninvited and enjoyed an extremely lively show.

Ten minutes after the scheduled time, newly-elected President Joseph R. Vogel got the meeting under way in a ten minute speech which he read with only a few minor changes from the prepared text.

Whereas last year's meeting was jammed and the company's then President, Mr. Arthur M. Loew, was obliged to listen to an avalanche of criticism of Loew's past management, this year's drew a fair-to-middlin' audience, no really awkward questions, no abuse. It was an orderly, rather amusing, occasion.

The reasons for the change were undoubtedly the knowledge among the rank-and-file stockholders that the new all-businessmen slate of directors nominated for election was in an unassailable position, and the very obvious fact that Mr. Vogel, after only four months in office, was in complete command of the situation and determined not to permit himself to be harried.

He Was Well Prepared

The degree of planning and preparation which had gone on behind the scenes prior to the meeting was evidenced, for instance, when Lewis Gilbert, self-appointed "champion of the little stockholder," began baiting the hook.

Rising to a round of applause, Mr. Gilbert opened the question period, and announced, "I am seriously concerned over the fact that only one member of the management is sitting on the Board."

Joe Vogel permitted himself to smile briefly, answering: "Mr. Gilbert—we anticipated this question, so I already have the answer written down: We will have at our beck and call all the executive skills and talents of the company's personnel."

The audience laughed at this gentle sally, and from that moment the meeting swung towards Mr. Vogel. Indeed, it wasn't long before the usually critical Mr. Gilbert was himself praising the company's president for his straightforward and admirable answers.

The "We love Joe Vogel" movement gained added momentum the moment he sensed that the stockholders enjoyed hearing him say, "Our decisions will be governed only by the factor of whether this or that will make money for the company."

He delivered numerous variations of this theme, drawing handclaps from those who, having come to bury Caesar, stayed to praise him. Gently affirmative, he clinched the mood of the meeting by announcing firmly, to one small stockholder who wanted to know why he hadn't seen "Gone With the Wind" on TV: "You say we keep 'Gone With the Wind' in mothballs. On the contrary, we keep it in a locked safe, under heavy guard. It is a very valuable property, and we will never sell it to television. Every time we release the picture we take in more money than we make on quite a few of the other pictures we put out during the year."

After a couple of hours, Mr. Vogel lit a cigarette, then another, then a third. He was beginning to feel so much at home that when he made a small technical error he grinned and said, "You can see I'm not very experienced in this sort of thing."

Answers Direct

He was modest, patient, unassuming, but never apologetic. He permitted everyone to have their say and his replies were never complex or elaborate. For instance:

Asked about discussions now proceeding for a merger of studio facilities between MGM and Twentieth Century-Fox: "This is far from consummated..."
FINANCIAL
BULLETIN
MARCH 4, 1957

By Philip R. Ward

PRIDE REBORN. The most reliable forecast issued at the 38th annual gathering of Loew's equity-owing clan may have fallen to a mildly lisping shareholder, who assured president Joseph Vogel: “If you don’t have ulcers now, you will next year.”

We wish him a happier medical future. He deserves better, as measured by his impressive rendering of personal credentials before a tight-lipped audience of unreconstructed shareholders and expectant members of the press.

Thanks to Mr. Vogel, the only affront his listeners were to suffer all day occurred outside Loew’s State in the chilled February air of Broadway before the 10 AM meeting even began. There, in the outer lobby was a sign announcing, coarsely, that the theatre would open at 12 noon. Someone, it seemed, was mighty confident of the script.

It did not take Mr. Vogel long to remedy this breech of good taste as well as other breeches of less recent vintage. His mental antenna working overtime, the Loew’s president made rapid accommodation to the radio signals flashing from his audience. “... In business to make profits...” soon became a stock Vogel transcription.

His indulgence of the bumptious, the buffoons and the ill-advised, who seem inevitably to arise at Loew’s meetings, struck this observer as commendable. Loew’s shareholders show a curious calendar disorientation. One, looking for all the world like a Big Ten All-American with Brandoesque overtones of speech, demanded the number of Loew’s shares outstanding “as of July 11, 1957”. Another queried the number of new films to be produced “this year and the year before”. At no time did Mr. Vogel betray the noblesse oblige so characteristic of some industry leaders.

At the same time, he showed little stomach for aimless controversy. He turned off such questions with a summary “thank you” and searched for the next upraised hand.

It is possible that Mr. Vogel endeared himself more to stockholders than to officeholders. He indicated harshly that no one will remain in the organization unless he is doing a job. Another manifestation of the Vogel candor resulted when the company auditor proved something less than loquacious in offering a breakdown of film company vs. theatre company earnings. When the maiming answer finally came, Mr. Vogel was quick to assure his audience the film company loss was “much, much more” than the “above $250,000” figure offered. At an earlier moment his features betrayed annoyance when several directors found it expedient to be absent at a roll-call introduction. It was on all counts a virtuoso performance.

In jockeying for shareholder acceptance, president Vogel deemed it politic to dislocate himself, subtly, artfully, from connection with prior company heads. He appeared saddened by the needless post-mortems in which the bodies of Dore Shary and Nicholas Schenck were served up as burnt offerings. But he remained properly inarticulate. The impression is that Mr. Vogel is something of a loner in management circles. This is as it should be, for his is the broom-sweeping job. Board of director-wise, there is criticism of his status as sole management representative. Enlightened opinion, however, believes he can range with greater mobility in the interim at least. Once the internal reforms take place, it is then incumbent upon Mr. Vogel to press for more management directorships. At the moment he seems hardly displeased with the situation. Some feel former Joe Tomlinson may, surprisingly prove Vogel’s champion when the board meeting chips are down.

Joseph Vogel is a hard money man. His operational philosophy includes the exploitation of TV leasing deals (credit for which properly goes to former president Arthur Loew), vast increases in participation programs with top talent, production of films for the “masses not classes” and fewer but better films. The so-called “prestige” film associated with Dore Shary will not find a niche under Mr. Vogel. As he stated in defending his $3,000 weekly salary: “Most of this is taxable. I must look, like you, to my stock for profits.” Mr. Vogel has his own concept about profitable pictures.

As for the newly elected board, there can be no gainsaying its stature. But as a body given to purely operational questions, it may prove more decorative than functional. In this vein, Mr. Vogel bears a groaning burden. His is the task of steering, orienting, counseling—all with an eye on the practical pulse of things. Concerning non-operational matters, the composition of the board glows more brightly. In such areas as capital gains ventures, acquisitions, financial promotion, it is without peer in the movie industry. Indeed, the very constituency of the board, which includes among its members three former secretaries of the armed forces, gave rise to the quip by one newspaper wag that Loew’s is “better prepared to weather a Third World War than any corporate entity in the nation”. Lacking all else, they could garner income for Loew’s hiring out as consultants to the Pentagon. But in the end it is the new company president who must wage

(Continued on Page 1B)
HERE and NOW ... A WAR PICTURE TO STAND WITH THE ALL TIME GREATS!
... A BOXOFFICE ATTRACTION THAT'S OFF TO A SMASH START!

SECURITY PICTURES INC. presents

robert ryan
and
aldo ray

... the cast-iron lieutenant
who led his men up a
hill-full of hell...
and the killer-cold sergeant
who fought with him
all the way
— just to spit in his eye!

MEN in WAR

FIRST OPENINGS... SOCKO!
ask 'em in:
SAN FRANCISCO — United Artists;
COLUMBUS, OHIO —
Loew's Broad; MILWAUKEE — Palace; ST. LOUIS, MO. —
Esquire; SAN DIEGO — Mission; PHILADELPHIA — Stanton

THRU UA
WHAT PRICE ROCK 'N' ROLL? The rock 'n' roll phenomenon, as everyone knows, is making its impact felt on movie business, just as it is on every phase of life in America. Theatres here and there report record-smashing (and seat-smashing) business on various rock 'n' roll films. The riotous response to the rocking stage and movie ("Don't Knock the Rock") show at the New York Paramount, when thousands of teen-age addicts turned out to jam the streets, highlighted the box-office potential—and, at the same time, the dangers—of this kind of entertainment. Some keen industry observers will tell you in no uncertain terms that the aftermath of such demonstrations will be bitter for the theatre. They question pertinently what the reactions of adult moviegoers might be to the wild antics of the leather jacket set. One veteran theatreman said he would not run a rock 'n' roll picture regardless of the business it might do, "because it would take me months to entice my regular adult audience back into the theatre". He spoke from experience: the engagement of a rock 'n' roller in one of his houses brought a record-breaking audience, plus a large contingent of cops to clear out the rough-necks—who thanked him by tossing a brick through the windshield of his car parked out front. And business dipped for several weeks afterward. In Philadelphia the parents of a 14-year-old boy recently filed suit against Stanley Warner for injuries the youth suffered as the result of "acts of violence, frenzy, savagery, undue excitement and criminal and immoral conduct" (the complaint states) by the audience during the showing of a rock 'n' roll movie. The theatre is charged with negligence in failing to provide adequate police protection and in admitting those "whom they knew or had reason to know would become aroused". The claim is for $40,000. Truly, what price rock 'n' roll?

ARE RE ISSUES DEAD? The feeling is growing in the trade that showings of old features on TV has sunk the whole reissue market. Until the major film libraries went on the air there was always a steady demand for repeat theatre showings of old movie classics, but the public reaction to any such offerings now seems to be: "Oh, it'll be on TV soon"—so why go out to see it. A few weeks ago the reissue of "Casablanca" met with surprising response, and distributors of Dominant Pictures (they are handling the Warner Bros. oldies) got a flock of fast bookings. But the reason, it now seems, was the coincidence of Humphrey Bogart's death and Ingrid Bergman's return to the U.S. to accept the New York Critics "best actress" award. All that publicity gave the picture a shot in the arm—but it was very temporary. When the Bogart-Bergman names disappeared from the front pages "Casablanca" had no "legs to stand on".

PARAMOUNT LIBRARY. Look for Paramount to give the word soon on the sale of its complete pre-1948 feature library to TV. Despite the vehement denials from both the film company and Columbia Broadcasting, insiders express no doubt that the deal will be finalized any day. A number of factors are noted as adding to the logic of the transaction at this time. From the standpoint of the broadcasting company, there is the great desire to acquire a top-flight film library to cash in on the surprising audience response to old movies. Thus far, aside from a fling at offering British oldies (and an occasional new one) on Sunday nights, none of the networks has tried movies on Class-A time. CBS might be the first network to use films on prime TV time. For its part, Paramount would like to show revenue from a sale to TV on this year's financial statement. The gigantic costs of biggies like "The Ten Commandments" and "War and Peace" will take quite a while to recoup, and a nice fat take on fully amortized oldies can make the company's financial picture look bright indeed. President Barney Balaban can be credited with being a shrewd operator, in that he waited for the right moment to make the deal; the value of feature films to TV is probably at its peak at this moment and he will be getting the top dollar for his product.

ZANUCK & HUGHES. Much is being read into Darryl Zanuck's sudden resignation from the 20th Century-Fox board of directors within a few weeks after he accepted election. It is being implied that his exit is in some way associated with reports that Howard Hughes has become a heavy buyer of 20th stock. The suspicion exists in some quarters that an alliance between Zanuck and Hughes might be in the wind. To the contrary, we hear that some friction has developed recently between the two.

NEW TALENT. With all the other problems pressing in on them, the major film studios are more disturbed than ever about the lack of new talent. So far, none of the new "finds" has succeeded in catching on with the public to any appreciable extent. Although each campaign waged to bring a new star to the public's attention costs the studios thousands of dollars, most of them are continuing their quest for new faces. 20th-Fox has set out on a talent hunt for a new leading ingénue for its production of "A Certain Smile", French novelist Francoise Sagan's latest best-seller. It will comb schools, colleges, dramatic studios. Though this is by no means the only solution (Marilyn Monroe tossed around the studios for several years before her big coming out), talent experts believe that students offer the best prospects of becoming the "stars of tomorrow". At any rate, the oldsters who rank as the top present-day marquee names are drying up so fast that every studio executive chills at the thought of what another five years will bring.
“Paris Does Strange Things”  
**Business Rating @@ Plus**

Involved, slapstick costume melodrama made in France. Talents of Ingrid Bergman, Mel Ferrer wasted on inept script, frantic direction. Will suffer by word-of-mouth.

The talents of Ingrid Bergman and Mel Ferrer are hopelessly submerged in a welter of frantic carryings-on and a profusion of lush sets which characterize this inept farce made by Jean Renoir. Except for the extraordinary Technicolor—the real star of the picture—"Paris" is an embarrassment to Warner Brothers, to Miss Bergman and particularly to writer-director Renoir. It is a tiresome, Keystone-cops-like melodrama with endless plot complications, frenetic attempts at sight gags, labored bufoonery and such confused action impossible to understand the threads of story. Director Renoir undoubtedly intended this as Gallic wit, but it is all a bore. Miss Bergman is as beautiful and as vital as ever, and she and Ferrer do their best to uphold the comedy aspects, but to no avail. While the star names will attract some early business, word-of-mouth will tear it down quickly. Miss Bergman, a Polish princess engaged to middle-aged industrialist Pierre Bertin, meets Ferrer, who introduces her to Jean Marais, France’s soldier hero of the moment. Miss Bergman accepts the request of politicians to induce Marais to become dictator. Interested in Miss Bergman, he plays along. Ferrer realizes he loves Miss Bergman and thwart the politicians. When Miss Bergman accepts the love of Ferrer, Marais gives up his career and runs away with his old mistress.

Warner Bros. (Jean Renoir) 86 minutes. Ingrid Bergman, Mel Ferrer, Jean Marais. Produced and directed by Jean Renoir.

“Lizzie”  
**Business Rating @@**

Psychological drama of woman with three personalities. Talky, lacks punch. Fair exploitables. Best for class houses.

This Bryna production for MGM release is a slow-moving psychological study. It contains several exploitables elements in its unusual theme—that of a woman with three distinct personalities. However, the picture just doesn’t add up to the gripping drama one might expect despite fine performances by Eleanor Parker, Richard Boone and Joan Blondell. Director Hugo Haas (who also plays a supporting role), faced with the dilemma of having to explain psychology to the uninstructed while retaining the interest of the “eggheads” has relied too much on talk. Result is only low-keyed drama which fails to sustain much real suspense. The Jerry Bresler production in black-and-white is effectively simple. Elizabeth (Eleanor Parker) is a shy, sick girl. At her job in a museum, she receives threatening notes from someone signed “Lizzie”. Her boozing aunt, Joan Blondell, believes her to be mentally ill, and Elizabeth is persuaded to see psychiatrist Richard Boone. Through hypnosis, he discovers that she has actually three distinct personalities: shy “Elizabeth”, hard-bitten & sensual “Lizzie”, and normal, friendly “Beth”. It is also discovered that events in her childhood caused her personality to split three ways. Through a re-living of childhood experiences she is led to understand herself better. Each personality fights for supremacy, “Beth” is victorious.


“Oh, Men! Oh, Women!”  
**Business Rating @@ Plus**

Metropolitan audiences should go for this lively spoof of psychoanalysis. Mild name values, but should benefit by word-of-mouth. Strictly for adult audiences.

A gay, occasionally uproarious, comedy about that breed of modern sophisticates whose lives are muddled no end by psychiatry, “Oh, Men! Oh, Women!” should do well in big city houses, not so in the family market. Name values are only fair (and the title doesn’t figure to be much help), but word-of-mouth should help. It’s strictly for adults. Nunnally Johnson wrote-directed-produced this entertaining “battle of the sexes” in CinemaScope and De Luxe color for 20th Century-Fox release, and he has brought to the movie the good pace, full-bodied treatment, and feel for comedy that made it a Broadway stage hit. Performances are gems. Dan Dailey, Ginger Rogers and David Niven were never better. But top honors go to Tony Randall, who debuts like a skyrocket in the role of a neurotic in love with sweet-faced Barbara Rush. Psychoanalyst Niven learns that patient Randall is upset over the recent break-up of his romance with Niven’s fiancée, Miss Rush. He learns from patient Miss Rogers that her actor-husband, Dailey, also courted Miss Rush. When Niven confronts Miss Rush concerning these men, Dailey arrives drunk and starts to make passes at her. Aboard the ship in which they had planned to honeymoon, where each had gone to remove their luggage, Niven and his fiancée argue while the ship sails off. Unable to handle his irrational sweetheart in any other way, the unhappy psychiatrist just knuckles under, a victim of his own confusion.

20th Century-Fox. 90 minutes. Dan Dailey, Ginger Rogers, David Niven, Barbara Rush, Tony Randall. Produced and directed by Nunnally Johnson.

“The Women of Pitcairn Island”  
**Business Rating @@ Plus**

Low-budget South Seas adventure. Supporting dueller.

Obviously made on a low budget, this Wisberg-Yarbrough production for 20th Century-Fox release will appeal only to those who enjoy South Seas settings and girls in sarongs. For those who are sensitive to amateurish scripting and poor acting, it will be hard to take. Note it only as a supporting filler. The black and white Regalscope lens accentuates the film’s flatness, the artificial background atmosphere. James Craig and Lynn Bari furnish tepid name value to the shallow yarn about an island colony of the widows of the mutineers depicted in the film “Mutiny on the Bounty”. Director Jean Yarbrough evokes some excitement in the sequence in which shipwrecked pirates, led by Craig, attempt to plunder the island. Widows of Pitcairn Island, led by Miss Bari, are frightened when Craig and his band of cutthroat pirates are washed ashore. The pirates seek House Peters, Jr., who made off with their bag of black pearls. Peters is killed by a boar while burying the treasure, and the natives recover it. Craig and his men discover the village and endeavor to take over. The women and their teen-age sons barricade themselves behind a stockade and repulse all attacks. Lynn uses the pearls to pit the pirates against themselves, and they greedily double-cross and kill each other.


[More REVIEWS on Page 12]
“Spirit of St. Louis” Vivid, Exciting Record of Lindbergh Flight

Film of Distinction

Business Rating  ⚫  ⚫  ⚫


The Leland Hayward-Billy Wilder production based on Charles A. Lindberg’s epochal non-stop New York-to-Paris solo flight certainly ranks among the season’s distinguished motion pictures. With notable devotion to factual detail they have faithfully reproduced the atmosphere of the period and the circumstances surrounding the historic event. And, for his part, James Stewart has turned in one of the most impressive performances as the shy but determined “Lindy”.

“The Spirit of St. Louis” cannot, however, be chalked up as a sure-fire boxoffice success. Interest should be intense among the generation that was around in 1927 to share the thrill of the daring exploit of young “Slim”. It should not be too difficult to bestir a nostalgic want-to-see in that element. The exhibitor’s problem will be twofold: to attract the feminine trade, despite the lack of a romantic angle, and to overcome the likely disinterest of the teenage set in a historical. Warner Bros. boxofficees have indicated their awareness of the latter problem by employing the youth-appeal of Tab Hunter, who is currently touring on behalf of “Spirit”. Word-of-mouth response should be warm for the picture, and grosses generally should run well above average.

Director Wilder has superbly documented the gruelling 3600-mile flight through alert CinemaScope-WarnerColor cameras that make a visual treat of the plane’s check points enroute. And, as the lonely young flyer fights his worst enemy—sleep—during the 33½-hour trip, the screen is kept awake with interesting flashbacks depicting his colorful career as a pioneer airmail pilot and as an air-circus barnstormer, his struggle to win backing for the flight and to obtain the kind of a monoplane he wanted. Wilder’s directorial ingenuity is vividly evident in the way he blends these flashbacks without impeding the mounting suspense in progress of the flight. Wilder also collaborated on the screenplay with Wendell Mayes and Charles Lederer, the story based on Lindberg’s Pulitzer Prize-winning book.

Stewart is thoroughly believable as the lanky, boyish, introspective iron-nerved “Lindy”, an ideal choice (despite his age). In minor roles are Murray Hamilton as a fellow barnstormer and close friend, and Patricia Smith as the girl who lends Stewart a pocket mirror for better cockpit vision. Bartlett Robinson and Arthur Space design and build the famous craft. Marc Connelly turns in a humorous bit-performance as minister and student pilot.

Robert Burks’ photography, particularly the aerial shots, blends beautifully with the soundtrack score composed and conducted by Franz Waxman.

To win a $25,000 prize, Stewart interests St. Louis businessman Charles Watts and his associates in financing a craft to fly the Atlantic non-stop. Robinson and Space design and build the “Spirit of St. Louis” in three months while the businessmen try to talk Stewart out of making the dangerous flight. He takes off from Long Island on a misty May morning in 1927, despite a muddy field. Flying blind over the Atlantic Stewart is plagued with ice that forms on the wing-tips, and navigation problems. At dawn he falls asleep at the controls and the plane almost crashes. To keep awake he thinks about his carefree barnstorming days with a flying circus, his dangerous work as a pioneer air-mail carrier, and career as an Airy Air Corps cadet. His final problem is locating the airfield outside of Paris in the dark. He lands completely fatigued and is torn from the cockpit by thousands of cheering Frenchmen.
“12 Angry Men”

Business Rating 0 0 Plus

Taut, dynamic jury-room drama. Memorable direction and acting. For class houses, exploitable for general market.

Reginald Rose has adapted his own TV drama for the screen in co-production with Henry Fonda who also stars in this unique and exceptionally engaging jury-room drama. “12 Angry Men” demonstrates that a potent story, well acted and directed, can hold an audience for 95 minutes, though the action takes place in a single room. Mature audiences will welcome this United Artists release, while class situations will find its b.o. potential far above average. Sidney Lumet, directing his first film, shows great promise, utilizing his experience with TV’s limited scope to give the movie plenty of movement. There is always the feeling that the drama is taking place, not merely being enacted. The lines ring true. Fonda turns in a fine performance backed with articulate characterizations by Lee J. Cobb, Ed Begley, E. G. Marshall, Jack Warden. Boris Kaufman’s photography, and all the technical aspects of the film, are excellent. First vote by the jury in a first degree murder is 11 to 1 for conviction, only Fonda holding out. (The defendant is a slum-bred teenager accused of slicing his father.) Fonda wants to talk about the case, and Cobb grudgingly agrees to review the evidence. As they dissect the evidence, the jurors reverse their votes because “reasonable doubt” arises as to the boy’s guilt. Cobb, Begley and Warden hold out for conviction until their own comments and reflections prove them personally prejudiced. Final vote is a unanimous “not guilty”.


“Designing Woman”

Business Rating 0 0 Plus

Happy comedy-romance with songs, stars Gregory Peck and Lauren Bacall. Bright production, good fun. Above-average attraction in urban markets; n.s.g. for small towns.

Dore Schary has delivered a bright CinemaScope-Metro color production for M-G-M in this lovebirds-at-war come dy, with incidental songs and dances tossed in for added pace. “Designing Woman” will appeal to the wide general run of audiences who want glamour, romance, lots of laughs, and a buoyant story. Its draw will be much stronger in metropolitan markets than in the hinterland. Lauren Bacall is the clothes-designing woman who weds sports-writer Gregory Peck and discovers that her eccentric showbiz friends don’t mix well with his sports crowd. Squash-faced Mickey Shaughnessy steals scenes by the dozens as a punchy ex-pug, and tiny Jack Cole dances with jet-propelled speed. (Cole also staged the dance numbers.) Director Vincente Minnelli proceeds rapidly without belaboring the comic situation or striving for credibility. The story starts with sports columnist Peck falling in love with Miss Bacall in California and marrying her within the week. When they return to New York, Peck discovers she’s a wealthy fashion designer whose assorted show-business friends include producer Tom Helmore and dancer Cole. Peck’s poker-playing pals include editor Lennie and ex-fighter Shaughnessy. Dolores Gray, Peck’s old girlfriend, stars in a show for which Lauren is designing costumes. Peck leaves town to hide out from fight racketeer Jesse White, whom he’s exposing, and when he goes to Miss Gray’s apartment for an “alibi” to give his wife, Lauren catches him there. In Boston, when the show opens, Dolores explains Peck’s innocence, and the “designing woman” wins back her husband.


“The Tattered Dress”

Business Rating 0 0


This program melodrama from Universal-International is about an arrogant trial lawyer who is victim of his own machinations. Produced by Albert Zugsmith and written by George Zuckerman, who teamed up for “Written on the Wind”, “The Tattered Dress” is filmed in black-and-white CinemaScope. The pace is very fast, the plot thin and sketchy, but hard-hitting. Under Jack Arnold’s direction, the treatment ranges from high realism to shallow soap opera. Appeal figures to be strongest for patrons of the action-ballyhoo houses. The title can be exploited to draw the curious. Chandler defends Philip Reed who murdered a man having an affair with his wife, Miss Stewart. By confusing sheriff Carson on the stand, Chandler sways the jury and Reed goes free. Carson, enraged, frames Chandler on charges of bribing juror Gail Russell, Carson’s sweetheart. Chandler attempts to defend himself in court. When Miss Russell faints on stand due to Chandler’s harassment, his case seems lost, but he sums up with a strong plea for justice, which he admits he often abused, winning a not guilty verdict. Maddened with hatred, Carson is shot by Miss Russell, whom he had double-crossed.


“The Shadow on the Window”

Business Rating 0 0 Plus

Crime meller only mildly effective despite good performances. Serviceable supporting feature for action market.

A routine, modestly budgeted crime melodrama, this Columbia offering will serve only as a supporting feature in action houses. The competent performances of Phil Carey, Betty Garrett, and John Barrymore, Jr., are not enough to offset a trite plot about the cop’s wife being kidnapped and the city combed for clues. Producer Jonie Taps uses actual Los Angeles locations for realism. Director William Asher maintains a fast pace and develops fair tension as the kidnappers fight over the girl. Police sergeant Carey is notified his son, young Jerry Mathers, was picked up wandering in a stupor. Betty Garrett, his estranged wife, is also missing. Barrymore, Corey Allen, and dull-witted Gerald Sarracini hold her captive after murdering the latter’s employer. Mathers, who had witnessed the attack, is shocked speechless. Allen returns home for a gun and car, and is spotted and shot by Carey. Barrymore is about to shoot Miss Garrett, but Sarracini lunges for the gun and is killed. Police close in. Family is reunited.

PATTERNS OF PATRONAGE

IV

The Older Generation

By LEONARD SPINRAD

The most striking observation to be made about today’s older people is that there are so many of them. The population of the United States is steadily increasing, not only because more babies are being born, but also because so many people are living longer. Our senior citizens, to give them a name they have not enthusiastically accepted, are a growing group—growing in money, in influence, in buying activity, in leisure pursuits, indeed in every possible way except one. They don’t go to the movies.

The Census Bureau estimates that in 1955 there were about 14,128,000 men and women in the United States who were 65 years old or older, a gain of almost 15% in the short five years since 1950. In the same few years, the number of Americans between the ages of 55 and 64 rose more than 10% to a total of 14,529,000. The entire U.S. population in this same period did not increase quite as much, rising a bit more than 7%.

THEY DON’T GO TO MOVIES

Ask your travel agents or the house trailer dealers and they will tell you that the new breed of oldsters don’t sit around the house with shawls on their shoulders. More and more of them are living full active lives. But they don’t go to the movies.

The latest Alfred Politz Research survey for Look magazine reports that approximately 71½% of the weekly movie audience over the age of ten in September 1956 was composed of people past 55. But people past 55 comprise more than 22% of the over-ten population.

It can be argued that older people like to stay put more than younger folks. It can also be argued that a higher percentage of the oldsters at any given time are ill, enfeebled or otherwise incapacitated. By way of compensation, however, the older citizens usually have no baby siting problems or rigid have-to-get-up-early-in-the-morning personal schedules. And they are likely to have more money today than used to be available to them.

A very important point also is that the idea of retirement in the middle sixties is changing these days. Industry is finding out that older workers are worth keeping. The President of the United States was reelected at age 66 and the heads of many American businesses are active in their seventies.

The Politz figures on movie attendance are typical of various researches into this subject. National Theatres in 1955 found that only 1% of the patrons in six Los Angeles neighborhood houses were over 60. Loew’s Theatres surveys in 1956 were said to have indicated a very low proportion of older patrons in the New York City moviegoing public.

Late last year the U.S. Department of the Interior made a survey of the hunting and fishing public. It reported that 8% of the total U.S. population over the age of 65 indulged in fishing and 3% in hunting at some time in 1955. Certainly both these activities can be considered physically more demanding that going to the movies.

CUT-RATE TICKETS SMALL INCENTIVE

Motion picture theatre managers have been conscious of the lack of older patronage. Theatres in such varied places as Huntington, W. Va., Plainfield, N. J., Cambridge, Mass. and Minneapolis have offered reduced rates or in some instances even free admissions to the senior generation. They have formed Golden Age clubs, lined up the support of community service groups, newspapers and city welfare organizations. But while a certain degree of success has been reported, this does not appear to be the answer to the problem. There is no evidence to support the theory that cutting the ticket price is the major road to an adequate audience of oldsters.

(Continued on Page 14)
THE OLDER GENERATION

What Kind of Pictures Do They Want?

(Continued from Page 13)

Some observers feel that the entertainment offered by home television, while not strong enough to keep older people from travelling, or even from hunting or playing golf, is sufficiently similar to what they can see at the motion picture theatre so that there is no incentive to patronize the boxoffice. There is no evidence, however, to suggest that other leisure time pursuits are afflicted in like manner.

DO KIDS DISCOURAGE ELDERS?

The presence of a plethora of children in a movie audience is considered by many managers to be a deterrent to older adult patronage. Theatres which consistently avoid pictures with juvenile appeal—usually located in high income areas with a broad adult audience on which to draw—have been able to build up a higher level of older customers, but the economics of sacrificing one audience to sell another are naturally open to question.

There seems to be little doubt that more elderly customers value their comfort. They like well-kept theatres and well-behaved audiences, as who does not. As regards double feature programs versus single bills, they are, at least in conversation, often in favor of the singletons; but experience has led many theatre people to support the trade maxim that “customers talk single bills but buy doubles.”

No tremendous correlation can be established between stellar ratings and the older audience. Because they are familiar with older stars, patrons along in years are apt to buy these stars’ films more than those of the Elvis Presley genre. On the whole, nevertheless, they are not avid fans of particular stars.

The themes and selling points of motion pictures have tremendous importance for the older market. It seems fair to presume that a heavy sex sell does not enchant grandparents. This applies more to the stellar personalitics than to the themes. Senior patrons are not persuaded to see a film by the physical charms of a buxom young actress; they are persuaded by the perhaps equally spectacular inducements of a sweeping drama. “The Ten Commandments” and Cinerama, for instance, have done very well with older people. During the popularity of 3-D, older patrons were extremely interested in this new type of spectacle.

The serious type of “problem picture” is problematical indeed for the older audience. Basically, this age group seems to want relaxation rather than thought stimulation; there is no heavy desire to sit in on weighty or disturbing problems, and three is a considerable enthusiasm for seeing pictures about nice people.

That mysterious element called human interest has a very strong appeal for the older audience. Stories of colorful real people they know are followed; television appearances of interesting individuals on behalf of current movies, where the connection is immediate, produce highly satisfactory word of mouth among the over-age potential patrons.

In terms of direct sales promotion, there seems to be good reason to believe that many of the older generation actively resent anything which classifies them in the elderly category. They don’t like to go any place where most of the other people are also elderly. This may not seem to be an accurate reflection of the success of resorts like St. Petersburg, Fla., in attracting older customers; but anyone with older people in his family knows that it is the younger folks, not the older ones, who set up the grouping. A resort, for example, becomes a hang-out for older people because the young ones stop coming when they see how many older folks are there.

Thus there is always the possibility that an all-out appeal for older patronage at a theatre can harm more than it helps, by failing to attract enough older people to make up for the younger people it may discourage.

SPECIAL ADVERTISING APPROACH

Avenues of advertising and publicity need careful examination, as far as the older generation is concerned. It seems likely that they read newspapers less and listen to television and radio more than their sons and daughters. It also seems that, since they are not as burningly interested in theatre motion pictures, they need more emphatic and vigorous selling than their juniors. And yet, if only because at their age they are perhaps more set in their ways, they cannot be overpowered. They don’t want to hear how exciting and how wonderful a picture is, so much as what it is about.

They are, as noted, interested in people. Marilyn Monroe, as a result of her post-stardom experiences, is far more interesting to them now than when she was just a blonde wiggle with top billing. The story of Al Jolson appealed to them not only because he was a great entertainer but also because the story was known interestingly to them.

Much of the character of the older audience is not unique. Older people may be older, but they are still people, and they do not change completely as they accumulate birthdays. They still like to make up their own minds. Their children and grandchildren may recommend movies

(Continued on Page 26)
SPYROS F. SKOURAS last week presented to the 20th Century-Fox board results of his discussion with Loew's executives on a possible consolidation of physical studio facilities. The 20th-Fox president made his report following a series of talks with Metro officials based on 20th's leasing of Leo's Culver City facilities instead of producing on its own lot. Primary consideration, it was reported, was the amount of costs that might be saved by eliminating the overhead on 20th's property. There will be no merger of production, it was stressed. (What would be done with the 20th-Fox lot was a matter of conjecture, but it was not unlikely that its oil-producing potential would be developed further.) At least one of the directors, Darryl F. Zanuck, indicated a coolness to consolidating production from an economy standpoint, but felt there may be advantage “in having two companies use one lot for production”.

Darryl F. Zanuck, in New York to set up promotion and distribution plans for his first independent production, “Island in the Sun”, termed the Government’s stand against distribution mergers “foolish”. A consolidation of distribution—“not production”—would be beneficial for the industry,” he told a press conference because considerable economies could be effected. “I always thought there were too many distribution companies.”

PHILLIP F. HARLING, co-chairman of the industry’s Joint Committee Against Pay-As-You-See-TV, last week voiced a protest against the Senate Commerce Committee’s reported intention to recommend to the FCC that toll-TV be given a trial in selected area. “The attempt to get a foot in the door is too obvious,” Harling said. “We feel that the recommendations of the . . . Senate Committee has no basis in fact or in law, and the staff report of the Senate Committee admits that the question of legality is clouded”. Sponsors of the trial plan, Zenith Radio Corp., Skiatron TV Corp., Skiatron Electronics and TV Corp., and International Telemeter Corp., the latter a Paramount subsidiary, were encouraged by support in FCC higher ranks, including Chairman George C. McConnaghey, who has publicly backed FCC authority to consign public domain wavelengths to private use. The Senate committee were said to believe that the only way to determine if Toll-TV is feasible, and in the public interest, is to try it under strict controls.

ELMER C. RHODEN announced to National stockholders that the company has earmarked $2 million for financing independent motion picture production. The money will go toward backing a wholly-owned subsidiary corporation whose goal will be the creation of a revolving fund sufficiently large to finance a number of quality films to be made by independent producers. It is hoped that this will “stimulate further production of quality motion pictures suitable for screening in the larger theatres”. The NT president also pointed out: “Our purpose is designed to develop an additional source of revenue for the company as well as providing security through having additional pictures available for our theatres at a time when production of motion pictures is at a dangerously low level”.

WILLIAM DOZIER, RKO production head, told a trade press conference that RKO intends to make three or four “big pictures” in 1957, supplemented by four or six independents, as part of the company’s new “flexible” production policy. According to Dozier, RKO will make pictures only when suitable story es and stars are available, rather than on a schedule, and then will “sell them individually, exploit them individually and distribute them individually”. He defended his company’s merging its distribution facilities with Universal. “Something drastic must be done in order to keep costs down and get more of the dollar that is spent on the screen and not on non-creative costs.”

HERBERT J. YATES informed Republic Pictures stockholders that distribution of the company’s 210 post-1948 films to television could realize from $15 to $20 million in revenue. In his report on the fiscal year ending Oct. 27, 1956, the Republic president also revealed that the company’s net income had dropped from the preceding year despite an increase in gross income. Net profit this year was $758,401, compared to $919,034 of 1955. Gross revenue amounted to $42,236,305 compared to $39,621,099 of the previous year. Among steps being taken to reduce costs, Yates pointed to the company’s plans to merge its foreign distribution with independent distributors.

HARRY C. ARTHUR, JR., board chairman of the Southern California Theatre Owners, has asked the Dept. of Justice to “make a full inquiry” into the recent RKO-Universal distribution merger “to determine the effect of these arrangements upon competitive conditions in the motion picture and television industry”. Acting on behalf of SCTOA, Arthur, in a letter to assistant attorney general Victor R. Hansen, asks the inquiry be made to determine whether the merger is consistent with antitrust laws and if future such arrangements should be prevented.


[More NEWS on Page 16]
**THEY**

MADE THE NEWS

Top: Shirtsleeved United Artists advertising head Mr. Youngstein, left, distribution v.p., William J. Heineman, and sales head James R. Velde conduct workshop session during UA's recent 1957 sales convention in New York. Bottom: District managers meet with home office sales execs at the conclusion. Seated, from left: m.g.s. George Pabst, Milton Cohen, Velde, Al Finner. Standing, from left: m.g.s. Ralph Clark, Mike Lee, Gene Tunick, Sidney Cooper, Charles S. Chaplin.

MAX E. YOUNGSTEIN, United Artists advertising v.p., told UA's 1957 sales convention in New York recently that the company will spend a record $6 million to promote its "blockbuster" release program. The slate, as announced by UA distribution topper William J. Heineman, will consist of 23 features available to exhibitors from March to July, ten described as of "blue chip" calibre. President Arthur B. Krim told the assembled district managers and sales officials that the company will invest more than $40 million in production this year, representing virtually 100 per cent financing of its releases. UA will continue to invest all of its earnings in future production, Krim declared. Since the present executive team took over leadership of United Artists in 1951, he noted, all profits have been applied to new product. He called this a vital factor in the success of the company's long-range development program. Distribution chief Heineman to the convention: "We are confident of the future, and we are expressing this confidence by meeting the demand for quality product." Advertising director Roger Lewis reported that the field staff will be expanded to more than 50 men.

OSCARS, the Hollywood betting line says, will likely go to the following nominees in the top four categories: best actor—Yul Brynner, "The King and I" (20th-Fox); best actress—Ingrid Bergman, "Anastasia" (20th-Fox); best director—George Stevens, "Giant" (Warners); best picture—"Giant". Other nominees in the running as announced Feb. 18 by the Academy of Motion Picture Arts and Sciences: actors—James Dean, "Giant", Kirk Douglas, "Lust for Life" (MGM); Rock Hudson, "Giant"; Sir Laurence Olivier, "Richard II" (Lopert); actresses—Ingrid Bergman, "Anastasia" (20th-Fox); Katharine Hepburn, "The Rainmaker" (Paramount); Nancy Kelly, "The Bad Seed" ( Warners); Deborah Kerr, "The King and I" (20th-Fox); directors—William Wyler, "Friendly Persuasion" (Allied Artists); Michael Anderson, "Around The World In 80 Days"; Walter Lang, "The King and I"; King Vidor, "War and Peace" (Paramount); pictures—"Friendly Persuasion", "Giant", "The King and I", "The Ten Commandments" (Paramount). Results of the final voting will be announced March 27 during the Awards telecast emceed by Jerry Lewis over the NBC network.

COLUMBIA'S "Don't Knock The Rock" and a rock 'n roll stage show at New York's Paramount Theatre thrashed across the nation's front pages when thousands of teenagers stormed the house and brought out the police in force. Rock 'n roll fans began lining up at 4 a.m., and their wild antics both inside and outside the theatre were gory detailed in wire service stories that must have aroused grave misgivings in countless parents.

Paramount president Barney Balaban, behind sketch, helps display architect's drawing of proposed District of Columbia Auditorium to President Eisenhower. Other members of the Auditorium Commission, created by Congress, include, from left: Mrs. Agnes E. Meyer, George L. Williams, Rep. Joel Brynhill, Dr. George M. Johnson.

James F. Gould named v.p. of Radio City Music Hall... Ned Moss appointed RKO studio publicity representative, succeeding Merwin House who resigned as being the worldwide publicity director for the Selznick Company... Ralph M. Cohn elected to the board of directors of Columbia Pictures, filing vacancy left by death of his father, Jack Cohn. Columbia president Harry Cohn announcing the appointment... Frank J. Mooney named by sales exec James R. Velde to newly-created post of supervisor of circuit and key city dating for Rained Artists. Mooney served with RKO for 28 years in various sales posts... Richard G. Settoon promoted to Atlanta branch manager for UA, succeeding William D. Kelly, who resigned. Robert Lee Carpenter succeeds Settoon as Memphis branch manager... Frank Young named publicity director of NTA Film Network, set to go into com-

**HEADLINERS...**

JAMES F. GOULD named v.p. of Radio City Music Hall... Ned Moss appointed RKO studio publicity representative, succeeding Merwin House who resigned as being the worldwide publicity director for the Selznick Company... Ralph M. Cohn elected to the board of directors of Columbia Pictures, filling vacancy left by death of his father, Jack Cohn. Columbia president Harry Cohn announcing the appointment... Frank J. Mooney named by sales exec James R. Velde to newly-created post of supervisor of circuit and key city dating for Rained Artists. Mooney served with RKO for 28 years in various sales posts... Richard G. Settoon promoted to Atlanta branch manager for UA, succeeding William D. Kelly, who resigned. Robert Lee Carpenter succeeds Settoon as Memphis branch manager... Frank Young named publicity director of NTA Film Network, set to go into commerical operation in April. National Tele- film Associates acquires ELY ETON... Dau announced... Irving Sochin, sales topper for Rank Film Distributors of America, announced sales appoint- ments for district managers... Seymore Borde, Abe Weiner, Dave Prince, R. J. Polliard, Al Kolitz; branch managers James B. Mooney, John DeCortea, Stan Davis... James Biondo handling publicity at the William Goldman Mid- town theatre, Philadelphia, for Michael Todd's "Around The World in 80 Days"... Industry analyst Albert Sinding- linger reports attendance up 1 per cent during an average week in January, and the best New Year's week in five years. Also, reports Sinding in his new client service publication "Activity", studies show an increase in those who consider or discuss going to the movies... Record bookings reported at 20th-Fox sales head Alex Harrison for "Spyros P. Skouras' 15th Anniversary Celebration", March 24-30... Universal executive vice president Alfred E. Dauff a recent home office visitor... National Theatres general manager Frank Rickelson, an exhibitor chairman for National Brotherhood Week (Feb. 17-24), heading list of 500 industryites at kick-off meeting in Los Angeles... Allied Artists v.p. and sales topper Morey R. Gold- stein announced establishment of company's 31st domestic office... Jackson- ville, Florida, named Robert M. Bowers branch manager... Cecil B. DeMille to receive special award of the National Administrative Committee of B'nai B'rith March 25 at the Sheraton- Aster in New York for "The Ten Commandments"... The Department of Justice has charged Jerrol Electronics (wired Toll-TV) with violating antitrust laws with its community antenna system... K. K. W. R. Russell added to DCA sales staff as Midwest district mgr. DIED: Benjamin ("B. P.") Schulberg, former Paramount production head, father of novelist Budd Schulberg.
Paramount’s New Star-Dynamite in the whole explosive story of today’s bewildered youth!

“ANTHONY PERKINS is the new sensation. Every recent young star has been compared to James Dean. From now on the standard is Tony Perkins.”
—HOLLYWOOD REPORTER

“ANTHONY PERKINS is wonderful—an award contending performance.”
—FILM DAILY

“ANTHONY PERKINS seems certain to enhance the personal following he won in ‘Friendly Persuasion’.”
—MOTION PICTURE DAILY

“ANTHONY PERKINS delivers an exceptional job.”
—VARIETY

“ANTHONY PERKINS reveals himself as a talented performer in a demanding role!”
—MOTION PICTURE HERALD

ANTHONY PERKINS · JULIET KARL

Produced by LAN PAKULA · ROBERT MULLIGAN · TED BERKMAN
Directed by screenplays by RAPHAEL BLAU
They loved Joe Vogel!

(Continued from Page 6)

Invited to state how many pictures per year were planned: "We are not going to make pictures just because they eat up overheads or because we have people on the staff who should be working. Rather than make more pictures I'd prefer to make good ones."

Quizzed on the possibilities of drilling for oil on the studio property: "It was checked by some people who do not think there is too much oil there."

One by one the new directors of Loew's were introduced—most of them gray-haired or partially bald—and late in the proceedings when a number of stockholders were beginning to fidget for something with which to satisfy their coffee hunger, Joseph Tomlinson, the Canadian-nationalized millionaire whose blistering attacks on the company's management had brought about reorganization of the Board, was requested to say a few words.

The good-looking, sun-tanned, ruggedly-built man (who, oddly, parts his hair on the "wrong" side), Mr. Tomlinson said he was pleased there had been a reconciliation between the company and the dissident stockholders. He would do his utmost, as one of the new directors, to promote the interests and welfare of the company, and to rehabilitate it, and so on.

Joe Vogel lighted yet another cigarette. The ordeal was drawing to a close. Even Judge Louis Goldstein, a trustee of the Leon Lowenstein Foundation, owners of 100,000 Loew's shares, who had previously castigated the old management for its favoritism and nepotism, commented: "The new Board has the ring of integrity, ability and experience, and I and those I represent, will be pleased to vote for their election."

So this great company's annual meeting which, only three months ago, had looked like it might become a battleground between the management and various stockholder factions, passed into the realm of corporate history without the expected fireworks, with everyone acknowledging, "Joe Vogel made them love him."

Showmen...

What Are You Doing?

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in our exploitation & merchandising department.
Reader Views on Exhibitor Unity

To the Editor:

I have studied the contents of your February 18th issue from the moment it arrived, as I heartily concur that this is the time for exhibitor unity. Only yesterday noon I sat on the dais for the Texas Drive-In Owners Association Convention and made a short address, but was tremendously impressed with the talk made by Julius Gordon, the new president of National Allied. There is no doubt in my mind that Julius has a deep appreciation of the many problems that are developing, and seems to sense that more can be accomplished with an olive branch than in any other manner.

I guess, in the final analysis, it is time for younger minds to assume these responsibilities, and a fresh viewpoint may overcome many of our present difficulties.

I would like to reiterate that at no time in our history has exhibitor unity been more important than now.

R. J. O’DONNELL
Interstate Circuit, Inc.
Dallas, Texas

To the Editor:

Your editorial of the 18th on the subject of Exhibitor Unity is forthright and timely. Need for the full weight of all exhibitors in their own defense is greater than ever before. The battle is now one for exhibitor survival.

I doubt there can be only one national exhibitor organization. There are too many diverse interests, too many divergent personalities which could only be neutralized by passage of the years, and we do not have that kind of time left!

Your idea of a “Congress of Exhibition” has great merit, as the idea of COMPO had great merit at its inception. Yet, as COMPO has demonstrated, there is the always present danger of one element or even just one man taking over control and using veto power for selfish interests, with utter disregard of the other components.

Your “Congress” idea is worthy of further exploration, bearing in mind its inherent dangers, if for no other reason than use as a vehicle by which problems might be expedited to solution.

In the meantime, it appears to me that Allied under Rube Shor and TOA under Myron Blank have demonstrated that the two leading exhibitor organizations can work together in harmony for the common good of their members, without either losing its identity. I find no valid reason to believe this cannot be continued under Julius Gordon and Ernest Stellings.

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

To the Editor:

You have no doubt read in the trade papers of my retiring as president of North Central Allied after eleven years of service. One of the reasons for my retiring is the amateurish handling of public and trade relations by the so-called leaders that made a mess out of this industry. The many hassles, law suits and legislation all emanated from the stupid leadership of the producers.

For years I have urged the leaders of the producers and distributors to have a round table discussion with leaders of exhibition if they were desirous of developing a format including an intelligent arbitration system. This they refused to agree to, probably on advice from their attorneys who were anxious for more litigation. The film companies’ refusal of my persistent urgings for such a top level conference has brought about derogatory legislation and without question a reduction of the boxoffice. All of this made me down in the mouth.

I still feel that a great deal could be salvaged if a top level industry meeting could be held. With the sad experiences behind us, the leaders should be able to develop a working format whereby the entire industry would work together instead of against each other. Arbitration, including film rental, at least in situations grossing under $1,000 per week, is a must in order to assure all of the small theatres being able to purchase every top picture made on the basis of their ability to pay. If this could be brought about, the industry would flourish and in this way there would be a good chance for most theatre organizations to combine into one national organization.

BENJAMIN BERGER
North Central Allied Independent
Theatre Owners, Inc.

To the Editor:

Your suggestion, of a “Congress of Exhibition” to bring about unity in the industry, is a good one. I have always felt that our industry could remain strong and virile if we were properly organized and had the proper leadership. The big problem is to bring about such a Congress that will be effective and work to the benefit of the entire industry. I hope that day is not too far off.

MYRON N. BLANK
Central States Theatre Corp.
Des Moines, Iowa
Elephants can never forget something they do not understand. Humans, too frequently, forget what they know...and that includes exhibitors. Don't let your theatre become a white elephant because you forgot the importance of trailers. Remember that trailers have stood the test of time with a jumbo patronage potential at small cost. Don't take them for granted. Play trailers regularly and continuously with every show. Remember, trailers are not time fillers...they're seat fillers.

SINDLINGER
Survey showed 34.2 per cent went to the movies because of TRAILERS!

NATIONAL THEATRES CIRCUIT IN 21 STATES
Survey showed 43 per cent went to the movies because of TRAILERS!

Trailers—Showmen's Socko Salesmen!
Lyday Lifts 'Four Girls' With Sock Contest and Prizes

Leave it to Paul Lyday, managing director of Fox Inter-Mountain's Denver Theatre, to dress up an old stunt and come up with a lulu of a promotional contest for Universal's "Four Girls in Town".

Joining hands with the Denver Post, Western Airlines and the Piero DeLuise Travel Agency, the aggressive Mile High City showman set out to find four girls, working for any single concern, who collectively were most representative of the U-I film's four fem stars. Prizes to the winning quartet was an all-expenses paid weekend at the Desert Inn in Las Vegas, including transportation to and from the famous resort provided by the cooperating airline. Lyday was swamped by almost 400 attractive hopefuls. He credits the tremendous turnout to the "courage in numbers" psychology.

Schine Showmen Key R 'n' R Promotions to Teenage Market

John Corbett, manager of the Rialto in Amsterdam, N. Y., grabbed plenty of attention for 20th's "The Girl Can't Help It" by arranging for a group of high school musicians, to whom he gave the title "The Cotton Pickers", to appear on the stage as an added attraction. Corbett picked up plenty of free radio plugs by contacting a local disk jockey to m.c. the show.

At the Riviera, Rochester, N. Y., manager Joe DeSilva promoted a big dance contest for "Shake, Rattle and Rock". With two high school bands making with the music and twenty couples as contestants, DeSilva boosted his take tremendously.

Rock 'n' Roll Dictionary

"Sir Bop's Unabridged Hiptionary," a dictionary for rock 'n' rollers of all ages is being used as a giveaway gimmick by American-International to beat the promotional drum for "Rock All Night". Over 500,000 copies have been ordered in the initial printing.
The excitement of a new star and the powerful drama of a father-son conflict that exploded into nationwide headlines give the showman two major toeholds on their campaign for Paramount's "Fear Strikes Out".

Anthony Perkins, who appears to be the most exciting new star discovery among the scores who have been touted as the successor to the late James Dean, follows his triumphant debut in "Friendly Persuasion" with a role that brims with dramatic opportunities. As Jimmy Piersall, the Boston Red Sox star who had to fight both for and against success on the playing field and an inner turmoil spawned and cultivated by a dominating father, young Tony is exposed to one of the most challenging dramatic roles ever handed to a new player. Paramount's box-office under Jerry Pickman's direction, have practically nailed down an entire campaign around the Perkins portrayal.

The ads abound with the sensitive Perkins features as they play up "The Screen's Explosive New Guy in His First Starring Role!" The grim, taut drama of the protagonist's dilemma—the boy being driven by his father to a perfection he could never hope to attain—is carried out in powerful variations of the copy that surrounds the art.

Not to be overlooked is the presence of Karl Malden, of current "Baby Doll" fame. He plays the powerful father role.

Significantly, in the main campaign, there is little indication of the baseball background, except in the title, which was retained from the famed Saturday Evening Post and Readers Digest story read by millions. This is undoubtedly a deliberate omission, for, with a few exceptions, films with a baseball background have labored under a handicap of female antipathy. And since the major premise of "Fear Strikes Out!" is not baseball, but rather a young man's inner struggle, it is neither dishonest nor misrepresentative to concentrate on the latter factor. It happened with a baseball player, but it could have happened with a youth in any field of endeavor where a talent is stretched to a breaking point. For those showmen who wish to pitch to the sports fans a full page of material is presented in the pressbook.

The Perkins exploitation should go beyond the newspaper ads. Displays, radio, TV and stunts are suggested in the pressbook to enhance the new star angle. A lobby teaser, for example, simply suggests the use of the one-sheet with a window shade over it which, when drawn, reads "Curtain Going Up On A New Star!" Radio introduces Tony Perkins as the guy "Everybody's talking about... You'll be thrilled by... Hollywood's sensational new personality...", etc.

These, then, are the angles—an exciting new star... an explosive, powerful story—a combination that is one of the strongest of boxoffice showmanship. The individual showman can decide whether the baseball aspect is an asset, and exploit accordingly.

The ads are primarily divided into two styles; first and foremost is the play-up of Tony Perkins as "the screen's explosive new guy" (see below); others feature dramatic father-son conflict.

Tony Perkins—the screen's explosive new guy—lives the Saturday Evening Post and Reader's Digest frank, from life report of a kid who came out of the shadows... ready to handle anything but the thing that lived inside him!

Baseball Angles

In certain situations, the baseball background will pre-sell a huge audience. To take advantage of this, Paramount has special mats available to play up the Piersall name and the story that is known to every baseball fan. The complete campaign aimed at sports fans includes: special ads like the one shown here; suggested displays such as a huge bat over the marquee; tie-ups with sports equipment and department stores, screenings for sportswriters, radio and TV sports announcers and commentators; co-ops with boys' clubs, Little Leaguers, etc.

"Fear Strikes Out"

There have been a handful of humanly dramatic moments that stand out in the annals of the Great American Pastime—among them the heart-tugging farewells of Lou Gehrig and Babe Ruth to their teammates and the fans, the comeback of Monty Stratton, the crack-up of Jimmy Piersall as he went berserk after hitting a home run and had to be carried off the field, a shrieking psychotic (opposite page). The story of Piersall, as portrayed by Anthony Perkins in Alan Pakula's production for Paramount, bids to surpass the other true-life sagas of sports figures in its sheer dramatic power, not because it is the story of a great athlete, but because it explores in gripping detail the harrowing experience of a man driven to a success that he could not endure. It follows the elder Piersall's (Karl Malden) incessant driving of his son to the big league ranks to make up for his own failure as a player. The boy's desperate efforts finally lead to that excruciating moment when he can no longer stand the strain of his father's fierce ambition, and his mind crumbles. In a mental hospital, he learns of his father's frustrated ambition, and they are reconciled.
Six National Tie-ups Hypo
'Reunion' Audience Potential

Over 90,000,000 Americans will be exposed to advertisements in newspapers and magazines, and in store displays highlighting “Spring Reunion” as the result of United Artists tie-ups with six national manufacturers. Among companies participating in the co-op campaigns: American Latex Corp, American Airlines, Plymouth Raincoats, National Gypsum Corp., Wohl Shoe and Honeybug Shoes.

Full-page newspaper ads complete with a photo of Miss Hutton and prominent credits to the Bryna Production will be placed by American Airlines in the two New York papers (the Times and Tribute) and three Los Angeles dailies. Plymouth Raincoats will place a full-page in TV Guide and a half-page in Playboy, in addition to retail support by its 4000 dealers. National Gypsum will spotlight the UA release via ads in Business Week, U. S. News, Management Methods, Buildings and Nation’s Business.

Insertions in Movie Life, Movie Star and Parade coupled with window and counter displays featuring Miss Hutton and Wohl shoes will help sell the film to the fem market. Also keyed to the ladies, Honeybug is running a series of ads in nine magazines, including Charm and Glamour. Supplementary support from Honeybug retailers will feature special posters and display cards.

Also on the point-of-purchase front, the romantic drama (Betty Hutton-Dana Andrews) is scheduled to grab plenty of plugs via American Latex bathing cap displays in 5600 retail outlets using head cutouts of Miss Hutton as cap display pieces.

Metro to Ballyhoo ‘Bedrooms’

If there is a quartet of sisters around who happen to be planning a four-couple wedding the last week in March, Metro is looking for them. Inspired to start a quest for such a unique bridal party by the story line in “Ten Thousand Bedrooms,” Dean Martin’s first solo vehicle, Leo’s exploitation department is offering a free-for-everybody honeymoon complete with all the trimmings.

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**What the Showmen Are Doing!**

Celebrities, plus crowds of just folks, equal plenty of publicity. An Air Force band and Color Guard were on hand to welcome a flying replica of Charles Lindbergh’s “Spirit of St. Louis” at Roosevelt Field, Long Island as part of the build-up for world debut at Radio City Music Hall. Top: Among the celebs are (left to right) N. Y. Senator Jacob Javitz, Major General Roger J. Brawne, First Air Force Commander; the film’s producer, Leland Hayward and Tab Hunter, WB star-fieldman. Bottom: Close-up view of the ceremony crowds.

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"The Strange One" Is a Strange One!

Coming from Columbia!

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**Macy’s Boosts ‘Full of Life’**

Seldom does a film have a story line so well suited to promotional ballyhoo as “Full of Life”. This was aptly illustrated when the Columbia comedy grabbed some hefty pats-on-the-back by giant retailer, Macy’s, in a recent full-page New York Times ad. Touting ‘FOL’ as a “merry movie about a baby coming”, Macy’s offered customers pickles, cigars and a maternity suit.
Theatre Should be Community Centre

(Continued from Page 11)

for them, but they usually make their own moviegoing decisions.

This brings us to the question of the way the older people go to the movies. While there are many older people who live with their families, as well as countless elderly people living alone, gregariousness is an almost universal quality of healthy old age. No conclusive surveys of how they prefer to go to the movies have been made among our senior citizens, but an educated guess would be that they, even more than their juniors, like company when they go out.

In terms of the family unit, there is no problem with the older couple. They go to the movies together. Even when they live alone, they tend to go to the movies with their friends. The drive-in theatre is the most notable exception to the otherwise general tendency against older-younger moviegoing combinations involving the oldest age group. At drive-ins, grandma and the kids go along with mother and dad, as often as not, if grandma happens to live with them. (Incidentally, the degree of independence and separatism asserted by grandmothers is believed by many sociologists to be increasing, as the longer life span gives these older people more companions of their own age.)

TIME ON THEIR HANDS

Many families regard the movies as a sort of last resort for their elderly members. If some other group activity comes along, such as a church social for older folks, or a bridge club being formed, these family influences work against moviegoing, because of the family’s desire to see grandpa or grandma expand her circle of friendships and activities. Moviegoing is a passive experience and things that give older people something to do are more highly regarded when the chips are down.

It is pointless to discuss whether this viewpoint is accurate. The fact that the view is held by large numbers of Americans makes it important without regard for its validity.

Perhaps the most significant commentary on the problem of the older generation’s moviegoing arises here. More than ever, the problem of things to do is a burning one for millions of aging American men and women. Whether retired or merely freed from the ceaseless chores of raising a family, they have more time on their hands than they used to. At this stage of the game, for the most part, they have enough money to get along, either on their own or through supplemental assistance from their children. Social security, insurance and pension schemes are continuously raising the living standards of the aging, even though pinched by rising prices.

In this situation, there is a golden opportunity to promote greater moviegoing. No magic formula has yet been adduced for this purpose. But it is assuredly worth seeking.

Some of the avenues of development are indicated in the evident likes and dislikes of the elderly audience, as discussed earlier in this article. The most vital phase of the concept of the elderly market, however, may lie in the function of the theatre itself. It seems fair to believe that where a theatre can play an integral role in the life of the community, it will have more institutional appeal for its elderly. This is one reason why, in New York City, the Metropolitan Opera maintains the continuous loyalty of its older patrons.

How does a motion picture theatre achieve this sort of status? There is little doubt that a close relationship with local churches can be of material advantage. There is also reason to believe that cooperation with local merchants, in displays of new products and honors for local citizenry can also be valuable. Vigorous attention to the various media of communication in the community—news items and ads in the papers, radio and television program material—is important to keep the older people mindful of the existence of the theatre and of the films it shows.

Pleasant relationships with theatre personnel—ushers or doormen who recognize them and greet them with a friendly courtesy—also can be made to mean much in promoting movie attendance by oldsters. Sometimes, particularly if they are lonely, they are quite pleased to be put on the theatre’s program mailing list (where there is one). Sometimes, conversely, they don’t want to be bothered. A perceptive theatre man has to know his people and proceed accordingly in his own community.

Above all, there must not be any appearance of condescension or of “playing to the gallery”. To take an extreme example, a theatre which emblazons as the motto above its portals “We cater to old folks,” is going to arouse a great deal of resentment from old folks who don’t particularly like to be called old folk and don’t want to go to an establishment which labels itself as a moviegoing adjunct of the old folks’ home. The same theatre can probably do more to attract elderly patrons by helpful ushers, seat hearing aids, etc.

Communities, like people, are not all the same. The program that succeeds in one town may not succeed in another. But there isn’t a town in the nation where people aren’t getting older every day. And the movie customer in every town must be the person of whom it can be said, “Age cannot wither . . . nor custom stale her infinite variety.”
Come to Hot Springs!

38th Annual Convention

INDEPENDENT THEATRE OWNERS
OF ARKANSAS, INC.

Velda Rose Motel, Hot Springs
April 1-2, 1957

Interesting and informative meetings as well as plenty of entertainment in one of the finest resorts in the country.

For reservations write:

Velda Rose Motel
218 Park Avenue
Hot Springs, Arkansas
COLUMBIA
November

OONOOG Color Technicolor, CinemaScope. Macdonald Carey, Rhonda Fleming, Director Irving Allen, Director John Gilling. Adventure. Owner of wild animal farm is saved by young native boy from a violent death. 91 min.


YOU CAN'T RUN AWAY FROM IT Technicolor, Cine- maScope, June Allyson, Jack Lemmon, Charles Bick- ford. Producer-defined. Film depicts musical, Reporter wins heart of and cattle heiress. 95 min. 10/15.

December

LAST MAN TO HANG, THE Tom Conway, Elizabeth Sellars, Producer John Gossage. Director Terence Fisher. Western. Ambush at war. 83 min. Girl is accused of murder- ing his wife in a crime of passion. 75 min. 11/12.

MAGNIFICENT SEVEN, THE Takashi Shimura, Toshiro Mifune, Director John Huston. Seven Samurai warriors are hired by farmers for protection. 158 min. 12/10.


January

DON'T KNOCK THE ROCK Hilli Slay in his latest film and his Comets. Alan Foster. 77 min. 11/30.

RIDE THE HIGH ION Don Taylor, Sally Forest, Ray- mond Burr, Producer William Sel. Director Don Weis. Drama. Pearl Hagan's kidnapping is hushed up by public relations experts. 74 min.


February

NIGHTFALL Ailo Ray, Anne Bancroft, Producer Ted Richmond, Director Jacques Tourreau. Drama. Mistaken identity. 78 min. Doctor's bag steals for stolen money. 70 min. 12/01.

UTAH BLAINE Rory Calhoun, Susan Cummings, Angela Stevens. Producer Sam Katzman, Director Fred Sears. Producer and Western. Two men join hands because they see in each other a way to have revenge on their enemies. 74 min. 11/30.


March

FUEL OF LIFE James Cagney, Richard Conte, Salvatore Baccaloni, Producer Fred Kohin. Director Richard Quine. Comedy. Struggling writer and wife are owners of restaurant and are awakened to the love of child. 91 min. 1/7.


SHADOW ON THE WINDOW, THE Betty Gayle, Philip Carey, Corey Allen. Producer Jonie Tapia. Director William Witney. A little girl discovers that seven-year-old boy is the only witness to a murder. 73 min.

ZORRO, SERGIO RAFA TUG Tug Palermo, Alladay Hayes. Horror. 70 min. 3/22.

April


CH-A-CHA-BAM Perez Prado, Helen Gravens Manny Lopez. Producer Sam Katzman. Director Max Steiner. Composer. Musical, West Coast Swing. The recent arrival of a Mexican girl is a revelation to the members of the band. 70 min. 10/15.

FIRE DOWN BELOW CinemaScope, Technicolor. Rafael Rescinitos. Producer Sid Gilliat. Director Robert Parrish. Drama. Cargo on ship is ablate. Gravity of situation is increased by the fact that the ship is being faced by a huge storm. 78 min. 10/15.


March

OH, BEHOLD, THE BIBLE! The Bible. Produced by Laverne. Drama. The story of the Bible is brought to life in a dramatic presentation. 115 min. 11/2.

Company


THREE GODFATHERS Producer-director James Gil- ffin. Drama. Cadet at military school frames comer and his son.

Coming


MARCELINO (United Motion Picture Organisation) Pablo Calvo. Drama. Junior. Franciscan monks find abandoned baby and adopt him. 90 min. 11/22.

SECRETS OF LIFE (Buena Vista). Latest in Walt Dis- ney's true-life series. 75 min. 10/29.

SEVEN GOSPELS (George A. K. Arthur)! Bill Travess, Earl Ashby, Richard Sim, Norah Gershn, Producer Sidney Gilliat. Director Frank Lauder. Drama. A frail lad grows to giant stature and wins the Olympic hammer-throwing championship. 94 min. 11/12.

THUNDERBIRDS (Buena Vista) Cine- maScope, Technicolor, Fess Parker, Kathryn Crowley. A Walt Disney Production. Adventure.

December


HOUR OF DECISION (Action Pictures) Jeff Morrow. Drama. 115 min. 12/11.
APRIL SUMMARY

The number of features scheduled for April release totals 13, however, later additions to the roster should double the number of attractions available to exhibitors. The leading supplier will be Universal with three releases; Allied Artists, Columbia, 20th-Fox and United Artists will release two each; Paramount and Warner Bros., one each. Four April films will be in color. CinemaScope features number three; VistaVision, one; Technirama, one, 7 Drains 2 Melodramas 2 Westerns 1 Science-Fiction 1 Musical.

PARAMOUNT

November

MOUNTAIN, THE, VistaVision, Technicolor, Spencer Tracy, Bob Wagner, Claire Trevor, Producer-director from March 11, 1951. A two brothers climb to a distant snow-covered peak where an airplane has crashed. They are the only chance for an injured woman in the wreckage. 10/15/51.

December


January

THREE VIOLENT PEOPLE, VistaVision, Technicolor, Ava Gardner, Anna Bastei Gilbert Roland Producer Hugh Brown, Director Rudy Mate. Western, Story returns to Confederate war returns in Texas. 100 mins. 1/17.

February


April

FUNNY FACE, VistaVision, Technicolor, Audrey Hepburn, Fred Astaire, Kay Thompson, Producer Roger Edens, Director Stanley Donen. Musical, Photographer plucks fashion model from Greenwich Village bookshop. 102 mins. 2/18/51.

COMING


**FILM BULLETIN—THIS IS YOUR PRODUCT**


**DEATH OF A WARRIOR**  Color, Technicolor, Yul Brynner, Adele Mara, Audrey Hepburn, Edmund Purdom. Director Henry Hathaway. A story of the last days of a brave warrior. 95 min.

**NORTH WEST**  Color, Technicolor, Yul Brynner, Adele Mara, John Carradine. Director George Marshall. A story of the annihilation of a great forest fire. 120 min.

**The Republic**

**November**

A WOMAN'S DEVOTION, Trucolor, Ralph Meeker, Joseph Cotten, John Gregario, Director John Farrow. Drama. A poignant story of an unselfish woman. 99 min.

**HEAVEN KNOWS MR. ALLISON** CinemaScope. Robert Mitchum, Producer Buddy Adler, Eugene Frenke. Director John Huston. A Western production based on the story of a man who must compensate for the tragedy of his youth. 82 min.

**Coming**


**CRIME AND PUNISHMENT** CinemaScope, Color, Robert Mitchum, Producer. Sidney Buchman, Producer-director Ben Bolco. A story of the struggle between the soul of man and the forces of nature. 120 min.

**March**

**CHINA GATE** Nai "King" Cole, Gene Barry, Annette Funicello, Director John Farrow. A story of the last days of a brave warrior. 95 min.

**KRONOS** Jeff Morrow, Barbara Lawrence, John Emery. Producer-director Kurt Neumann. Drama.

**Coming All That I Have** Walter Brennan.

**BADLANDS OF MONTANA** Jack Carson, Marsha Hunt, John Ireland, Director Brian S. O’Connor. A Western production based on the story of a man who must compensate for the tragedy of his youth. 82 min.

**UNITED ARTISTS**

**November**


**PEACEMAKER** The James Mitchell, Rosemary Bowles, William Lundigan, Director Ted Post. Western. A clin engineer tries to guide between cattle-man farmers. 82 min.

**RUNNING TARGET** Color, Doris Dowling, Arthur Franck, Richard Reeves, Producer Jock Couffer. A story of the last days of a brave warrior. 95 min.


**December**

**BRASS LEGEND** The Hugh O'Brian, Raymond Burr, Director Richard Fleischer. A story of the last days of a brave warrior. 95 min.


**King and Queen Four Kings** The CinemaScope, Clark Gable, Eleanor Parker, Jules Dassin, Producer Sal Frenkel, Producer Donald Siegel. Producer-director C. Donald Siegel. A story of the struggle between the soul of man and the forces of nature. 120 min.

**January**

**Big Boodel** The Erol Flynn, Rosanne Bowles, A Lewis F. Blumberg Production, Director Richard Wilson, Assistant Director Edward Brown. A Western production based on the story of a man who must compensate for the tragedy of his youth. 82 min.
November


December


EVERYTHING BUT THE TRUTH Technicolor. Tim Hovey, Maureen O'Hara, HowardDawson, Producer Howard Christians. Drama. Group of student gets mixed up with "lies". 83/11. 12/2.


January


February


IT AND RUN Color, Moore, Haig, Maxwell, Producer, director Roman Polanski. Three women show girl her and her boy friend plot murder. 84/15.

DETOUR Color, Douglas, Cooper, Nilson, Producer John Farrow. Director John Farrow. Drama. A series of sexy Joe stories in terror at western resort.

MARTO CARLO STORY, THE Technicolor, Color, Mark Dumas, Claire Trevor, Robert Taylor director. Drama. A handsome Italian nobleman with a love for gambling marries a rich woman in order to pay his debts.

March

RAID OUT AT 43,000 John Wayne, Karen Steele, A. Pine Thomas, Producer, Director Francis Lyon, U.S. Air Force pilot saves six jet pilots.


CARELESS YEARS, THE Natalie Trundy, Dean Stockwell, Producer, Director Jeffrey Hunter. Drama. A strong-willed woman in relationships show girl her and her boy friend plot murder. 84/15.


OUTLAW'S SUNDAY Dana Clark, Ben Cooper, Lori Nelson, Bel Air Production, Director Lesley Selander. Gun-fighting at Saloon to save son from son from life of crime.

PHARAOHS CURSE Viva Zapata, Mark Dana, Producer Howard Koch, Director Lee Sholem. Horror. Reincarnation of mummies in Egyptian tombs. 86/11. 2/13


SAYAGE PRINCESS Technicolor, Dilip Kumar, Nimm. A Middleton girl in love with the bad boy falls in love with a peasant who contests her right to rule the kingdom.


SPRING REUNION Betty Hutton, Dana Andrews, Jean Hepburn, Producer Robert Brecher. Director Jerry Bressler. Comedy. 79.

TROOPER Hook Joe McCrea, Barbara Stanwyck, Edmond O'Brien, Producer, Director Howard Hawks. Western. A white woman, forced to live as an Indian after her husband's death, is rescued by her husband.


December

TIGHT PASSAGE Technicolor Jack Stewart, Audrey Marie, Dan Duryea, Producer A. Rosenberg, Director James Neill. Western. A gang of bandits are followed by youngster and tough-fisted railroad.


TAMMY CinemaScope, Technicolor, Debbie Reynolds, Leslie Neilson, Producer, Director Joe Parnell. Story of a young girl, her grandfather and a young man who falls in love with her. 89/9.

April


January

WON'T MAN, The Henny Penny, Vera Miles, Anthony Quayles, Producer Alfred Hitchcock. Drama. Lost fiddle player at Stork Club is prime suspect in murder case. 105/1. 1/7.

February


TOP SECRET AFFAIR Korey Douglas, Susan Hayward, Producer Martin Rackin, Director C. Pomer, Comedy. A very lady calls the bluff of an army general. 43/1. 2/24.

March


April


May

Script conference for "The Helen Morgan Story," based on fabulous career of famed torch singer, brings co-stars Ann Blyth and Paul Newman together in meeting with producer Martin Rackin, director Michael Curtiz. (CinemaScope)

It's back to deep South of Civil War era for Clark Gable, shown here with co-star Yvonne DeCarlo, in "Band of Angels," explosive romantic drama based on Robert Penn Warren best-seller. Raoul Walsh directs picture, now locationing in Baton Rouge, Louisiana, from screenplay by John Twist and Ivan Goff and Ben Roberts.

Star Andy Griffith and producer-director Mervyn LeRoy study script of "No Time for Sergeants" as filming starts on laugh hit which has convulsed world as novel and Broadway audiences as comedy stage success. Hilarious tale being brought to screen as LeRoy production with Griffith playing original stage role. John Lee Mahin wrote the screenplay based on Mac Hyman novel.

Satan, played by Vincent Price, is up a tree in argument with Spirit of Man, enacted by Ronald Colman, in "The Story of Mankind." More than 50 famous name players appear in film based on Hendrik Van Loon's international best-seller. Picture is produced, directed by Irwin Van Loon, who also wrote screenplay with Charles Bennett. (WarnerColor, print by Technicolor)

Business-wise Analysis of the New Films

Reviews:
HEAVEN KNOWS,
MR. ALLISON
SPRING REUNION
THE STRANGE ONE
TARZAN AND THE LOST SAFARI
THE VINTAGE
THE DELINQUENTS
GOLD OF NAPLES
TEARS FOR SIMON

Hire Help to Build Business

Viewpoint

Why Isn’t The Public Buying Movie Stocks?

Read FINANCIAL
AN ANNOUNCEMENT FROM 20th CENTURY-FOX

DUAL World Premiere ENGAGEMENT NOW

Roxy THEATRE
New York

Chinese THEATRE
Los Angeles

Deborah Kerr
Robert Mitchum

"Heaven Knows, Mr. Allison"

CINEMASCOPE
COLOR by DE LUXE

Produced by
Buddy Adler
Eugene Frenke

Directed by John Huston

Screenplay by John Lee Mahin and John Huston
**Viewpoints**

**MARCH 18, 1957**

**VOLUME 25, NO. 6**

**Hire Help To Build Business**

The foreword to the 39-page report of the Joint COMPO-MPAA-TOA Business Building Committee refers to "a project that has been the center of the thoughts, the energies and the hopes of the industry's advertising and publicity men—both distribution and exhibition—for the last nine months."

Actually, the problem of building theatre motion picture business has occupied industry attention for a good deal longer than nine months. What makes the Joint Committee's report more noteworthy than the long months of deliberation preceding it is the fact that at last the industry has come to grips with a practical program seeking to stimulate theatre attendance.

With the exception of a pending market research survey for which the MPAA hired an outside organization, the people who prepared the program and the people who will administer it are all connected with the motion picture industry. The advertising agency which the report proposes to handle a $320,000 national radio advertising campaign is a well-established, highly regarded agency with major motion picture company clients. In other phases of the program, such as visits by industry representatives to newspaper editors, there is no specific identification of the people who would do the job.

The question raised here is a very basic one. While COMPO very properly has served—and should continue to serve—as a coordinating agency and a central office for much of the work, the proposal made in the report is that a national operating committee from exhibition, MPAA and COMPO be appointed to conduct the program through COMPO. This presupposes a continuing division of time by committee members between their own company's assignments and the industry-wide business-building program, just as elsewhere the radio concept suggests an agency which will serve both the entire industry and its individual accounts.

The report is emphatic in insisting that the radio "campaign be handled nationally. Nevertheless, before the buy is made, local exhibitors would be advised so that they can get up 'plus' treatment." This, it seems to us, calls for an organization that serves all portions and segments of the motion picture industry equally.

We believe that in the long run one of the great difficulties in the entire business-building project will be the degree to which the industry attempts to utilize people who are already working at full-time jobs for individual companies, whether distribution or exhibition. The task of our industry's advertising manpower is more difficult today than ever before. They are grappling with new problems, seeking new approaches to the promotion of pictures as they strive to meet the vagaries and preferences of a highly selective market. The demands on their time and effort are enormous. And apart from the conflicting pressures of time and the special interests of their individual employers, these men all have continuing special relationships which must be taken into account. They deal with certain customers or suppliers: they drive hard bargains with one man, and find themselves in the position of providing some industry help that coaxes them up with this man's competitor.

It not intended as a reflection on any individuals to say that divided allegiance is inevitable. A man who works for an entire industry has a different loyalty than the man who works for a single company. It would be naive indeed to ignore the fact that in our own industry there is plenty of industry politics and plenty of intramural pressure. Under such circumstances, wouldn't the wise thing be to retain outside specialists responsible only to the industry as a whole? Surely, if we can afford a business-building program at all, we can afford to do it the right way.

And we should remember that we are not just making a decision for a few months. The business-building campaign must be year-round and year after year. With this understanding, we should be able to muster an organization stronger than any single company or collection of companies—or collection of organizations, for that matter—can provide from their already fully-worked rosters.

Let's not burden our advertising executives, whose job is already a tough one in today's market. If the business-building program is to get all the attention it needs and deserves, outside help should be hired to do the work—under the supervision of our experts.

**Look into Wired TV**

Let us face it. The Federal Communications Commission has been regarding subscription television as a sort of hot potato, but meanwhile time has not been standing still. The southwest, where so many movie

(Continued on Page 16)
"SOMETHING'S GOING TO POP!"

Our Campaign Will Reach a Total of 356,570,617 Impressions in Magazines, Newspapers, on TV and Radio!

CAMPAIGN OF THE YEAR for the "Champagne" of the Year!

MAGAZINES: Full page in Life (2 colors), Look, Saturday Evening Post (2 colors), Seventeen, Vogue, Charm, New Yorker and a full page in all the leading fan magazines. Plus M-G-M's famed "Picture of the Month" column in Cosmopolitan, McCall's and Redbook. 101,375,385 total readership.

NEWSPAPERS: Teaser series to appear for 5 days prior to opening on women's and society pages of 61 papers in 45 cities. Total readership nearly 200,000,000. Plus M-G-M's big display and co-operative newspaper campaigns with untold circulation in the hundreds of millions.

TV AND RADIO: Radio spots in 26 markets producing 24,689,232 listener impressions over a 3-week period. Star spots on TV featuring Gregory Peck and Lauren Bacall, telecast to 36 big-city markets, going into 14,526,648 homes with 30,506,000 viewers.

"TASTING IS BELIEVING!"

THEATRE PREVIEWS!

M-G-M cordially invites you to sample this bubbling "Champagne of Pictures" at its Invitational Theatre Previews. Watch for your invitation which will tell you the date and theatre in your Exchange City. This picture is literally a Happy Toast to your Box-Office! And M-G-M is telling your patrons about "The newspaper guy, the chic fashion designer and the shapely showgirl."

M-G-M presents the Comedy of the Year— with Songs!

GREGORY PECK
LAUREN BACALL

"DESIGNING WOMAN"

Co-Starring

DOLORES GRAY

Written by GEORGE WELLS, Associate Producer
In CINEMASCOPE and METROCOLOR
Directed by VINCENTE MINNELLI
Produced by DORE SCHARY

* (Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)
TELEMOVIES. Whether or not the theatre-to-home movies-via-cable idea will ultimately prove to be the “hope for the future of the motion picture business,” as expressed by one circuit executive, remains to be seen. Conceivably, it could turn out to be a complete bust. But there’s no denying that theatremen everywhere are paying strict attention to this new threat or promise, whichever way one chooses to see it. Advocates of the closed-circuit system confidently predict that the basic consideration of convenience—sitting at home and having the latest films piped into the living room—make “telemovies” a sure-fire bet to replace the theatre. Costwise, they argue, the patron will save plenty of money, since an entire family can watch the show for one “admission”. Doubters have their points, too. Movies brought into the home will be a pallid, miniature replica of the big-screen show offered at the theatre, they say. One highly regarded film executive told us that in his opinion, the whole pattern of movies as we have known them for so long would change to meet the limitations of the small home screen. Scope and action would be severely constricted in production for closed-circuit exhibition, and everything would tend toward diminution. “Big-scale moviemaking would be a thing of the past,” he said. “Everything made would be of what today we call ‘quickie’ calibre.” Those who question the feasibility of “telemovies” also make a point of the “admission” factor. Ten dollars a month, or some such fixed charge, may not seem like much, but they ask how many people in the vast mass audience will be willing to contract for “pig in a poke” entertainment at such a price. No doubt about it, the imponderables in the idea of cabled movies are many. Only time will provide the answers.

BRING ‘EM BACK ALIVE. Strong currents are in the wind for reintroducing live talent on the movie theatre stage. Prince push behind this idea—much in vogue in the early 1940’s with the name bands—is the dizzy rise of rock ‘n roll performers to national popularity. Already many big-city theatres have booked rock ‘n roll revues either with a rock ‘n roll picture, or as a substitute. The results, despite the fact that the talent in many instances, has been third-rate, have been surprisingly good. Some say it can be attributed strictly to the rock ‘n’ roll craze, while others insist that there exists a widespread hunger for live entertainment. With the gradual diminishing of cafes and night spots around the country, the movie theatre stage seems a natural for giving talent a chance to show its stuff. And the fast-grown TV personalities can be regarded as offering a huge fund of boxoffice names for p.a. work. Don’t be surprised if the trend toward live shows to supplement films really booms next Fall.

WHAT’S DOING BUSINESS? Grosses have been exceedingly “soft” in recent weeks, and are expected to remain so until Easter. Among the boxoffice disappointments: “Spirit of St. Louis,” “Wings of the Eagles,” “Rainmaker,” “Iron Petticoat,” “Full of Life”—all boasting strong marquee names and at least two of them rated as top-drawer films. Exhibitors say they just couldn’t work up any enthusiasm for them. “Full of Life,” we’re told, slips into a theatre with little advance buildup, gets fine audience response, but fails to do any business. What’s wrong, boys! Has the practice of selling pictures gone to pot? Columbia is acting almost as if it is ashamed of the Judy Holliday starrer. It got absolutely no advance industry buildup. And exhibition’s lethargy about it abounds. On the brighter side is 20th-Fox’s “Heaven Knows, Mr. Allison”, which opened in very lively style at the Roxy. Looks like it will be the smash Easter attraction. “Battle Hymn” (Universal) is giving a good account of itself, as is the same company’s “Written on the Wind”, now in the sub-runs. And if anyone still needs proof that showmanship pays off, let them take a gander at the grossing power of Mike Todd’s “30 Days” and Paramount’s sturdy “Ten Commandments”. Big, yes, but sold big.

NEW ADS FOR “SPIRIT.” The advertising campaign on “Spirit of St. Louis” is undergoing changes. It seems that the public did not respond so readily to the presentation of the Leland Hayward production as the biography of Charles E. Lindberg, national hero. Warner ad chief Gil Golden has thrown out the original campaign and drafted a new jazzed-up one that lays emphasis on the “flaming 20’s” era during which Lindy undertook his solo flight across the Atlantic. Golden is credited with having boosted the gross on Warners “The Bad Seed” a couple million dollars by a campaign switch.

NEW ATTACK ON ADVERTISING. A new twist was given the popular sport of attacking movie advertising when actress Arlene Dahl slapped a $1,000,000 suit against Columbia. The lovely star charged that the advertising in her latest film, “Wicked as They Come,” is salacious and shows her “in obscene offensive and sexually suggestive poses which have no relationship to the motion picture.” Miss Dahl puts the onus on the artists who started with a true likeness of her face and then proceeded to add a female figure in “various phases of disrobing and in compromising positions.” A simple case of gilding the lily, we say.

TV BLOCK BOOKING. That old debil, block booking, is being investigated again by the Justice Department. This time it’s the bulk sales of feature film packages to television stations. Current practice decrees, in most cases, that TV outlets take the entire package. Under investigation is the question of conflict, if any, with the 1949 Paramount consent decree.
Eleven primary promotional projects were given the stamp of approval by the industry's Joint Business-Building Committee which met in New York on March 13. While some aspects of the long-range, attendance-building program must be regarded as tentative, the eleven approved recommendations—several of which are already underway—represent the first meaningful steps taken by all-industry representatives to produce a workable promotional program of value to every segment of the industry.

In the foreword to its 39-page report the Joint Committee, representing COMPO, TOA and the MPA, said approval of the plans represent a "milestone in industry cooperation", and that with this program, "the Joint Working Committee believes it has made a beginning on what can, and should, be developed into a continuing, expanding industry-wide endeavor that will have for its objective an increase in theatre attendance and a better understanding by the public of the industry's problems and achievements". Following are outlined the eleven promotional projects approved by the Joint B-B Committee:

1. Academy Award Sweepstakes, already in operation.
2. Audience Awards, which will be held next fall.
3. A community reel, a short subject which will be produced to show to local merchants, service clubs, churches, schools and other civic groups that the local movie theatre is the best source of entertainment and that it has the additional merit of serving the community by bringing people out of their homes into contact with other retail businesses and by helping churches, schools, clubs, charities.
4. Product trailer. While it was deemed impracticable to have a trailer showing advance scenes from all the companies' coming pictures, it was revealed at the meeting that several companies plan to produce trailers showing parts of some of their coming pictures, and that these trailers would accomplish the same results which it had been hoped would result from an over-all trailer.
5. Industry radio program. An interim part of this program is already in operation. This means that all companies producing radio transcriptions are including an institutional spot as part of every platter. Copy for these institutional spots comprises variations of a dialogue between a man and his wife to the general effect that people should get out of their homes more and go to movie theatres for entertainment.

The radio program also calls for nation-wide use of disc jockeys in a campaign with a tentative cost estimate of $319,697.33. Before this campaign is inaugurated, however, it was decided to conduct test campaigns of eight weeks each in Denver and possibly three other cities to determine the most effective methods of using radio including the kind of copy to use in the national campaign later. As now outlined, the national campaign calls for use of disc jockeys in 80 cities over a period of 13 weeks. Added up, the radio messages would total 16,800 and, it is estimated, would reach 80,039,600 homes.
6. Personality tours. This project has two phases. The first is an extension of the personal appearance tours now being made by film personalities and the use by the personalities, in their press and radio interviews, of material aimed at spreading the news that the business has turned the corner and is now markedly on the upgrade. The second phase calls for making available for visits to those exhibitors who will bear the expense production personalities such as writers, producers, directors, costume and scene designers. Such visits, it was pointed out, could be arranged by Clarke H. Wales of the Association of Motion Picture Producers in Hollywood.

7. National Advertising Campaign for Theatres. The report stated that, "while the joint working committee agreed in principle that such an advertising campaign aimed at selling the motion picture theatre as the best source of entertainment was ‘desirable,’ it was agreed no action should be taken pending a market survey report and development of a copy approach acceptable to the committee." In the meantime company advertising in magazines and in press books is carrying lines expressing the thought that "only on the motion picture theatre screen can you see the brand new pictures."

8. Visits to editors and publishers. This project entails the presentation of the industry’s story, in a business-like, across-the-table manner, to editors and publishers, but only in those cities where the presentation is asked for by local exhibitors. It was explained that the plan would be tried out first in three or four cities, not yet selected.

9. Reduction of advertising billings. Long denounced by film company advertising men as a serious obstacle to good advertising, the company advertising billings will be the subject of a presentation that is now being prepared. This presentation will be taken shortly to Hollywood in an effort to get the billing requirements reduced.

10. Market survey. This is now being conducted by the Opinion Research Corporation of Princeton, N. J., the sum of $75,000 having been appropriated for the job by the MPAA. The survey report is not expected to be made for at least three months.

11. Implementation of the program. Emphasizing that formulation of the program will have been a waste of time unless machinery is set up for its execution as a continuing activity, the report adopted by the committee calls for establishment of a five-man operating committee, to work in New York under the overall direction of the COMPO top management; appointment of permanent committees in each of the exchange cities and establishment of a liaison body in Hollywood that will have the approval and cooperation of Hollywood production personnel and studio publicity directors.
INVESTMENT SHRINKAGE. Had you placed a buy order one year ago for 100 shares of each of the eight major film companies, your broker would have mailed you a bill for $14,937.50, plus commissions and taxes.

Liquidation of this portfolio on March 1, 1957, would have returned you $13,425.00 less brokerage commissions and taxes—or a net balance of minus $1,700 with service charges figured in.

Between buying and selling, the postman would have delivered dividend checks amounting to $633.00, representing a collective yield of 4.3% from the eight companies.

It is no wonder that movie industry venture capital is drying up. Only two elements, significantly, appear attracted to movie industry securities today according to a Financial Bulletin survey of 20 important Wall Street firms. These are the professional promoter, whose motives are privy to himself, and the rank speculator, the hunch player whose criteria consists of some vague notions that movie business "is coming back".

Certainly moviedom shares have never been regarded as appropriate for trust funds or gentle old ladies, but they have exerted a lure over the years upon many a perspicacious investor seeking to add diversity and perhaps a bit of flair to his holdings. This market element is currently forsaking the motion picture industry for others of greater speculative fire, among them mining, oil, electronic and certain spheres of aircraft.

Indeed, the loss of risk capital by the class called "informed speculator" is a condition that may work sore consequences upon moviedom in years to come. It is generally conceded that demand for film company shares has been flagging for several years. The enlightened risk-taker is looking elsewhere as the widespread notion prevails that movie business is losing its edge in the marketplace. As demand continues to wane, so accordingly does the price of stock. A careful reader of daily stock quotations will note several film companies, among them Universal, whose shares fail to make a market more often than not. It is not uncommon for Columbia Pictures to pass untraded or to show only 100 shares bought in a day. As one Wall Streeter expressed it: "The only substantial volume in movie stocks these days originates with promoters and potential proxy-fighters."

Though it may never have occurred to those who make industry policy, the slumping financial picture is not alone to blame for the current coolness toward film investment. They, the industry's leaders, are equally at fault. What, they should ask themselves, have they done to sell their enterprise to the public at large? What have they done to spark interest in the institution of movie-going? What have they done to encourage bearers of risk capital that the dynamics of growth and appreciation are still potential in the film business. Truth is they have lately been doing virtually nothing within their own industry—let alone on the outside—to stimulate confidence in the future of moviedom. The film company executives (with the exception of a very few like Spyros Skouras, the dynamic 20th Century-Fox leader) exude an atmosphere of dispiritedness that spreads far beyond the bounds of the industry and frightens off investors. Seasoned observers down in Wall Street shake their heads sadly and speak disdainfully of movie executive's that "has grown old and frightened", of the industry's "publicly announced defeatism", of the fact the "movie people have let television take the ball away from them and score at will". These are verbatim quotations from men who watch and advise prospective buyers on film securities.

Movie industry investment has shrunk in ratio with the shrinkage of confidence issuing from the film offices. Where is the talk of brave new worlds such as one hears emanating from the telecasters, the aircrafiers, the auto-crafteders. From a public relations standpoint, moviedom still has to learn the ABC's. It can not sell its tickets; it cannot sell investors; it cannot sell itself. The industry must cure the last-named weakness before it can hope to remedy the other two.

A glimpse of the current condition of industry shares, including both film companies and theatres, is offered below. Note the February descent in each category.

Film BULLETIN Cinema Aggregate*

*Composed of carefully selected representative industry issues.

With bank credit tightening generally, it is time industry leaders pondered where the fresh money is to come from. There are only a limited number of sources: loans, stock investment and operational profits. Moviedom is in danger of being shut off from all three. The issue could grow critical.
Dear Barney:

Last night I saw "FUNNY FACE" with a group of friends at my house. I could hardly wait to get to my office this morning to tell you what a fresh, wonderful picture it is - that reaches heights of entertainment seldom seen on the screen.

It is not often that I have no reservations whatever about a picture, but this is one of those times. "FUNNY FACE" is, by all odds, one of the finest musicals I have ever seen - on the stage or on the screen.

Fred Astaire and Audrey Hepburn are simply marvelous, as are Kay Thompson and all the members of the cast. In all the years I have known Fred I have never seen him dance better or give a more inspired performance. Audrey Hepburn, who is always lovely, has never been more delightful, and Kay Thompson has opened up a new career for herself.

The people at my house last night were a group of professionals - American, British and French - but they broke into spontaneous applause after each wonderful number. I have never witnessed such enthusiasm and I am sure that the American public, and the public the world over, will love the picture equally.

Everything about "FUNNY FACE" is just brilliant. Not only the cast but the production, the direction, the choreography, the music, the photography, the color - the warmth, the gaiety, the fun, the beauty of the picture - are nothing short of extraordinary. Everyone who had anything to do with the picture deserves tremendous credit, for it proves that Hollywood is still capable of turning out the greatest entertainment in the world. This is a real new dimension in motion picture enjoyment.

"FUNNY FACE" is truly an inspired picture. It is going to mean a great deal to the motion picture industry because it is going to mean so much to the public.

There is much more I could say about what a wonderful picture it is, but I can sum it all up by saying that I would be very proud to have had "FUNNY FACE" to my credit.

Sincerely,

Samuel Goldwyn

Mr. Barney Balaban, President
Paramount Pictures Corporation
1501 Broadway
New York 36, New York

Hundreds of top theatres, including Radio City Music Hall, are booking it for Easter. And Paramount is backing it with hard-hitting promotion in all ticket-selling media - including national ads to 24 million movie-minded homes in Life, Look, McCall's and Redbook, with additional full pages in Seventeen and the entire fan list.
EDITOR'S NOTE

In one stylish advertisement, created principally to move Cokes, the Coca-Cola people have provided a noteworthy example of institutionalizing the movie habit.

The ad, which is reproduced in miniature on this page, prompted a trenchant essay by exhibitorophile Abram F. Myers, the Allied counsellor, whose quick reflex to a good thing rushed him into print in the bulletin reprinted below. Film BULLETIN welcomes Mr. Myers aboard its ancient and now-rolling PR bandwagon. Our editorial voice has grown hoarse enjoining the industry: "Sell the broad merits . . . sell the going . . . sell the habit." The cheese makers have learned to reduce Camembert, Brie, Edam and the rest to a position subordinate to a larger appeal—that of creating a palate for the curd food as a whole. We have been institutionalized to believe in the delights of coffee and tea, of bananas and airplane travel. The organized citrus growers and some 10-score others in varied lines sell their "institutions" aside from their individual brands.

We now turn you over to Mr. Myers and his suggestion that moviedom might find it politic to venture same?

This bulletin is issued in appreciation of Coca-Cola's back cover ad in THIS WEEK MAGAZINE for March 10. That publication is distributed as a supplement to certain Sunday newspapers. If you missed it, look it up. It is a splendid example of good taste advertising for Coca-Cola and for the movies. It is hoped that the company will repeat the ad in other periodicals with national circulation.

In case THIS WEEK is not available in your community, here is a brief description of the ad. Three quarters of the page is consumed by a beautiful picture in colors. It looks through the foyer of a theatre to the screen. Except for the words "popcorn" and "Coca-Cola" on the boxes and cups held by the patrons, there is no lettering in the picture. In the foreground are a half-dozen smartly dressed, highly civilized people.

These people are not juvenile delinquents, bobby-soxers, or rock'n roll addicts, dressed in leather jackets and overalls, and bent on making other people unhappy. They are the kind of people decent-minded folks think they are or would like to be. Three of them comprise a family group of father, mother and young daughter. They are holding cokes and, in addition, the girl has a box of popcorn. A young man is moving toward the aisle with a box of popcorn in each hand.

A lot of cheap fun fun has been poked at the theatres for selling soft drinks, popcorn and other comestibles. People who munch their way through a circus, a ball game or a parade seem to think there is something ludicrous about eating popcorn in a theatre. But this ad shows people whose respectability and social correctness stand out all over them enjoying the movies—cokes, popcorn and all. Emily Post could find no fault with them.

The legend underneath the picture says:
"Your own good taste selects the movie . . . the good taste of Coca-Cola adds to the enjoyment . . ."

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ROBERT J. O'DONNELL confirmed that Interstate Theatres of Texas is entering the field of theatre-to-home movie transmission. This was another instance of growing excitement, said O'Donnell, in the system whereby films would be piped directly from the theatre to the home via a closed-circuit television cable, with subscribers to pay a fee on a periodical basis or per picture. O'Donnell, vice president and general manager of Interstate, said his company has called in engineers to make a careful check of the problems and facilities required for point-to-point television, and that the company is seeking permission of the city council of Austin, Texas, to file application for permits to build transmitting facilities to serve more than 20 cities throughout the state. These moves were made at this time, according to O'Donnell, to meet the threat of competition from Capital Cable Corporation, which is proposing to set up a home-to-home television system on a closed circuit. At the same time, Rowley United Theatres of Dallas has asked the Little Rock Arkansas, city council for a 25-year franchise on a theatre-to-home system in that city. Rowley attorney Linwood L. Brickhouse told the council that the circuit has no immediate plans, but wants to keep any other company from taking over. A large-scale test of theatre-to-home transmission will be made during May in Bartlesville, Oklahoma, by the Video Independent Theatres, Inc. which owns all of the theatres in that town. Video president Henry Griffing, speaking recently at the 2nd annual United Theatres of Oklahoma convention, said "telemovies"—as he called them—were the "hope for the future of the motion picture business" and urged exhibitors to take advantage of them. He said "telemovies" are the best weapon against Toll-TV and that they will create a demand for more pictures. The Senate Commerce Committee was scheduled to take up the proposed experimental licensing of Toll-TV in selected areas. FCC chairman George C. McConnaughey told the committee the commission hoped to reach a decision on subscription TV in the near future.

ERNEST G. STELLINGS, TOA president, called upon the industry to raise $2,800,000 as a fund for a business promotion program. The proposal, contained in a report to the TOA board meeting in Chicago recently, provided for a levy of 4/10ths of one percent on all film rentals, figured to yield $1,400,000, with a like amount to be contributed by the film companies. The promotional campaign, Stellings suggested, would be handled through COMPO. The TOA directors endorsed the plan and authorized Stellings to implement it. Other board actions: (1) recommended to the Justice Department that it grant appropriate amendments to the consent decree to allow divorced circuits to engage in film production with pre-emptive rights; (2) urged exhibitors and other interested groups to support Rep. Emanuel Celler's bill to outlaw subscription TV; (3) supported a petition calling for revision of the Small Business Administration's rules to permit the granting of regular mortgage loans to exhibitors or for the creation by the Senate of a new board with such authority. The TOA board said it "viewed with continued alarm the acute shortage of play able product on the market".

CHARLES J. FELDMAN, Universal-International vice president and distribution chief, raised exhibitor hopes for a more prosperous mid-year season with the announcement that his company will release 19 features between May and October. Feldman said this represents the largest number of top pictures to be released in a six-month period in the company's history. A minimum of three will be issue each month. Six of the 19 will be RKO films, including the long-awaited "Jet Pilot", made in 1949 by Howard Hughes. It will be released in July. Among the other scheduled U-I films: May—"The Young Stranger", "Beast of the Kremlin", "The Deadly Mantis"; June—"Man Against", "The Kettles on Old MacDonald's Farm", "Public Pigeon No. 1". Elsewhere on the U-I front, president Milton R. Rackmil told the stockholders annual meeting last week that profits for the three months ending Jan. 31, first quarter of the fiscal year, were considerably below those of a year ago. This drop, Rackmil explained was due to the fact that the company released no pictures in November and December, and that it expects to make up the loss in the second three-month period. He informed the stockholders that Universal is "investigating the possibilities" of leasing its pre-1948 film library, but would never sell its library outright.

ERIC JOHNSTON set April 8 as the date for an initial meeting between exhibition and distribution leaders to discuss an all-industry arbitration program. TOA president Ernest G. Stellings and National Allied president Julius M. Gordon will meet with Johnston and the MPAA steering committee on arbitration consisting of Columbia's Abe Montague, MGM's Charles M. Reagan, and Paramount's George Welter. The first conference will be concerned with where and how to begin talks on establishing the arbitration system, what representation should be included at the drafting sessions, etc. Johnston said the meeting was arranged as a result of letters sent to company presidents Jan. 30 by National Allied requesting discussions on the controversial subject of arbitration.

FRANK KASSLER, president of Continental Distributing Corp., revealed that the company has expended $1 million for six foreign pictures which it will distribute in this country. The money was made available through the so-called "Continental Plan" whereby exhibitors and exhibitor groups participate financially in the distribution company. Continental is a subsidiary of Walter Reade Theatres. The six pictures, all completed, will be released at eight-week intervals beginning in April or May, with physical distribution handled by National Film Service. Three are in French with subtitles, the other three in English dialogue. Kassler said that arrangements with the producers of the pictures "precludes the possibility of any film being released to television in competition to exhibitors".

HARRY COHN, Columbia Pictures president, reported a $237,000 drop in the company's earnings for the 26-weeks ending Dec. 29, 1956 as compared to the same period in 1955. Net profit was $1,329,000, equal to $1.11 per share, compared with a net of $1,605,000—$1.36 per share—the previous year. Comparative gross incomes: $2,359,000 this year; $2,859,000 the prior year.
BUSINESS-BUILDING for the movie industry is beginning to take on organized form. The Joint Business-Building Committee last week took the first step toward bringing to fruition a long-range all-industry promotional program designed to increase theatre attendance by ratifying the merger of the various plans originating with COMPO, TOA and the MPAA. Ernest G. Stellings, president of TOA, told the B-B Committee that he had definite pledges from theatres in his organization that they would pay their share of the proposed $2,800,000 industry-wide fund, half of which is to come from theatres and half from the distributors. The basic aim of the program, it was emphasized, will be "increase of attendance at motion picture theatres". Eleven initial projects were approved, including the Academy Award Sweepstakes (now in operation), Audience Awards, personal tours, an institutional radio program.

Robert W. Coyne, Sam Pinanski and Abe Montague, the COMPO triumvirate, were authorized to appoint a five-man operating committee to carry out projects already approved, plan and manage future ones.

DARRYL F. ZANUCK, who suddenly resigned from the board of 20th Century-Fox within a few weeks after his election, emphatically denied that he did so because of any tie-up with Howard Hughes. Hughes reputedly ranks second to Zanuck as holder of the largest number of the company's shares. The former production head for Fox and now producing independently for that company, said he resigned with "great regret", pointing out it would be impossible for him to devote the necessary time and effort to duties as a company director. He said he was more than satisfied with present management.

INTERNAL REVENUE SERVICE has given a ray of hope to stars and other industry talent whose independent companies were threatened with liquidation through the recent tax ruling against personal service contract corporations. The IRS announced it has modified somewhat an earlier ruling taxing as personal income rather than capital gains the profits made by such "personal corporations". On the personal income basis the tax could range as high as 85%. Under its new ruling, the IRS said that where the corporation requires the services of persons other than the star, only that portion of the profits attributable to the largest stockholder—the star—would be subject to personal income tax. Though this presents some ticklish problems, the IRS said it could be of benefit where the star could in some way make the profits attributable to his services less than the amounts actually retained. The IRS would decide what portion to tax.

ABC-TV has purchased 26 pictures from RKO Teleradio which it plans to telecast coast-to-coast from 7:30 to 10 pm. Sunday evenings. This will be the first move to offer American-made feature films on a national network.

"Around the World" producer MICHAEL TODD honored March 19 by New York's Cinema Lodge of B'nai B'rith for contributions to humanitarian causes and furtherance of the interfaith movement... M. SPENCER LEVE, Southern California division mgr. for Fox West Coast Theatres, named vice president of Allied West Coast Agency Corp., holding company for Fox West Coast Theatres... Universal Eastern advertising director CHARLES SIMONELLI elected chairman of the board of Thompson-Starrett Co., international engineering and construction company... Formerly an MPA-appointed district manager of Detroit, Cleveland, Cincinnati and Indianapolis for Film Distributors, ROCK CHINNELL, formerly Buffalo branch manager for RKO, appointed to represent Buena Vista in that area... DAVID C. SILVERMAN named Pittsburgh branch manager for Allied Artists.

The incandescent Anne Magnani squeezes Joseph Hassen Hol Walls Productions executive, on her return to U.S. to make "Obsession" for producer Walls, with Paramount releasing option plans for current and upcoming releases... GEORGE WELTNER, president of Paramount Film Distributing Corp., retains executive offices in Los Angeles as he plunges into Latin American business tour... Rank advertising director GEOFFREY G. MARTIN returned March 17 from a week of conferences in London... 20th-Fox Philadelphia branch mgr. SAM DIA-MOND and Phila. exhibitor JACK GREENBERG to co-chairmen testimonial dinner for Loew's newly named LOU FORMATO, Southern division mgr. Dinner to be given by Motion Picture Associates April 8... Cook County, Illinois, proud of its $20,159 raised through lobby collections for 1957 March of Dimes. JACK KIRSCH, Allied of Illinois president, chairmanned drive... 20th-Fox president SPYROS S. SKOURAS kicked off New York City's 1957 Red Cross Drive at a luncheon March 5 attended by, among others, Red Cross president General ALFRED M. GRÜENTHER... DAVE CANTOR resigned as exploitation manager for RKO Radio... 20th-Fox sales head ALEX HARRISON named to succeed RICHARD W. ALTSHULER as chairman of the executive committee of the MPA... MRS. VIVI-ENNE NERING, of the Warner Brothers home office legal department, a national celebrity since beating out Charles Van Doren on TV's "21".
As customers, the young married population of America are prime targets for every business. They are creating new families, building new houses, buying clothes, going in for do-it-yourself tools and supplies. They are the people who form the most prolific bloc of our population. It is no accident that they still dominate the motion picture audience. They always will, on a basis of sheer mathematics.

The Bureau of the Census reports that in April, 1955, there were approximately 26,413,000 married people between the ages of 14 and 34 alone in the United States. Of these, 1,056,000 husbands or wives were still in their teens. In the 35 to 44-year-old bracket, which marks the end of the young marrieds and the beginning of the next buying group, there were an additional 19,720,000 wedded men and women.

These statistics loom even larger when they are considered in historical perspective. Between 1950 and 1955, the percentage of married people among the teen aged population remained fairly constant. In the 20-24 age group, the percentage of married men rose from 41.2% to 51.2%, while the female proportion increased from 67.7% to 70.9%. Between the ages of 25 and 34 the male proportion of married men to total population in that age level declined while the female rose slightly. In the older brackets the changes were of little import.

**THE MARRIAGE BULLETIN Feature**

The biggest increase in the marriage rate, among 20-24-year-old men, accompanied by a decline in the next male age group, indicates that men are marrying earlier than they used to. The increase in married females at the same level, though smaller than the male change, also shows more marriages in the 20-24 bracket.

Our young married population is not only more numerous but also younger than it used to be. In 1930 the median age at first marriage in the United States was 24.3 for males and 21.3 for females. In 1940 it was practically unchanged. But in 1954 it was down to 23.0 for males and 20.3 for females, and one year later the Census people estimated that it grown even younger, to 22.7 years of age for the men and 20.2 years of age for the women.

The median American bride today is barely out of her teens, too young to vote and not likely to be fully mature in her tastes and opinions. Her husband is just about two and a half years older. If he went to college, he has just graduated and is embarked on his first job.

Add a few years to this couple. Project them into the happily married status with an infant or two, a house of their own or a bigger apartment in view—and they are still in their mid-twenties.

**KIDDIES, BRING PROBLEMS**

There is one thing which every married couple can attest. The young bride and groom, no matter what financial challenges beset them, have no real problems until the children come along. They go out when and where they want to, within their budget. They do without one thing to have another. But when the children arrive things are different. Apart from being tied down: much more than before, and having less of what the economists call discretionary spending power (since, with so many more absolute necessities to buy, there are apt to be less luxuries), their daily world is different.

The wife is much more tired at the end of a day home with the children than when she worked in an office or just took things easy while hubby was earning his paycheck.
THE YOUNG MARRIEDS

What Kind of Movies Do They Prefer?

The husband in most cases tries to assist her with some of the chores while he is home, and is apt to be more tired himself thereafter.

All these observations have a direct bearing upon the motion picture audience. Every survey indicates that the backbone of this audience is and must be the age level of the population which is primarily concerned with marriage. The teen-agers are a highly important audience group, of course, but the 20-35-year-old age level dominates movie-going, as it does practically every other form of American consumer purchasing. And don't forget that the teen-agers and the young marrieds have a degree of overlap. This overlap has a dual characteristic.

It is possible that, because of the earlier marrying age, our teen-agers are becoming more sophisticated. This has been suggested by many not entirely approving critics of the folkways and mores of 16-year-olds. It is equally possible, however, that our young marrieds are becoming less sophisticated—if only because they are becoming younger.

SCHEDULES ARE IMPORTANT

Translate these thought into terms of the motion picture theatre. The top grossing pictures of last year—not including late releases like "Giant" or "The Ten Commandments," neither of which vitiates the point—were all pictures with a simple appeal, like "Guys and Dolls," "The King and I," "Trapeze," "High Society" and "I'll Cry Tomorrow." "War and Peace" and "Moby Dick" were as highly praised, to say the least, as some of the others, and were by no means unsuccessful; but they had harder going because they dealt with subjects which had an aura of sophisticated intellectualism.

What young married people want in motion pictures varies with the people. But it is safe to say that young brides and grooms are not interested for the most part in crusading messages or intellectual masterpieces. They want to laugh, they want to gasp and they want to cry a little, holding each other's hand for pleasant comfort while they do so.

For this, until the babies come, all the statistics seem to indicate that the movies are their first choice away from home. But things change when the diaper service starts. (No joke intended.) And it is here that the crucial element of the motion picture theatre's relationship with the young married audience comes into view.

Up to this point, the motion picture itself has been the main concern of the ticket purchaser. A newlywed couple won't go into a theatre that is kept like a stable, any more than other patrons will. But the young man and wife are not terribly interested in going to the theatre that has the nicest looking lobby either. As long as the physical facilities are adequate, they don't make a tremendous difference. The time schedule isn't very important, or the length of the show.

But when Mr. and Mrs. add a couple of juniors, things are different. Whether they are taking the kids or leaving them home with a baby sitter, the programming schedule is important to them. Many a young father and/or mother has stopped going to the movies with any regularity because he or she wanted to come in at the beginning of the pictures and found this impossible in terms of the baby feeding, bathing or family dining schedule at home. In instances where the program starts at a convenient time, it has sometimes been just too long a show. Practically every New York City theatre-goer, for example, has wondered out loud at some time or another why double bills plus short subjects have to be so long.

When the children grow old enough to go to the movies with their parents—who may still be well within the young married category—the condition of the theatre becomes important. Children do nothing to improve the physical calibre of the showhouse they attend; but the anomaly is that careful parents don't like to take their children to run-down theatres if they can help it. This particularly applies in big cities where there are alternative kinds of entertainment, including a plethora of television channels.

MORE MALE PATRONS THAN FEMALE

The drive-in theatre's success has certainly been due in tremendous measure to the way it filled the entertainment needs of the young marrieds. It gave them a greater degree of privacy; it made family movie-going easier than it had ever been before; and, by no means the least of its appeals, it kept the young children where papa and mama had less trouble controlling them (no running up and down the aisles, no angry man staring at papa because junior's lolly pop has been slurped so near his ear.)

We are still a few years away from an extremely important development among the young marrieds. If people get married younger they are likely to become parents younger. This means that a woman who marries at 20.2 years—the median age in 1955—and has a family of three children in the next five years, will be the parents of three independently movie-going teenagers at age 38. If she has two children, she may be similarly situated, free of the

(Continued on Page 22)

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“Gold of Naples”  

Business Rating 🟢 🟢 🟢  

Intense, emotional Italian satire (English titles). Superb performances. First-rate art fare, good for class houses.  

This is an unusually well produced and directed satire from Italy, with English titles, in the form of four short stories. Full of spirit and compassion, and told with pace, this Ponti-De Laurentis Production for DCA release, has a bright b.o. potential in art houses. Dynamic director Vittorio De Sica is responsible for modern cinema classics such as “Bicycle Thief” and “Miracle in Milan”. The first rank Italian cast is headed by Toto, a Chaplinesque clown, the voluptuous Sophia Loren, and Silvana (“Bitter Rice”) Mangano. In “The Racketeer” Toto is victimized by a truculent bully who has lived in his home for ten years. When it is believed the huge man has a weak heart, Toto screws up enough courage to throw him out. “Pizza on Credit” deals with Sophia Loren, wife of a pizza baker who tells her husband her emerald ring fell in the dough, rather than admit she left it at her lover’s house. This sends the husband scurrying to run down the day’s customers. De Sica plays “The Gambler”, a penniless count reduced to playing cards for imaginary stakes with the porter’s small son. The child always wins and the enraged count insists it’s “pure luck” not skill. Theresa”, Miss Mangano, is a prostitute who married a man she doesn’t meet until just before the wedding. The husband will not share her bed. She is shocked to learn that he married her to clear his conscience from guilt he feels because a young girl committed suicide because of him.


“Tarzan and the Lost Safari”  

Business Rating 🟢 🟢  


This latest adventure of Edgar Rice Burroughs’ famed jungle character, made for MGM by Sol Lesser, is typical of its genre, neither more nor less interesting than its predecessors and in fact resembling them in most aspects. The amorphous “Tarzan” fans should find it worth seeing, however, and with adequate exploitation picture shapes up as an OK entry for action and bally houses. Some good Technicolor photography of the African terrain with its array of bizarre animals gives “Safari” its main distinction. Otherwise it is replete with the intrigues, animal fights and last-minute rescues which characterize most of the series. Bruce Humberstone’s direction is competent and he keeps the action uncluttered and moving along at a good clip. Gordon Scott makes a muscular Tarzan. The supporting cast is not distinctive. Tarzan (Scott) rescues five white persons after their small plane crashes in the jungle. With the help of ivory hunter Robert Beatty he leads them almost to safety through hostile native territory. They are betrayed by Beatty, who seeks to ingratiate himself with the natives, and taken to the native village as sacrifices. Tarzan, who had escaped, sets fire to the village and rescues them. Beatty is killed by the enraged natives.


“The Vintage”  

Business Rating 🟢 🇺🇸 Plus  

Love drama keyed to class, fem audiences. Fair name values. Will require heavy selling in general market.  

A love story, beautifully photographed in southern France, this CinemaScope-Metrocolor production via M-G-M offers elements that should satisfy the class audience, with special appeal to the women. Its boxoffice performance in the general market, however, will depend on a great deal on the exploitation effort expended. Performances by the principals, Mel Ferrer, Pier Angeli, John Kerr and Michele Morgan are all competent, Miss Morgan being especially vibrant. Although Edwin H. Knopf’s direction is creditable, “The Vintage,” at times, moves too slowly, but packs enough dramatic impact to carry it over its weak spots. Title of the Jeffrey Hayden production figures to be a weak promotional handle. Brothers Ferrer and Kerr slip over the Italian border into the grape-growing region of southern France to evade the police, who are searching for Kerr, wanted for murder. Arriving in the midst of the harvest season, they wangle jobs from Leif Erickson, owner of a small vineyard. Kerr falls in love with Michele Morgan, Erickson’s wife, while Ferrer takes to Pier Angeli, young unmarried sister of Miss Morgan. When the gendarmes close in on Kerr, Miss Morgan attempts to save him. Trying to escape, Kerr is killed. Ferrer starts a new life with Miss Angeli.


“The Delinquents”  

Business Rating 🟢 🟢  

Minor programmer best suited to bally, action houses. Will need lots of exploitation.  

This United Artists release is an exploitable programmer, best suited for sub-run action and bally houses, and needing lots of exploitation. Produced on a very low budget, it purports to expose the ruthlessness of teenage delinquents, while making a plea for their compassion and guidance. Robert Altman, who wrote the screenplay and directed, has used location shots throughout and a cast composed mostly of non-professionals. Result, while authenticity lends realism, the overall effect is not impressive. Black and white camera work, lighting and sound are all sub-par, and poor editing results in some confusion at dramatic moments. Despite all the drawbacks, performances are convincing. When teenager Tommy Laughlin is told by parents of Rosemary Howard that they must stop going steady, he gets mixed up with a hoodlum gang. Leader Peter Miller suggests he pose as date of Miss Howard, so she and Laughlin can get together. After a wild party at an abandoned house, the police raid the place after Laughlin and Miss Howard have left. The gang accuses Laughlin of squealing, and frame him for a gas station holdup. To keep him from telling police, they trick Miss Howard into becoming their prisoner. Laughlin goes to hideout, beats up Miller but not before he is knifed. All are rounded up by the police.

UA [Imperial Productions, Inc.). 75 minutes. Tommy Laughlin, Peter Miller, Rosemary Howard. Written, produced, directed by Robert Altman.
“Heaven Knows, Mr. Allison”  
**Business Rating**: 0 0 0 Plus


Audiences of every age and description should take warmly to this unusual picture. In the capable hands of director John Huston (“African Queen”), the adaptation of Charles Shaw’s novel about a nun and a marine who dodge the Japanese on a lonely Pacific island and experience tender feelings for each other is a wonderfully moving, deeply engrossing story. Deborah Kerr and Robert Mitchum provide potent marquee power, and with the proper exploitation of the film’s action and suspense, it can’t miss being a boxoffice bonanza in almost every situation. Produced for 20th-Fox by Buddy Adler and Eugene Frenke in CinemaScope and DeLuxe color, “Mr. Allison” is enhanced by the lushly beautiful South Pacific setting. Director Huston, who wrote the excellent screenplay in collaboration with John Lee Mahin, has again employed his firm grasp of cinema craftsmanship to produce a film that is both tender and exciting, warmly human and suspenseful. Mitchum and Miss Kerr are in top form. Mitchum, a marine, and Miss Kerr, a nun, are marooned on the same island during the Pacific war. The Japanese take over and they hide in a cave. When their food runs out, Mitchum steals some from under the noses of the Japanese. The invaders leave and Mitchum celebrates by getting drunk, confessing his love for Miss Kerr. She runs away in fright in the teeming rain. He finds her the next day ill and feverish just as the Japanese return. To save her he steals medicine, killing a Japanese sentry. The Japs find the sentry and start a search of the island, but the U.S. Navy comes to the rescue, beginning its bombardment of the island, and in deactivated the Jap guns, Mitchum is wounded. Both he and Miss Kerr are eventually saved.


“Fury at Showdown”  
**Business Rating**: 0 0 0 Plus

Program Western. Stock action, characters. John Derek for marquee. Will need exploitation.

This is a below average Western with a small cast, little action and little in the way of marquee value. A Bob Goldstein Production for United Artists release, “Fury at Showdown” is strictly for sub-run action houses. John Derek lends a modicum of prestige to the marquee and the title is OK. Otherwise, it offers little that is saleable. Performances are undistinguished. Though story line is uncluttered, as in “High Noon”, picture lacks vividness of characterization and feeling to hold interest. The John Beck production is in black and white. Derek, released from his one-year jail sentence for a killing, returns to his brother (Nick Adams) and their ranch near the town of Showdown. In his attempts to go straight, Derek is hamstrung by Gage Clarke, brother of the man he killed, who is out for revenge. When Adams is killed by Clarke’s hired killer, Derek shoots the killer, Clarke is captured. Derek proves he’s going straight, wins girl, Carolyn Craig.


“Tears for Simon”  
**Business Rating**: 0 0

British import about search for stolen American child is gripping. Lacks names. Will need exploitation.

Republic has undertaken the U.S. release of an exceptionally engrossing “search” drama that should have general appeal. But being British, and with its lack of names, it will take exploitation. The J. Arthur Rank production by Vivian Cox has a ring of authenticity as it traces the efforts of London police in locating a stolen American child. London locations in Eastman Color are admirably employed. An excellent script by Janet Green, and Hitchcock-like techniques by director Guy Green, lift picture above the general run of cinema mysteries. “Tears for Simon”, however, does have the added disadvantage of a poor title. This could be overcome with proper exploitation emphasizing the kidnapping, with parents providing a potential market. Simon, 19-months-old, is stolen from David Knight and Julia Arnell, American couple living in London. Detective David Farrar follows up every clue, but they fear the child is dead. On the verge of nervous breakdown, Miss Arnell complies with demands for money from small-time crooks who do not have the child. They are caught by police. Clue leads Farrar to a deranged woman living at a sea-side resort. Woman threatens to jump over a cliff with Simon, but is caught by Farrar.


“Spring Reunion”  
**Business Rating**: 0 0

Sub-par romantic drama. Marquee value of Hutton, Dana Andrews provide mild boxoffice power.

This Bryna Production for United Artists release, features Betty Hutton in a straight dramatic role. It will disappoint her fans. While her performance comes across sincerely, and at times forcefully, “Spring Reunion” is a tepid, diffuse soap opera weighted with too many cliches. The exhibitor will have to rely on the marquee strength of Miss Hutton and Dana Andrews, but word-of-mouth will not help. Strongest appeal will be to the fem trade. Script by director Robert Pirosh and Elick Moll follows a too-familiar story line. Pirosh’s direction tends toward the melodramatic, is uneven and allows for no real empathy between characters and audience. The Jerry Bresler production is in black and white. Betty Hutton, voted most popular in her 1941 high school class, is helping arrange its 15th reunion. She runs into old schoolmate Dana Andrews, voted most likely to succeed. Neither has fulfilled promise. Both unmarried, she is a successful businesswoman in her father’s real estate enterprise, he has drifted from job to job. They go for a midnight sail and are beached against a lighthouse where the old keeper, James Gleason, makes her see that Andrews isn’t just the wolf she always assumed he was. With understanding comes love and they decide to marry. However, father Robert Simon, not wanting to lose her, tries to ruin match, but mother Laura LaPlante convinces her that marriage is best.


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Viewpoints

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trends originate, is in a ferment over systems of transmitting motion pictures right into homes on a wired hook-up, using none of the airwaves, requiring no television channels and thus by-passing all the legal restraints which might otherwise be imposed. The forthcoming experiment by the Video Independent Theatres circuit in Bartlesville, Okla., has already triggered a chain reaction among exhibitors interested in this new “telemovie” concept.

The telephone company’s research has progressed to the point where it is possible to transmit a television sight and sound signal — at least experimentally — over a regular telephone line. Some cities are already trying to draw up franchise tax regulations covering this sort of closed circuit television programming.

Nobody knows yet whether it will be a worthwhile operation for exhibitors. We’ll have to wait to see whether, for example, it will bring new business for the movies or merely drain off some of the receipts of the theatres.

But what we must realize is that the day may soon come when this sort of wired subscription television operates regardless of theatres. It wasn’t so long ago that every movie distributor was insisting he would simply not sell his backlog to television. The insistent laws of economics changed that. Not every distributor says the same thing today about wired home television; most still refuse to make any long range commitment, until they see how things work out.

This presents an opportunity that the southwestern exhibitors have begun to exploit with characteristic alertness — and a lesson for the motion picture business in general.

We have a situation today in commercial television which we hope will not be repeated in other media. Motion pictures are the backbone of today’s TV, but instead of benefiting the entire motion picture industry this has helped a few and hurt many. In most cases people outside the motion picture business have been able to scavenge and build their own fortunes from it.

It would be wise for every exhibitor in every American community to look into the wired television possibilities in his area. Perhaps a group of exhibitors in a larger city can take steps, at the risk of a modest payment, to obtain long-term franchises in their community with an eye toward future developments.

What happened with television channel licenses can happen again with wired TV franchises; those who get there first end up with the winnings. It costs money to establish a position, but this money certainly comes back once things start rolling.

And it is important to remember that if wired subscription television turns out to be mechanically practical and economically expedient, it may well come into being even without movies. The Brooklyn Dodgers have been outspoken in their desire to switch from regular TV to some toll system; big-time boxing bouts might well go the same way.

There is, of course, a menace to the theatre in wired television, but there is also an unequaled opportunity. The wise exhibitor will start investigating without delay.

Tribute To Skouras

A sample of exhibitor sentiment about Spyros P. Skouras, president of 20th Century-Fox, is contained in this excerpt from a recent issue of the bulletin put out by the Allied Independent Theatre Owners of Iowa, Nebraska, South Dakota and Mid-Central.

We are happy to give our strongest endorsement to the upcoming 20th Century-Fox “Spyros P. Skouras 15th Anniversary Celebration” March 24 to May 4 as announced by Alex Harrison, in honor of Spyros’ 15-year leadership as President of the company (how the years do race by!). During this time he has been a real leader and power in the best interests of our industry, with the courage and vision to introduce CinemaScope and produce many of our finest productions, and the heart to be concerned about the exhibitors problems. We particularly endorse this drive and urge our fellow exhibitors to make it a huge success with contracts and playdates because Mr. Skouras and 20th Century-Fox today stand almost alone in the top producer-distributor echelon who apparently give a damn whether the small exhibitor survives. Without Spyros Skouras, the plight of the exhibitor would be well-nigh hopeless and the future, if any, dark indeed!

To The Editor:

Concerning your editorial entitled “This Is the Time For Exhibitor Unity”: I couldn’t agree with you more. I believe it’s been the time for many years now, and perhaps quite a few years past time. I do not agree with the thoughts expressed by some of the persons in this industry that two exhibitor organizations, or better than two, working together are better than one. I think that there is a very old adage, stated by one of the brilliant fathers of our country, which stated, “In unity there is strength; divided we fall”. This is still appropriate and accurate today.

Certainly, the interests of exhibitors are synonymous with the problems of exhibitors. It is my opinion that only working shoulder to shoulder will the exhibitors stand a chance to help lead this industry to higher levels and a really bright and successful future. The people who were responsible for most all of the progress, most all of the showmanship in our industry, past and present, accomplished it with the help of imagination and leadership. I positively believe that there is enough leadership to coordinate and harness exhibition to a brighter future with unity.

WALTER READE, JR.
Walter Reade Theatres
‘Sweepstakes’, Despite Late Start Showing Promotional Potential

Considering the short time in which the campaign was put into operation, the Academy Awards Sweepstakes drive can be considered a success. While it has hardly assumed the stature of a truly national promotion, the “Oscars” contest—undertaken, as it was, on short notice — is getting a thorough testing in a representative cross-section of the country. Approximately 5,000 theatres are taking part and interest is gathering momentum as scores of newspapers throughout the nation have tied up with local theatres to ballyhoo the promotion.

In a COMPO advertisement in Editor and Publisher magazine, the industry organization urges other newspapers to climb on the bandwagon of the “year’s best promotion”. The COMPO ad points out that “the Sweepstakes idea appeals especially to their readers” and that “several are reprinting the entry blank; others are ballyhooing the contest on their delivery trucks and even with front-page banners”.

Latest reports on the campaign:
In the Seattle exchange area, forty theatres are going all-out to sell the Awards contest. Approximately $1,800 worth of merchandise has been promoted by the Hammer circuit for its Tacoma and Seattle theatres. As an outstanding example of promotion, Joe Rosenfield, operator of a small Seattle theatre, has personally put up $500 in savings bonds as prizes for his patrons.

Elsewhere, a wide range of prizes are being offered to contestants in the Sweepstakes competition. A Ford automobile has been promoted by the Toledo, Ohio, Managers Association as first prize in the contest there. Among the other give-aways: a 21-inch TV set, a combination radio-Hi-Fi and a portable Hi-Fi set. Deep in the heart of Texas, Brownsville exhibitors are offering round-trip airline tickets for two to Monterey, Mexico, as the first prize. San Antonio prizes include a Kelvinator Food-O-Rama refrigerator, three complete dance courses at the Arthur Murray studios and a 21-inch TV set. The San Antonio Express is running a ballot every day during the period of the contest.

In Nashville, Tenn., with the cooperation of the city’s big daily, The Tennessean, exhibitors are awarding an all-expense paid full-week trip-for-two to Hollywood. Sixteen Crescent Amusement Co. houses and drive-ins and five competing drive-ins have joined hands with the Southern newspaper to boom the drive.

‘Round-the-World Talent Hunt Set by 20th on ‘Smile’

An international talent hunt is being launched by 20th Century-Fox to find a young unknown to play the leading female role in “A Certain Smile,” best-selling novel by Francoise Sagan, young French novelist. In addition to the specific objective of filling this role, the round-the-world quest will seek candidates for 20th’s new talent school, now in operation in Hollywood.

Scheduled to be one of the company’s biggest productions, the film will be produced by Henry Ephron and the screenplay will be written by Pulitzer Prize winners Francis and Albert Hackett. Studio chief Buddy Adler is of the opinion that the heroine role winner will skyrocket to stardom.

Schine Manager Boosts B.O. With ‘G. Washington’ Kid Show

There have been kiddie shows and kiddie shows, but John Corbett, manager of Schine’s Rialto in Amsterdam, N. Y., need take a back seat to no one in staging them. His recent Washington’s Birthday Kiddie Show promotion was really a lulu.

As part of the advance campaign Corbett had a “cherry tree” standing in front of his theatre, and on the tree were hung large circles giving details of the coming show. An usher garbed like a Colonial Washington invited youngsters to take a whack at the tree with a small rubber hatchet. After trying their luck, the kids were asked to sign their name to a roster of lucky woodsmen who would get ducats to the holiday show.

‘Ten C’ Business-Building ‘Bible’ Prepared by Paramount

A promotional “bible” to aid exhibitors in the handling of special engagements of “The Ten Commandments” has been prepared by Paramount. It contains a detailed outline of a wide variety of business-building ideas. Published in the form of a specially-bound 50-page booklet, the manual is crowded with a comprehensive collection of tried-and-tested ideas and methods that have been employed successfully in early engagements. Covering a wide range of promotional and merchandising ideas, the volume offers suggestions on such subjects as special screenings, gift ticket displays, reserved seating arrangements and theatre fronts. The easy-to-read and understand book is the collective work of various Paramount executives and specialists in marketing.
Touring Stars Sell

To exhibitors searching for more and better weapons with which to combat the inroads of TV and other recreational competition on theatre attendance, the business-building impact of personal appearances of stars, producers, directors and other personalities connected with movie-making is well known. They have long been crying for more in-the-flesh drumbeating by film names, a promotional asset of proven merit. Fact is, as witness examples below, that some stars are hitting the trail through towns and cities to stimulate interest in current releases. And boxoffice reports from places where they appear bear testimony to the public response to film personalities. Let’s have more!

Typical of the go-out-and-sell-em promotional safaris is Robert Wagner’s on behalf of 20th-Fox’s “The True Story of Jesse James”. Left: Wagner gives the good word to national and fan magazine editors at a luncheon press interview in New York City.

Center: Drumbeating the western drama is Northfield, Minn., site of Jesse’s last holdup. The young star takes to the saddle during gala celebration in honor of his arrival.

Right: Wagner is greeted by son of bank shot by James during his final “job”.

Upper row, l. to r.: Before kicking-off on their 7500-mile cross-country tour to bally United Artists’ “Men In War”, stars Aldo Ray and Robert Ryan look over the promotional plans held by Roger Lewis, national director of advertising, publicity and exploitation, while Alfred Tamarin, Lewis’ assistant, looks on. 2) In Washington, D. C., the traveling stars served hot java to youthful bargain hunters waiting for a store to open interviews. 2) Welcome to St. Louis. A

with one of those famous Washington Birth day sales. 3) Arriving in Denver, Ryan and Ray are interviewed by Bill Sharp of station KVOD the moment their plane landed. The high-flying pair spent two days in the Mile High City plugging the war drama Bottom row, left to right: Stopping off at Chicago, they are interviewed by Marty Crane, WLS. During the nationwide trek the two made more than sixty radio-TV cheering delegation of fans greet the pair at the airport.

‘80 Days’ LP Exploitation

Decca Records has launched its broadest exploitation campaign to date for the 12-inch, long-playing album sound track from “Around the World in Eighty Days”. Full-page co-op ads will appear in each local area as the Mike Todd wide-screen spectacle hits town. The record concern already reports unprecedented sales of the album—due to the astonishing word-of-mouth on the Todd-AO feature.
In order that Walt Disney cartoons may still continue to play the important part that they have in our great industry, **BUENA VISTA FILM DISTRIBUTION, INC.**, and **NATIONAL FILM SERVICE** have agreed to jointly serve you—Mr. Exhibitor—as follows:

**Buena Vista**

... Sales offices and salesmen who are currently selling this company's product, will now sell you the Walt Disney cartoons.

**NATIONAL FILM SERVICE...**

through its 33 branch offices will:

**... ACCEPT YOUR PLAYDATES**

(including spot bookings)

**... SERVICE PRINTS**

**... BILL YOU**

**... COLLECT FILM RENTALS**
“SHRINKING MAN” SHOCKER FOR SHOWMANSHIP

It isn't easy to grow a new plant in the well-worked soil of horror films, but to all intents and purposes, Universal-International, cradle of the macabre movie, seems to have accomplished just that in its latest entry, "The Incredible Shrinking Man".

Whereas most of the weirdies—moneymakers all of varying degrees—have concentrated on gigantic monsters of fantastic shapes and characteristics, this Albert Zugsmith production takes just the opposite path. Its hero is an average guy who is suddenly afflicted with a strange malady that causes him to shrink inexorably to a miniscule, making the ordinary everyday sights and sounds we scarcely deign to give a second glance look as monstrous perils, every moment fraught with terror of sudden extinction. A pet cat becomes a huge snarling fury, a tarantula spider turns into a bone-chilling monster more than twice the size of the tiny human, water from a leaking boiler is transformed into a roaring, swollen flood.

Thus, the showman is given a special treat—an offbeat horror film lushed with exploitable material backed by an offbeat advertising campaign heading and shoulders above the usual treatment accorded such product. The striking newspaper ads, turned out by Jeff Livingston's hustlers under the supervision of promotion chief David Lipton, arm the theatreman with powerful weapons to fire the ammunition inherent in the film's theme and presentation. Superb use of black and white space give the ads a tone intriguing far beyond the usual audience gathered by horror or science-fiction films. True, U-I has included ads with terror-laden scenes in the tradition of past successes in this field, but the emotional theme is the simple, striking: "A Fascinating Adventure into the Unknown" against an expanse of black with the tiny figure of the shrinking man looming into prominence by contrast. In some cases, the teaser legend expresses the basic theme: "Every hour he gets smaller . . . smaller . . . smaller! Every moment the terror mounts!" This line runs through the flame of a huge burning match eight times the size of the fleeing, little man. Here truly is a series of ads to make the showman's mouth water, to intrigue the reader.

Of special import, too, is the nation-wide billboard campaign that is socking across the title and teasing the bizarre qualities of the attraction along the highways. Since February 15, the striking day-glo 24-sheets have been leaving their impact in and around some 400 communities from coast to coast, building up a tremendous want-to-see well in advance of release.

Another key feature of the campaign is the Orson Welles-narrated transcription for radio spots. The legendary Welles voice, that once threw the nation into a panic with his Martian invasion broadcast, is lending its power to the selling aids for "The Incredible Shrinking Man". The disc is free—natural wherever radio use is possible.

Stunt ideas flow from the title and theme. Because these indicate a gradual process, there is widespread opportunity for a maintained exploitation in this direction, working in the progressive diminution in a variety of ways. The teaser ads give the cue beginning with the full figure of the running victim; each day the man grows smaller in the original-size white outline until he is a virtual pinpoint. A live version of this could have a six-footed start out on a street daily, with each day a smaller person in the same clothes making the rounds, emblazoned with the title and legend: "Each hour he gets smaller . . . smaller . . . smaller!"

For the lobby, the miniature idea can be strikingly capitalized with a doll house, arranged with the local department store or toy dealer, in advance of playdate with display card reading: "Could you live in this house? Scott Carey DID! See 'The Incredible Shrinking Man.'" Another simple but effective gimmick is the use of a height and weight scale in the lobby with a caption asking, "What was your height and weight yesterday? Check again now—Scott Carey did and found he was 'The Incredible Shrinking Man'!"

With a little imagination, a real attention grabbing display can be rigged up depicting the everyday items that played a major role in the Shrinking Man's survival. An ordinary sewing needle which he used as a lance to defend himself against a tarantula; a match which becomes a huge torch against the onslaught of a cat; a pencil which serves as a life-saving log in a cataclysmic flood. All of these can be illustrated with stills from the picture, coupled with a miniature three-dimension figure tied in with the props.

Here is a tremendous challenge to the showman with a capacity for the unusual. He is fortified with exploitation elements galore. All that is required is a choice of which he can put to best use—and the doing.

NEWSPAPER AD

It was inevitable that when three expert delineators of the bizarre we throw together that a most unusual film would emerge. First, there is Universal-International, fountainhead of the horror film; then, there is Richard Matheson, one of the foremost authors in the weird science-fiction field; finally, there is director Jack Arnold whose "Creature From the Black Lagoon" reincarnated the dreadful monsters of the Frankenstein-Wolf Man ilk. Together, they have concocted screen potions that boils with oppurtunities for eerie excitement. It all begins when Grant Williams and wife RANDY STUART are exposed to a radioactive fog, and the former discover that he is beginning to shrink. He becomes a national freak while doctor search desperately for an antitoxin that will halt the reversal of William growing processes. As he grows smaller, normal objects become gigantic and perilous. When he reaches a size of two inches, he is forced to live in a doll house for protection against cats and mice and other household turned-monsters. Attacked by the cat he escapes in a fall down the cellar steps, is believed dead. Trapped by stairs with walls like granite cliffs, he resorts to primitive means to live, killing a spider with a pin, fighting a frog from a water heater leak, stealing food from a mouse trap. Escaping from the cellar, he finds himself under the stars where all mankind is dwarfed into an infinitesimal size. As he continues to shrink, he realizes that there is no zero that he exists as a creature of God.
The amazing special effects wrought by director of photography, Ellis W. Carter, with Clifford Stine, Roswell A. Hoffman and Everett H. Broussard for trick photography and optical effects, have been caught excitingly in the stills. Above, Grant Williams less than an inch tall, flees the snarling monster of a cat that had once purred softly against his leg; the starving dwarf desperately attempts to spring a mouse trap that could whack him into eternity in his effort to retrieve the cheese. Among other goose-pimple scenes: the two-inch-tall man’s battle with a deadly five-inch tarantula, using a pin as a lance; the shrinking man in various stages of diminution seeing the world grow huge around him as he is told the doctors can do nothing for him.
close movie-going tie to her children, when she is 36 and still close to being a member of the young marrieds.

Thus it becomes increasingly wise for the motion picture industry to maintain the appeal of movie-going for the young married before, during and after their status changes from newlyweds to family unit. And this is where an unknown statistic deserves consideration.

We know that more men than women go to the movies. We do not as yet have a breakdown of age and marital categories. For example, it is believed that more teenaged girls than boys go to the movies. If this is the case, then the overall preponderance of male patronage must trace to the fact that among the young married age group particularly, the females have cut down on their movie-going.

What causes this apparent cut-down? To a certain extent, of course, it is due to the fact that many young women will not go to the movies alone, while men will. It is also directly attributable, in the opinion of some film people, to the decline of the matinee as an institution (and this may be simply the result of motherhood, rather than of television). But inevitably a disturbing thought suggests itself. Can it be that feminine attendance goes down because young married women don't want to go to the movies like they used to? Can it be that there is no longer the same unanimity among husband and wife over the charms of the local Bijou?

"TOGETHERNESS" A FACTOR

Available sociological evidence suggests that despite the traditional popularity of a man's night out with the boys and his wife's bridge date with the girls, the big trend these days is toward more of what has been dubbed togetherness. Husband and wife are doing more things together these days. There are more female baseball fans than ever, more family plan travel arrangements than ever. The wives have taken up the things their husbands like best, from skiing to shopping at night in the drive-in store areas.

Some activities, however, have resisted this change. The high fI husband is apt to have a wife who couldn't tell full frequency from a tonal distortion; the chances of there being two TV wrestling addicts in the same double harness are not maximal.

And the motion picture theatre at the moment is in the limbo between togetherness and separatism. It is a distinct but limited enthusiasm for most young marrieds. Husband and wife like the movies in varying degree. They go to the theatre, all other things being equal, when they find a movie that appeals to both of them. Thanks in part to the content of motion pictures and in part to the way they are sold, only a fraction of the films made each year represents this common middle ground which appeals to both husband and wife.

But meanwhile other things have come along which appeal equally to both sexes. In the main, this is increasingly true of vacations (which are longer and cost more money than formerly) and shopping (which, particularly in the multi-faceted shopping centers, provides new-found interest for the males of the family). The purchase of a house is apt to make do-it-yourself adds of both the average husband and the average wife.

The concept of togetherness, catered to by the drive-in theatre, often overshadows the film attraction there. But the conventional four-wall theatre has no such advantage. The attraction on the marquee is much more important here, where there is no children's playground, no vast refreshment area and no privacy quite like sitting in your own car.

It is commonly observed in the industry, particularly by neighborhood and small town theatre operators, that we need more family pictures. A study of the trends of our population suggests that this may be a misleading idea. Perhaps what we need are more pictures which appeal to both him and her, as male and female, while we worry less about what appeals to their offspring.

In previous articles of this series the point has been made that men and women often require different kinds of selling and that various American industries use a different approach for each sex, to sell the same product to husband and wife. There are many instances, of course, where a product or a sales campaign has universal appeal without sex differentiation.

But in the sale of motion pictures there is usually less of this universality than you may think. As one observer has put it, "Most motion pictures are either masculine or feminine; not too many are neuter." And this is true of motion picture advertising.

THE ADVERTISING PITCH

This isn't a criticism of the creative abilities of movie makers or promoters. It traces essentially to the fact that with advertising costs what they are today the average movie simply does not have sufficient budgetary resources to be sold with female appeal to women and over again with male appeal to men. Therefore, time after time, a picture starts off with a promotional approach that is either predominantly for one sex or, in its aim at being attractive to both male and female, ultimately neuter.

The age at which men and women are most conscious of each other's tastes is the young married age. This is the time when they want to enjoy entertainment together, and when they want entertainment that they can both enjoy. One of the hardest jobs is to combine the masculine and feminine appeal in the same package.

The individual theatre operator has a basic responsibility in this job. More and more, the press book he receives is apt to contain several different advertising approaches. He must show discrimination and a good knowledge of his market in picking the ads he will use. Some will have

(Continued on Page 23)
THE YOUNG MARRIEDS

(Continued from Page 22)

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This same sort of pre-testing has already proven helpful to the major distributors in reorienting some of their advertising copy. If you compare today's advertising on the whole with that of three or four years ago, for example, you will be able to detect a considerable shift away from the exclusively masculine to a more general line.

But there is a difference between appealing to that amorphous thing called a family and the very specific market composed of men and women married to each other. The towel manufacturer sells a batch of towels labeled His and Hers; they aren't labeled Ours. Similarly, the successful vendor of motion picture entertainment for the young married generation makes his success with films which might be termed both His and Hers. The old showmen who used to speak of combining sex for the men with sobs for the women were righter, perhaps, than we once suspected.

Coca-Cola's Example of Institutional Advertising

(Continued from Page 9)

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Perhaps the apparent sameness is because most publicity emanates from the film companies and is tied to particular pictures. While screen stories vary widely the basic elements are mostly the same. Consequently, advertising based wholly on the pictures tends toward a monotonous uniformity. The illustrations feature the same situations; the only difference is that the actors sometimes do their kissing standing up, sometimes sitting down, and occasionally in less conventional postures.

We cannot help wondering what the public response would have been had the ad in question been a movie ad instead of Coca-Cola ad. Essentially, it is institutional advertising rather than program advertising. The theatre is presented attractively as a place where one would like to be. The people are the kind most folks would like to associate with. Perhaps there never was an ad that made movie-going seem so attractive. And suppose the legend had read something like this:

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"Discriminating people pronounce this picture, starring Gary Cooper and Dorothy McGuire, to be superb. entertainment for the entire family.

"And when you have seen and enjoyed this wholesome and delightful picture, why not tell your friends about it so they can share the fun?"

Maybe Others Will

Perhaps this is too revolutionary a step for the film companies to take. Admittedly they are handicapped when it comes to innovations in exploiting pictures which they are distributing for independent producers. And in any case they are naturally more concerned over the success of their current opus than the fate of the theatres. Possibly they have considered the institutional type of advertising and rejected it for reasons satisfactory to themselves, even if not apparent to us.

If the film companies cannot be induced to bring the theatres into their national advertising, maybe other suppliers will take a cue from Coca-Cola. Pepsi-Cola, National Carbon and others have attested their regard for their theatre customers by their support of the exhibitor and Variety Club Conventions. Maybe if the exhibitors properly express their appreciation these suppliers can be induced to mention the theatre frequently in their ads and thus spread the benefits over the entire year.

The theatres are valuable retail outlets for many concession items and the manufacturers and vendors thereof can help keep those outlets open and prosperous by giving them favorable mention in their advertising. All who make money out of the movies have a stake in the perpetuation of the theatres and should do all they can to stimulate theatre attendance.

The systematic disparagement of both the pictures and the theatres in recent years has cost the theatres a vast amount of patronage. This has reached a point in some communities where it is considered not quite nice to go to the movies. In order to regain that mid-week adult attendance which has almost disappeared, the public must be assured not only that the pictures are good, but that the theatres are clean, comfortable, and orderly. Coca-Cola has done much to convince the public that

IT'S SMART TO GO TO THE MOVIES

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December


JOURN OF DECISION (Actor Pictures) Jeff Morrow, Anna Sten. A sailor meets longstanding forest melodee while working in Sweden.


LOCK, ROCK, ROCK, ROCK (DCA) Alan Freed, LaVerne Lyman. Producer-director. Musical number of rock and roll.


January

LLERT SWITZERLERT (Hill and Anderson) Eastman Color, film biography of the famous Nobel Prize-winning physicist. Produced and directed by Piero Fornaciari. 78 min. 12/14.

JAR (Actor Pictures) Ingrid Bergman, William Di- man. Director Roberto Rossellini. Drama. Young woman is mercurially exploited by blackmailer. 4 min.


WE ARE ALL MURDERERS (Kingsley International) Technicolor. producer, Marcello Pallegrini. Director Andre Gayette. Drama.

February

JED OF GRASS (Trans-Lux) Anna Brazzou, Made in Greece. English titles. Young girl is persecuted by her village for having lost her virtue as the victim of a rapist.


FLESH AND THE SPUR (American-International) John Agar, Marisa Allor, Producer Alex Gordon, Director E. O. Gruber. Western. Two men research a gang of outlaw killers. 86 min.

GI-U-TY (RKO) John Justin, Barbara Laage. Drama.

HOUR OF DECISION (Actor Pictures) Jeff Morrow, Hazel Court. Producer Monty Berman. Director Dane- lath Richards. Melodrama. Councillor's wife is in- nocently accused of murder. 84 min.


TEMPEST (Columbia Pictures) Raymond Pallegrini, Francois Arnoul, Director Raphael Druzin. English, French. Drama. Study of a young woman with a secret for losing for loss that no number of men can safely.

March


TOODDLERS (Goldwyn) in English. Tom Conway, Touch Conners. Producer Alex Gordon. Director Edward Cahm. Horror. Adventurers are transported to an apocalyptic world after being transformed by a single scientist. 71 min.

WOMAN'S NIGHT (DCA) Gina Lollobrigida, Daniel Danin. A Ponti-DelauraThis Production, Director Luigi Comencini. Drama. Adapted from the Alberto Moravia novel.

April


May

Comings

CARTOUGE (RKO) Richard Basehart, Patricia Roc, Producer John Hasl. Director Seki Sekiya. Adventure, a story of a lusty adventurer during the reigns of Louis XVI.


NEOLITICAN CAROUSEL (IFE) Lux Film. Romel Par- nako, Producer-director. Technicolor. Leo, Loren, Maxine Massi. Director Ettore Giannelli. Musical. The history of the Tarpeian Chariot which it is said, was the origin of our sport and song. Dance.


SMOLDERING SEA, THE. Superscope. Producer Hal E. Chester, Drama. Conflict between the tyranical cap- tain of a BATTLESHIP and a young lady who becomes the object of his unrequited love during battle of Guadacanal.

WEAPON, THE. Technicolor. Nicolai Marmar, Producer Hal E. Chester, Drama. An unbounded murder involving a bitter U. S. war veteran, a German war bride and a killer. 85 min.


APRIL SUMMARY

Features scheduled for April release total 23, however additions should add another half-dozen to the roster. 20th Century-Fox will be the leading supplier with four films. Columbia and United Artists, Universal and Warner Bros. will release three each. Allied Artists and Metro-Goldwyn-Mayer will release two each: Paramount, Republic and the India, one each. 14 of the April re- leases will be dramas. Eight films will be in color, five in CinemaScope, one in VistaVision, one in Natourama, one in Technicolor. 14 Dramas 2 Comedies 4 Westerns 1 Melodrama 1 Science-fiction

May


THE CHIEF. Jean Simmons, Paul Douglass, Producer Joe Pasternak. Drama. An archeologist is faced with an awful situation that threatens the safety of his adopted daughter, TB.

MAN ON FIRE. Bing Crosby, Mary Pickett (Inger Stevens, Producer Sol Siegel. Director R. MacDougall.


SEVENTH SIN, THE. CinemaScope. Eleanor Parker, Mill Freeman, Director John Farrow. Drama. Based on novel by Ronald Neame.


Paramount

November


December

HOLLYWOOD OR BUST. Vista Vision, Technicolor, Dean Martin, Jerry Lewis, Anita Ekberg. Producer Hal Wal- lers. Director Frank Tashlin. Comedy. The adventures of a wild-eyed film fan who knows everything about the movies. 95, 1/1.


January


February


March

FIRE STREETS.小 Charles Perkins, Karl Malden, Rosalind Moore, Producer Roy D. Wallis, Drama. Story of the Boston baseball player. 100, 10/17.

OMAR KHAYYAM. VistaVision, Technicolor, Conn Wilde, Michael Redgrave, Debra Paget. Producer Frank Schaffner. Drama. Based on the life and times of medieval Persia's literary idol. 103 min.
April

FUNDY FACE VistaVision, Technicolor, Audrey Hep- 
burn, Anthony Perkins, Richard Ribbers, directed by 
Richard Brooks. Drama, black and white. 75 min.

MAY

BEAU JAMES VistaVision, Technicolor, Bob Hope, 
Producer Jack Rose, Director Michael Moore. Drama, 
biography of the famous Jimmy Walker, mayor of N.Y. 
from 1925 to 1932. 105 min.

DECEMBER

ANASTASIA CinemaScop, De Luxa Color, Ingrid Berg- 
en, Jean Simmons, directed by Sergei Eisenstein. 
Drama, Technicolor. Filming of the famous Broadway 
musical. 140 min.

ROGUE, THE CinemaScope, Ruby Dee, Robert Mitchum, 
Producer-director Anthony Mann. Western. The 
russified gangster who learns the ways of the West. 88 
min.

WOMEN AT WAR CinemaScope, Color, Robert Mitchum, 
Ray Milland, directed by Jack Smight. Drama, Techni- 
color. The rugged miscellany of a World War II 
military film. 97 min.

JUNE

FIR TREE, THE CinemaScope, Color, John Wayne, 
Producer-director John Ford. Western. The last 
incident of the Civil War. 88 min.

JULY

ROGUE, THE CinemaScope, Ruby Dee, Robert Mitchum, 
Producer-director Anthony Mann. Western. The 
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min.

JULY

THE RETURN OF BILL THE DYING CinemaScope, Color, 
Ingrid Bergman, directed by Vincente Minnelli. 
Drama, Technicolor. The tragic romance of a woman 
and a man who had to kill their only child. 97 min.

JULY

THE STORY OF JESSIE JAMES CinemaScop, De Luxa Color, 
Robert Wagner, directed by George Sherman. Western. 
The life and career of the famous outlaw. 68 min.

JULY

THE OCEAN'S 11 CinemaScope, Technicolor, Frank 
Sinatra, Dean Martin, directed by Sidney Lumet. 
Comedy, Technicolor. A group of crooked gamblers 
who are hired to rob a bank in Las Vegas. 95 min.

JULY

THE WIDE WORLD OF STORMS CinemaScope, Color, 
Robert Mitchum, directed by Delbert Mann. Drama, 
Technicolor. The story of a young man who is 
struggling to make a living in the wild West. 88 min.

JULY

THE OCEAN'S 11 CinemaScope, Technicolor, Frank 
Sinatra, Dean Martin, directed by Sidney Lumet. 
Comedy, Technicolor. A group of crooked gamblers 
who are hired to rob a bank in Las Vegas. 95 min.

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THE OCEAN'S 11 CinemaScope, Technicolor, Frank 
Sinatra, Dean Martin, directed by Sidney Lumet. 
Comedy, Technicolor. A group of crooked gamblers 
who are hired to rob a bank in Las Vegas. 95 min.
JEFF CHANDLER

A new kind of role... but the same kind of Chandler appeal that spells boxoffice!

"Attractive lure for the ticket buyers! Superior! A memorable film!"—HOLLYWOOD REPORTER

"Compelling, actionful drama! Many angles of appeal!"—SHOWMEN'S TRADE REVIEW

"Emotion packed!"—M. P. EXHIBITOR

"A trio of top boxoffice draws! Should have exploitation and boxoffice appeal!"—FILM DAILY

"Fast moving, holding one's interest throughout!"—HARRISON'S REPORTS

Drango

IS RIDING HIGH! ALL PREMIERE ENGAGEMENTS... SMASH! NOW WATCH THE 185 NATIONAL KEY CITY BOOKINGS COMING UP!

co-starring
JANNE DRA · JULIE LONDON · DONALD CRISP · JOHN LUPTON
and introducing RONALD HOWARD

Music by ELMER BERNSTEIN · Directed by HALL BARTLETT and JULES BRICKEN · Written and Produced by HALL BARTLETT

Executive Producer MEYER MISHKIN · A HALL BARTLETT Production
The Movie Audience
Hasn’t Vanished —
They’re at Home!

Patterns of Patronage VI
Changing Leisure Habits
SOON...
IN THE TRADITION OF THE HIT-MAKER...

Samuel Fuller's

China Gate

CINEMASCOPE

STARRING
THE WONDERFUL TALENT OF Gene Barry...
THE BRILLIANT YOUNG PERFORMER Angie Dickinson...
AND THE OUTSTANDING ARTISTRY OF Nat "King" Cole IN HIS FIRST DRAMATIC ROLE

WRITTEN, PRODUCED AND DIRECTED BY Samuel Fuller
A GLOBE ENTERPRISES PRODUCTION RELEASED BY 20TH CENTURY-Fox

WATCH FOR IT FROM 20th!
Found!
The ‘Lost’
Audience

While we contemplate the decline in regular movie attendance and plaintively wonder what has happened to our audience, let’s scan the report issued by Sindlinger & Company on the nation’s February “at-home” pursuits.

During that month a record stay-in activity was established, based on reports from 30,000 interviews. New highs were recorded in television viewing, radio listening and in reading. “During the average day in February,” Sindlinger reports, “as our field staff of 186 interviewed more than 1000 people every day, we found better than 90% of the population ‘at home’ on our first call.”

Prominent among the at-home activities was “talking” interest in movies, the report finding that “dai’y talk about movies at theatres was high for a mid-winter month, with 31 million talking about movies.” This compares with a reported 59 million talking about TV shows—hardly an unfavorable commentary for the movies in view of the comparable number of television viewers and moviegoers.

What Sindlinger makes clear is the fact that the audience of potential moviegoers is not “lost”—they’re at home. The occasional outstanding picture apparently is not enough to counteract the home lures of TV, radio and reading. What has set in on a large section of the public is a plain apathy toward going out to the movies, and this is being further fostered by the feast of fine old films that are being fed through the air channels.

These findings dramatically point up the most basic problem our industry faces—how to get people out of the home. The task is to transform the “talked about” into the “go out to” the movies. At least as important as the exploitation of individual pictures is the selling of movie-going as a desirable social practice. We must recognize that the human being is a creature of habit and strive to direct his recreational tendencies toward the movie theatre.

This calls for a mammoth national promotion of the psychological benefits of going out to the movies. This kind of primary institutionalizing has been bruited about the industry for the past year or so, but thus far has not been activated into a persistent, productive drive. It is a job of reaching out to bestir the people, to coax them out of the home and into the theatre. Lacking such a campaign, it is likely that our audience will continue to shrink. This kind of promotion requires big thinking, persistent action. Does our industry have the leadership to execute it?

Showing
A Profit

The Wall Street Journal has published its annual compilation of the comparative profits in various American industries for 1956 and 1955. Among the categories included is one labeled “movies and movie theatres,” covering seven companies.

Obviously this is by no means a complete picture of the industry, but we will assume that it is representative since it comes from a publication with no particular axe to grind.

The Wall Street Journal’s tabulation shows that the movie industry profit picture reflected a 2.7% rise. This compares with a rise of 40.4% for tools and machinery, 6.5% for tobacco companies, 23.7% for printing and publishing, 30.2% for drug companies, 33.1% for grocery chain retailers. On the other hand, automobiles were off 34.6%, airplanes were off 1.3%, chemicals were off 5.8%, electrical equipment was off 3.3%, radio and television were off 23.3%, textiles were off 16.6%, railroads off 2.8%. The total for the 750 firms covered in the Journal’s tabulation was a rise of .1%.

On the basis of these figures, the motion picture industry does not appear to have done badly. It surpasses the average, but in all fairness, we must realize that the 34.6% decline in the earnings of automobile companies and the 23.3% decline in radio and television dragged down what otherwise might have been a higher general rate of increase.

The broad picture of the industry which is presented in the tabulation, however, is not a sickly one. Considering the severely constricted film output, it is remarkable that the industry is as healthy as the Journal reports it.

Understand
The Audience

We are indebted to Dr. Henry David, Professor of Economics at Columbia University and Executive Director of the National Manpower Council, for the information he offered in a recent CBS Radio broadcast. Dr. David was offering highlights from the Council’s recent report to President Eisenhower on “The Womanpower of the Nation.”
The greatest attraction of its kind ever made. Tarzan, a magic word for the millions, comes to the public now for the first time in color. With an entirely NEW, streamlined, up-to-the-minute story, in a magnificent production, it is an entertainment of stature for class-appeal as well as mass-patronized theatres.

**TARZAN 1957 STYLE!**

Adventure takes to the air in a safari by luxury plane. Wrecked in the dangerous jungle, the occupants, two beautiful girls and their companions, are rescued by Tarzan.
TRAILER IMPACT. A cogent addenda to the long estab-
lished power of the trailer as a movie selling medium—
which exhibitors have long realized—is the recent Sin-
derger report showing that over 35 per cent of the mov-
ing audience queried during a 19-weeks period said they
were directly influenced to attend by seeing the trailer on
previous visit. According to the report, this marks the
highest rate of “trailer influence” yet measured by this re-
able analyst organization. Especially in view of the re-
butable drawing power of the theatre trailer, some the-
remen wonder why wider use of trailers is not being
ade on television. This doesn’t refer to the so-called tel-
lor 15-second spot, or even to the clips which occasion-
it to a full-fledged two- to three-minute trailer with
ly receive TV breaks like those on Ed Sullivan’s show,
eses and compelling copy, just as it is shown on the the-
re screen. Cost, obviously, is a factor to be reckoned,
d there are other problems such as obtaining effective
acement and time. But when one considers the potent
and proven impact the trailer continues to exert on movi-
ing, it is certainly worth consideration in view of the
ions of people reached with TV. If a trailer can get
9% of the theatre audience to pay a return visit, it is not
reasonablen to assume that it might attract five to ten
percent of the TV audience who would see it. This would
mean of reaching into the home to pluck its audience
at of the living room, thus attacking the very root of
movie attendance decline. The logic is, after all, plain: the
impact of the theatre trailer is proven. The TV screen is
the only mass outlet outside of the theatre for use of the
ailer. Why not, then, the TV screen for the theatre
ailer?

HOWMAN TODD. The satisfaction enjoyed by Mike
odd in winning the “best picture” Academy Award for
is “Around the World in 80 Days” was shared to a lesser
degree, no doubt) by quite a few industryites. Mike never
tracted the attention his showmanship deserved from
the film industry, and more than a few Hollywood people
it that the film companies were passing up a potential
duction great. Now that his “80 Days” has established
is movie know-how, don’t be surprised if one of the
ajor studios ties him up. He has more showmanship in
is pinky than some of the so-called “geniuses” in filmland
ave in their very large heads.

THE ‘OSCAR’ PARADE. Once again, the Academy
Awards TV show failed to satisfy industryites who con-
end that the right and proper business of the “Oscar”
how is Entertainment. It seems that those who stage
oviedom’s annual Un-spectacular for untold video mil-
ons have set their minds to other ends. They struggle
for a kind of dignity and a pomp and ceremony within
which to frame the presentation of the coveted Oscars.
Only occasionally do they appear troubled by their obliga-
tion to provide a good shw. In this direction, they have
impounded a low genre of theatricality which would do
little justice to television’s own morning breakfast clubs.
Only through the vast power of the Academy show’s dra-
matic personae, the personalities who introduce and are
themselves introduced, does the 90-minute presentation
escape the curse of unrelieved ennui. Without the unan-
ticipated glimmer of a Liz Taylor neckline, the breathless
stammerings of other film lovelies, the glabrous magne-
tism of a Yul Brynner, the show has qualities of a summer
replacement offering. Jerry Lewis is clearly not one to
monitor moviedom’s one bright annual opportunity to
shrine the opulence and glamor and eloquence of Holly-
wood. A defter hand is required. However, it is genera-
ally admitted that several elements did prove worthwhile.
The presentations moved faster; commercials did not in-
trude as bluntly on the text of the show as in bygone
years; and, thankfully, the spokesmen practiced notable
restraint before the microphone. But in the main, the
Academy show received, and rightfully merits, a damning
with faint praise. It behooves those entrusted with next
year’s program to determine whether they want fish or
fowl, entertainment or solemn proceedings. When it
dawns that entertainment is the proper article, let them
then work it so that the Academy Awards show might
itself become a contender for an Emmy award as one of
TV’s sprightliest entertainments of the season.

UA PERSONNEL. Insiders assert with certainty that
one of the United Artists executives will step out shortly
after the public stock issue is finalized. This member of
the “miracle” group that lifted the faded UA back among
the industry leaders reportedly will go into independent
production (with UA releasing, no doubt).

‘DOLL’ OK NOW. After viewing some of the raw sex
dispensed in Warner Bros. “Untamed Youth,” the opinion
was advanced by one spectator that the Legion of De-
cency would probably change its mind about “Baby Doll”
and give that “condemned” film an “A” rating. “This
one,” the gentleman declared, “makes ‘Baby Doll’ seem
like charming fare for showing at a reunion of the
Brownies.”
“The Deadly Mantis”

Business Rating 1 1

Mildly engaging science-fiction horror entry. Exaggeration may draw ridicule. Requires heavy ballyhoo.

Universal-International offers another science-fiction melodrama, but this one may raise more laughs than chills. Produced by William Alland (credited with “It Came from Outer Space” and “Creature from the Black Lagoon”), “The Deadly Mantis” is strictly for patrons of the fantastic, meaning the action-ballyhoo houses. Martin Berkeley’s screenplay has fighter planes battling a 50-foot deadly insect, but he takes too much too long in getting down to the exciting phase of his plot. Too much footage before that is devoted to pseudo-scientific technical humbug, and the interest of many spectators is apt to wander. Director Nathan Juran manages to maintain fair pace and mild suspense as the giant mantis is released in the Arctic and moves to a warmer climate. The photography, employing stock scenes of the polar areas and some good tricks, is above average. William Hopper, prehistoric-animal specialist, is summoned by the Air Force when northern radar outposts are mysteriously destroyed. An 8-foot, claw-like object is found, which Hopper deduces is part of a giant insect preserved for centuries in ice, and still alive. He goes to the polar A.F. station with magazine editor, Miss Talton, and meets colonel Stevens who helps them learn the mantis is traveling to the tropics. Jet planes fight the insect over Washington, D.C., and it falls wounded in a tunnel beneath New York’s Hudson River. Stevens and his crew make their way into the tunnel and destroy the deadly mantis with poison gas.


“The Counterfeit Plan”

Business Rating 1 1


This fairly suspenseful crime meller was made in England and is released by Warner Brothers. It follows formula lines of gangster stuff, with no attempt to get into the characters. Action houses should find it an adequate dualler. Zachary Scott and Peggie Castle head the otherwise British cast and give the offering a modicum of marquee strength. Montgomery Tully’s direction has good pace and is quite convincing in depicting the details of counterfeiting. Screenplay by James Eastwood is only so-so. Convicted murderer Zachary Scott escapes from France to England, where he hunts up his old friend, Mervyn Johns, one-time forger now going straight. On threat of exposure, Scott forces Johns to aid him in a counterfeit plan. Johns’ daughter, Peggie Castle, is also forced to aid Scott and his gang. The money is printed in Johns’ home and the distribution plan set up, but Johns tips off police in fear of his daughter’s life. When their plan is foiled, Scott kills Johns. But in trying to escape, Scott and an accomplice plunge over a cliff in their car and die.


“Untamed Youth”

Business Rating 1 1

Exploitation programmer has little substance, much that is censurable. Mamie Van Doren, rock ‘n roll for ballyhoo.

This Aubrey Schenck production for Warner Brothers is a shoddy, hodge-podge that capitalizes on just about every current youth gimmick—delinquency, rock ‘n’ roll and calypso. It has its share of exploitable elements, including Mamie Van Doren, but her almost-lewd gyrations and other vulgar aspects of the film should make exhibitors think twice before booking it. The production is rather crude in every department. Using location shots throughout, director Howard W. Koch provided a fair pace, but the screenplay by John C. Higgins is vague, implausible and unpleasant. The cast, mostly young people hardly has a redeeming feature in the entire lot. Miss Van Doren and Lori Nelson are caught swimming in off-limits property and are sentenced to a work farm for delinquents by Judge Lonnie Tuttle. The girls discover conditions on the farm are bad and that boss John Russell is not to be trusted. When another prisoner collapses and dies for lack of proper medical care, farm hand Don Burnett, son of the lady judge, learns that she is secretly married to Russell and has been supplying him cheap prison labor. Conscience-stricken, Judge Tuttle nabs her husband about to smuggle Mexican labor into the farm illegally, arrests him and frees the prisoners. Nelson gets Burnett, Van Doren gets TV stardom.


“War Drums”

Business Rating 1 1

Standard western fare as dualler for action houses. Deluxe color plus factor. Weak marquee.

This is a routine western, complete with all the ingredients usually associated with a film of this type—Indians, good white men, bad white men and a pretty half-breed girl. A United Artists release, via the Bel-Air production stable, it shapes up as an adequate dualler for the action market. Plus factors include quite a few rip-roaring action scenes, a dash of sex and Deluxe Color photography. However, the stock characters, a weak marquee and unevenness of story line tend to detract from these assets. Reginald Le Borg’s direction is adequate. Apache chief Barker marries a Mexican half-breed (Joan Taylor), captured during a raid on some horse thieves, despite the offer of a frontiersman-friend (Ben Johnson) to buy her and the protests from fellow redskins. She becomes a combination warrior-wife. When some unscrupulous prospectors stir up trouble, the Indians massacre them, spreading terror throughout the Southwest. Barker, seriously wounded, is taken to a small settlement by his men, is treated by the local doctor, promises to harm no one if healed. Johnson, now a Union officer, surrounds the town with his troops and enters under a flag of truce. He lets the Apache fighter and his wife return to their mountain hideaway, hopeful of peace at a later date.

MOVIEDOM'S TOO-FREE ENTERPRISE. No more hostly presentiment can creep into a cinema mogul's reams than the thought of amalgamation with the hated competitor.

Just why the idea of entering into a profitable business combination should hold such terrors for him is hard to see, for it is accepted practice in almost every other sphere of economic endeavor when special circumstances dictate. Perhaps the answer lies hidden somewhere in the dark rannies of the moviedom psyche: wherein exists an obdurate refusal to submerge one's personality at any price. Perhaps it has no psychoanalytic roots at all. Maybe you can chalk it up to sheer ignorance of one of the more civilized refinements of high big business.

Whatever the answer, the special circumstances demanding greater industrial centralization are at hand. Our great film producing complex currently consists of seven major (or near major) movie companies followed by a spiral nebulea of "one-man shops" equipped to grind out, at best, two features per year, normally one picture a year, and in a generous number of cases, no pictures a year. Moviedom is thus beset with the paradox of housing more manufacturers producing less finished goods than any industry this side of the USSR. The economic waste engendered thereby is staggering. The ultimate abomination, if this course pursues its ad infinitum, is foreseeable—that day when film exhibitors wake up to find themselves outnumbered by film producers!

The overpopularity in film production stands indicted of waste on several elementary grounds: (a) it forces costly duplication in the manufacturing and the marketing processes; (b) it deprives the best equipped companies of the prime resources of production, key talent, thus raising their unit costs all around; (c) it fails, despite the multiplicity of competition, to lower the cost of finished goods; (d) it fails, despite the multiplicity of creative achievement, to elevate the quality standards of finished goods.

Quite clearly these charges are directed at the talented refugees from the major studios, who, overcome by some sort of free enterprise mania, have struck out to open their own stores. It is no knock at the spirit of Adam Smith to say that his ideal of a pure, untrammeled laissez faire society is a fine thing if not abused. However, many Hollywood's glamour ladies not only abuse the Smithian doctrine, they make a sham of it. For theirs is not the purpose of contributing to the pool of economic good, it is to run from the tax collector. They have not added to competition; they have complicated it. Of course, there are exceptions, but in the main, the stars will serve themselves and their industry better by calling the mass hegira to an end and return to the places from whence they came.

There are simply too many individual islands of production, each burdened with its own overhead, each competing with the others for the things required for moviemaking. And, mark you, each ultimately is subject to the dictates of the few companies with facilities for international distribution. The actors and actresses, the producers and directors who have forsaken the established studios in quest of freedom (and capital gains) would do well to start thinking in businesslike terms of pooling their talents for economic reasons. Exhibition no longer can afford to support all these isolated, cost-compounding production units.

The truth beneath all this scattered shooting is that the men who run the big film studios have allowed control of the business to slip away from them into the hands of artists who lack the acumen to manage their operations wisely. A great need exists for smart business men to put moviemaking back on a business basis.

BULLISH TIDINGS ON 20TH-FOX from the investment firm of Herzfeld & Stearns. Reports a recent bulletin:

"We believe the stock of this leading producer and distributor of motion pictures to be undervalued for the following reasons:

1. "Revenues from film rentals during 1957 are expected to show an increase of approximately 20% from the $103 million realized in 1956.

2. "Per share earnings for 1957 should approximate $3.00 versus an estimated $2.40 for the past year. First quarter results will register a sharp gain from the 17 cents of 1956 to between 50 and 75 cents this year.

3. "The terms of the deal made for the television rights of Twentieth Century-Fox pre-1948 feature films insures the company a minimum of $1.10 per share in earnings for the next five years from this source. Looking beyond that period the possibility exists for a similar deal covering post-1948 pictures.

4. "Indications are that oil revenues from the company's studio property while not significant at present, could become important in two to three years.

5. "The present 7% yield is generous, with the possibility of a hike in the current rate as the predicted earnings improvement materializes.

6. "Management is presently investigating the possibility of additional savings in operating costs through:

   a. Merging of studio facilities with another major film producer, and

   b. Disposal of the valuable studio property.

7. "We understand that a program to reduce the capitalization through purchase of stock, may follow as a result of the last mentioned step. This would benefit the remaining outstanding shares and give market support to the stock."
UA MAKES THE BIGGEST PRODUCTION NEWS

NUMBER 26 IN A SERIES OF IMPORTANT ANNOUNCEMENTS

with the industry’s biggest talents...

BOB HOPE

SOON TO GO INTO PRODUCTION

TROUBLE IN PARIS

Co-starring Fernandel ∙ Anita Ekberg ∙ Martha Hyer ∙ Technirama® Technicolor® ∙ Directed by Gerd Oswald ∙ A Tolda Production
Changing Leisure Habits

By LEONARD SPINRAD

An aging motion picture actress insisted that the cameraman who had photographed her great triumphs a dozen years before be assigned to her new picture. When she looked at the rushes she was aghast. She said to the cameraman, "I am shocked. You made me look so lovely in my other pictures; but now you have made me look ugly and old. How could you do this to me?"

The cameraman hesitated for a moment, and then replied, "I'm sorry, but you must remember that I'm much older now."

The movies themselves are much older now. This is not as painful a subject as the geriatrics of glamor girls, but it is an important fact to be considered in examining the changing leisure habits of the customer. The movies have been changing too.

INDUSTRIES CHANGE WITH TIME

In a constantly growing economy like the dynamic United States, change has been the rule for every great industry—transportation, fuel, food, clothing and the nonessentials alike. Some industries evolve faster than others. Within the lifetime of the motion picture business, the municipal transportation picture has gone through several complete revolutions, for example, from the horse car to the trolley to the motor bus. Meanwhile, the movies have been running with the tide.

The movies in their proper historical context have had three lives and are embarked upon a fourth—all this in less than the life expectancy of the average man. Nor does the present status of theatre motion pictures suggest any imminent demise.

The customers for the infant motion pictures of more than half a century ago were not apt to be the best people in town. The subjects of the "flickers" were a bit primitive, so were the exhibition conditions and so, particularly in big cities, were the patrons. The manager of the local variety theatre or the opera house had no reason to worry about celluloid opposition.

MOVIES BUILT THEIR OWN PUBLIC

Then the first silent feature pictures came along and the movies became big business. They attracted more people and better people, and housed them in specially built theatres that set new standards of comfort and satisfactory viewing. Because they did not yet talk, movies grew without really biting into the legitimate stage, the vaudeville houses and the like. Instead, motion pictures built a public of their own—the first really huge mass entertainment audience in America.

Not even radio was able to stop the onward march of motion pictures. When finally talking pictures and color were introduced, the movies were in a class alone. They wrote finis to the vaudeville theatre, reduced the legitimate stage to a fragment, however influential a fragment, of its former self, and dominated the entertainment scene like a colossus.

Everybody went to the movies. It was the motion picture theatre which offered the most elaborate, the most complete, the cheapest and the most easily viewed enjoyment. If you wanted to see and hear, and maybe spoon with your best girl or help your wife keep an eye on the kids, the movie theatre was the place. You could listen to

(Continued on Page 10)
the radio or read a book at home, but that was only partial entertainment. The movies were the complete show.

Technology doesn’t stand still at any time. It certainly didn’t wait long to smash the motion picture monopoly on sight-and-sound pleasure. (This year is the 30th anniversary of the first talking feature picture—one short generation.) Television, home building do-it-yourself, hobbies, travel, even one-sense pursuits like high-fidelity phonographs and tape recorders all came along to bid for some of the attention previously devoted to the movies. The movies once again were confronted with strong competition; and that is where they are today, competing for many of the customers they once felt they owned outright.

The American consumer has had an evolution of his own, with his personal ups and downs, which has run parallel to that of the movies. When motion pictures first came upon the scene, the consumer had precious little leisure time and even less leisure money. He worked a six-day week of 10 hours or more per day, and when he came home he usually stayed home. The house had no electricity and few of what we have come to regard as the necessary comforts. America was in the throes of a wave of immigration, with serious minded newcomers spending their spare time studying how better to integrate themselves in a brand new world. (Some of them became pioneers of the movies.)

Then the working hours grew shorter, the pay checks larger, the horizons wider. Simultaneously the movies grew better. It was a meeting of two vibrant American phenomena, the masses with time to devote to entertainment and the medium which put entertainment on a mass basis.

**WHEN EVERYBODY WENT**

In the roaring pre-depression twenties, the movies added another vital ingredient for the moviegoers. Talking pictures were the answer to radio and the stage. They completed the triumph of movies as the universal American entertainment. Not even the depression could put a permanent crimp in the status of the movies as the sole place where Americans anxious to be entertained could find relatively cheap and incomparably complete entertainment. The jobless went to the movies when they could afford to go no place else. Those with jobs went to the movies to relax. Everybody went to the movies.

During World War II the pattern was maintained. Everybody went to the movies. Even front line troops were serviced with the latest Hollywood product in 16mm portable editions. Films were encouraged as a morale weapon. No other form of communications provided as graphic a picture of the war, or as satisfying a momentary escape from it. The movies were attended by Americans in all walks of life. There just wasn’t any competition to speak of.

Came the peace, and things were different. The working man’s working hours were reduced, his pay increased, his highways extended. He got married and began raising a family, moving the lawn, taking a winter vacation, perhaps in addition to a summer one. And he bought a television set. On two fronts, he was no longer dependent on the movies. He could relax by watching movies and other programs at home via video, or he could relax by doing a dozen different things inside or outside the home, none of which had amounted to much before the war.

It was after World War II that technology really kicked motion pictures in the pants. Television, do-it-yourself materials, building boom, sky-rocketing birth rates (which don’t deserve to be classified a technology but certainly created a market for it)—all these things took care of the idle hours with no need ever to visit a box office.

**THE SUPERMARKET ARRIVES**

The general American business community responded to the new conditions. While the drive-in was bringing a profound change to American theatregoing, the shopping center was doing the same for retail trade. Beginning at the supermarket, the American husband began to take a more active part in activities he had once considered purely woman’s work. The concept of togetherness was artfully exploited by the shopping center, particularly with the revision of operating hours better to suit the leisure evening convenience of the man of the house, and of a greater number of working wives as well.

That brings us to the specific. How then have the leisure habits of the customer changed, and what are the implications for the future?

Some statistical information helps to draw a bead on the elusive patron. Racetrack betting was up 7.1% and racetrack attendance rose by 3.2% in 1956, compared to 1955, according to the United Press. Domestic pleasure travel as far back as 1953 had achieved an annual rate of $8,000,000, compared to only $5,400,000,000 six years before. Toys, books, dining out, boats, television of course, do-it-yourself and, most notably, foreign travel all increased by wide margins in the same span of years. Only motion pictures and spectator sports (other than horse-racing) showed a volume drop.

People have more money today; people are spending more money today. But how do they spend it. There has been indication lately that the biggest market for motion picture theatres is among the middle and lesser middle class, not the upper class. Well, the Wharton School of Finance and Commerce of the University of Pennsylvania last year, in a study reported by Business Week, indicated that the higher the income the higher the percentage that people spend on recreation. Those netting $10,000 a year and over, for example, were said to spend 7.9% on recreation, while those earning $5-6,000 spend only 6.3%. (These figures refer to income after taxes.)

In other words, as the earning power of the average American rises, he is apt to have an even greater rise in the amount he spends for recreation, but he is not apt, according to the best observation of the motion picture in-
dusty, to be spending more at the movies. He takes a trip abroad, he becomes a hi-fi bug or a gardening enthusiast in his new suburban home. As he spends more money on these new activities, he is, so to speak, weaned away from his first recreational spending, the movies.

Some of the record attendance undoubtedly traces to the tremendous expansion of our population in the post-war decade. But it is worth noting that if an increase in attendance is a natural concomitant of the expanding population the motion picture theatre patronage figures have disquieting implications. If attendance figures had been steady while the gross population rose, this would of itself have represented a worrisome decline in percentage of customers; but when the attendance has gone down while total population went up, the decline must be regarded even more seriously.

Thus it becomes unrealistic to take too much comfort from the fact that as of 1954 approximately ¾ of the spectator admissions in the United States were movie tickets. Spectator sports attendance and movie attendance declined, and movie admissions took a smaller share of the declining receipts. (Recent increases in gross U.S. movie business are generally attributed far more to rising prices than to upsurges of regular attendance.)

New forms of spectator entertainment continued to assert themselves; more importantly, the amount of time the average customer spent as a spectator was now divided between outside attractions and being a spectator at home via the television set.

One aspect of the shifting leisure pursuits of the erstwhile movie fan was that the movie industry shifted with him. Movie stars not only went on television, with new programs of their own or old backlog movies. The established stars also began extensive personal appearance tours, at state fairs, automobile shows, rodeos and the like. The 16mm film business in the United States grew to the point where Encyclopaedia Britannica Films could guarantee Loew's a half million dollars a year for 16mm rights to Metro films and still anticipate a profit of its own.

Show business began encroaching on the staid preserves of the American business community. Dull conventions added color with new lavish trade shows; dealers were wooed with traveling entertainment packages combining modern hard sell and the old fashioned medicine show.

Community and church activities mushroomed. Little theatre groups increased in number and enthusiasm. (All these facts are stated in the past tense not because they are over, for they certainly continue, but rather because the decade which saw their greatest burst of growth is over.)

Taken singly, none of these facets of the changing leisure habits of the American consumer can claim major responsibility for the draining off of the moviegoing public. But taken in toto they were significant influences away from the box office of the local Bijou.

It is often the custom to blame all the movie ills of the past ten years on home television. Yet, while people went to the movies less, they went out to restaurants more, they took more dancing lessons than ever before. Television did no harm and possibly much good in stimulating these activities. Perhaps there is a clue here to the secret of future motion picture theatre audience growth.

The family that goes out to dine certainly could eat at home, just as it could watch movies at home. But when they go out to a restaurant, it is a particular treat for the lady of the house. She is a guest instead of a combination cook and dish washer. She has her chance to dress up a bit and relax away from the scene of her daily chores. And for the man of the house the restaurant offers the same inducements, albeit in lesser degree, plus the satisfaction of giving some pleasure to his wife.

How does the modern motion picture theatre compare? Let us assume that we are talking about a truly modern theatre, not one of the too many thousands of smel-decrepit houses still in operation. Let us also assume that we are not talking about a family with either baby-sitter or budgetary problems, so that time and ticket price are not major consideration. We may even assume that both ends of the double feature bill at the theatre are attractive in their own way, and that programming is therefore not a factor. What then has the theatre itself to offer?

There was a time when first run theatres in most big cities were the local showplaces. That is no longer quite the case. Neither the service nor the fixtures today are quite as impressive. No theatre operator needs to be told how difficult an usher problem he has. When the patron goes to a restaurant, a host or hostess ushers him to a table; when he goes to even a well run movie theatre the best service he can usually get from the usher is a "plenty of seats down front" or "try the other aisle". Home television has made him somewhat more aware of focus and clarity in a picture; he is apt to notice difficulties in this connection at the movie.

These comments are not meant to be an exhaustive discussion of theatre operating problems; they are mentioned in passing to highlight the fact that as a service the motion picture theatre is now competing with other outside-the-home services, and that these other services are apt to provide more attractive creature comforts. An outstandingly successful motion picture, of course, can overcome the service deficiencies of a theatre; but this means an added burden for the picture and the whole industry.

Changing leisure habits are still changing, and the motion picture industry inevitably changes too. But there has been an all too consistent lag between the former and the latter. It is never enough to find out how things have changed in the past; to insure its growth, any industry must be one step ahead of the changes its customers are going to make tomorrow.
Among the items in the report (which will come as no surprise to those readers of Film BULLETIN who have been following our “Patterns of Patronage” series) are these:

1. More women are marrying, and they are marrying younger. Dr. David predicts that about 90 per cent of all U.S. women will marry. The average marrying age for women is just over 20.

2. Most significantly in the words of Dr. David, “The career woman, in the traditional sense, has probably disappeared. A woman no longer has to choose between getting married and having children, and making a place for herself in the world of work. A larger proportion than ever before of the working women are married and have children; and more of them are working more years of their lives.”

3. Dr. David says that there are now fewer childless women than in the past. Estimates of future population trends suggest that only 5 per cent of all married women will be childless. Two out of every five American women who have children in school are working for wages, for example; and one out of every three members of our working population today is a woman. In case anybody is still wondering what happened to matinee business, this may be part of the answer.

Dr. David’s statistics are worth the consideration of movie people. Any attack on the overall attendance problem can only benefit from a fuller understanding of the potential audience.

Lotteries

The Post Office Department has issued a statement entitled “Elements of A Lottery,” which the Council of Motion Picture Organizations has been good enough to distribute. It is a statement ostensibly prepared for the assistance of businessmen and of the public generally, but like so many well-meant statements we fear that its effect will be something else again.

The Post Office Department does not have authority to prevent or police lotteries, giveaway schemes and related types of promotion. The postal authorities, however, do have control over what goes through the mails; and since newspapers constantly go through the mails, announcements in the press dealing with contests, prize offers for the first fifty patrons at the theatre and so forth come within the postal jurisdiction.

This means, practically speaking, that the newspapers will undoubtedly be reminded of the potential hazards in news of this kind; and in turn, such news will be more difficult to place in the paper. Even more interesting is the point that paid advertising of such contests may fall within the same postal prohibition.

The three elements of a lottery, under terms of the postal regulations, are defined as consideration, chance and prize. Any time you offer a prize to selected members of the paying audience at the theatre, you are two-thirds of the way toward what the Post Office regards as a lottery. If the selection of the recipients of the prize is based on numbers drawn from a hat, or on a game like Bingo, then by postal definition you are conducting a lottery, and no newspaper that goes through the mails can carry news or advertising about it.

One favorite device of theatre managers is to offer a prize of some kind to the first fifty customers, as we have noted above. This is specifically defined in the postal statement as involving “the element of chance” and hence apt to be banned from the mails. Possibly one way to avoid such banning is to offer the prizes to the first fifty patrons before they buy tickets — while they are still lined up outside the box office — so that they do not have to pay a consideration to be eligible.

Coming at a time when the industry is more contest-minded than for some years past, the Post Office statement has an importance far beyond the technical legal points it raises.

To the Editor:

The cooperation which has existed in the past twelve to eighteen months between the two larger exhibitor organizations is continuing on a most satisfactory basis.

I can agree with you, however, that it is my considered opinion that exhibition in particular and the industry in general would be better with one national organization. No one so far has come up with a plan for such a development. Some years ago the ideologies and philosophies of the two organizations were so far apart that there could never have been any program at that time which would have brought the two groups together. However, during recent months I feel there has been considerable changes in the attitudes and approaches among the leaders of the two organizations to the point that, as of today, there is far less difference than formerly existed. Perhaps these changes will continue to the point that in the not too distant future they will be so similar there will be no need for two organizations.

Certainly, one organization would be stronger, more effective and able to render more service. It could do much, especially if headed by a man of the stature of Eric Johnston, who represents production and distribution. In many other ways it could be far more efficient and serviceable.

Perhaps changing conditions in the industry may cause further changes in philosophies to the extent that some day soon there can be a “joining of hands” into one organization.

ERNEST G. STELLINGS
President, TOA
Survey after survey proves that the Prize Baby’s Dolls... coming attraction trailers... bring the most dollars to your box office, costing you pin money as compared to other advertising expenditures. Trailers whet the appetite of your patrons and are primarily responsible for more than one-third of total box office receipts.

SINDLINGER
Survey showed 34.2 per cent went to the movies because of TRAILERS!

NATIONAL THEATRES CIRCUIT IN 21 STATES
Survey showed 43 per cent went to the movies because of TRAILERS!

Trailers — Showmen’s Socko Salesmen!
OSCAR, that prized little figure on a pedestal, caught the spotlight again last Wednesday (27th) night. For the 27th year he became for the moment, the industry's top newsmaker. The Academy Awards presentations, televised to an audience of countless millions from New York and Hollywood, revealed few surprises. Mike Todd's "Around The World in 80 Days" and 20th Century-Fox's "The King and I", as predicted, gathered a majority of laurels, the former being voted best picture for 1956. Other 1956 "bests": direction, George Stevens ("Giant"); actress, Ingrid Bergman ("Anastasia"); actor, Yul Brynner ("The King and I"); supporting actor, Anthony Quinn ("Lust For Life"); supporting actress, Dorothy Malone ("Written On The Wind"); story, Robert Rich ("The Brave One"); adapted screenplay, James Poe, John Farrow, S. J. Perelman ("Around The World in 80 Days"); original screenplay, Albert Lomorisse ("The Red Balloon"); song, "Whatever Will Be, Will Be", by Ray Evans and Jay Livingston. "La Strada", best foreign picture.

BLOCK-BOOKING, moviedom's old nemesis, has come home to roost once more. The Justice Department last week charged that Loew's has violated anti-trust laws by "block-booking" pictures to television stations—forcing the stations to take "inferior" MGM pictures in the groups in order to obtain the better features. The court asks that Loew's be ordered to negotiate with the stations on a picture-by-picture basis. The complaint also pointed out that at least three stations have issued or transferred 25 per cent of their voting stock to Loew's in exchange for licenses to exhibit Metro product. Loew's president Joseph R. Vogel denied the charges, declaring that the company has made its TV deals "at arms length".

UNITED ARTISTS has made that long-anticipated move in deciding to offer United Artists stock for sale to the public. The company, since 1951, has been owned by Arthur B. Krim, Robert Benjamin, Max Youngstein, William J. Heiman and Arnold Picker. Primary purpose of the sale: more money for production, with the company hoping to finance its own output henceforth. An underwriting agreement has been signed with F. Eberstadt & Co. covering a proposed $10 million offering of 6 per cent of convertible subordinated debentures due in 1969, and $5 million of common stock. Of a total 350,000 shares, 100,000 are to be retained by the management group. Public offering will be made after the middle of April.

BARNEY BALABAN sees closed-circuit toll-TV as a potential boon to the movie business. In displaying International Telemeter's new theatre-to-home transmission on the west coast recently, the Paramount president said that he hopes exhibitors would be the principal customers of the franchises, but added that "first choice goes to the man who will pay the most money, that's all". The Telemeter exhibition was one of several devices unveiled recently for delivering movies to home TV set via a cable running from a central projection unit, possibly a movie theatre. International Telemeter is a subsidiary of Paramount. Balaban went on to say that he believed the industry as a whole would benefit from this system since it would encourage movie production, but admitted that it could "accelerate the closing of marginal theatres". He indicated that Paramount would sell its product for such a use.

CHARLES C. MOSKOWITZ, one of Loew's "old guard", who rose from bookkeeper to vice president and treasurer of Loew's, will retire at the end of his present contract in March, 1958. Announcement was made by Loew's president Joseph R. Vogel. Moskowitz said he was "happy" that the company is in the "sure hand" of Vogel, but felt it is "time to relinquish my heavy duties and responsibilities".

PAUL RAI BOURN struck an optimistic note about the future of the movie industry in speaking before the New York Society of Security Analysts last week. The Paramount v.p. said he felt business will improve as long as top quality films are produced and as soon as wire subscription TV proves successful. Among other comments by the executive: exhibitors do better playing fewer pictures over the year and playing them longer; Paramount has placed a minimum price of $30-35 million on its pre-1948 library; only about half of Paramount's 1956 features were financial successes compared with the five to ten percent that cost money in 1946; the motion picture industry is a growth industry and not a liquidating one evidenced by the grosses piled up by important pictures in the last few years. He told his audience that Paramount made about as much money in 1956 as it did in 1955.

LEONARD GOLDENSON had good and bad to report to his company's stockholders. American Broadcasting-Paramount Theatres made money in 1956, slightly more than in 1955—a net profit of $8,476,716, ($1.96 a share) in 1956 compared with $8,372,373 ($1.93 a share) in '55. Gross totals were even better: $206,915,705 in 1956 as against $198,350,068 of the preceding year. Theatre income alone was down, $100,565,000 in 1956 as against $110,503,000 in 1955, reflecting, according to the A.B.P.T. president, the continuing short supply of quality pictures.

JOSEPH R. VOGEL wasn't kidding, apparently when he promised at the Loew's stockholders meeting to clean house. With his broom poised, he visited the studio recently and declared: "I am beholden to nobody but the stockholders and nothing will deter me from removing every cause of past criticism". The new keeper of Leo the Lion announced a "general review" of company personnel to erase future cause for complaint. Vogel also said he had established a series of basic policies designed to increase the efficiency of the company. Among these: purchasing to be conducted on the basis of competitive bidding, without regard to traditional ties; the People's Candy Company will lose its concession rights in Loew's Theatres at the end of its 1957 contract. Stockholders complained that the company was run by members of the family of former Loew's executive Nicholas M. Schenck. New York attorney Louis Nizer has been retained by Vogel to aid in the company's reorganization.
ROBERT W. SELIG is the new president of Fox Inter-Mountain Theatres, an affiliate of National Theatres, succeeding Frank H. Ricketson, Jr. The latter was recently upped to vice president and general manager of NT, but will continue as board chairman of Fox Inter-Mountain. Selig, 47, came up from F-I ranks, having served for some time as a division manager.

ROBERT W. COYNE made note of the "terrible bite taken from the industry each year by state and local admissions taxes", as revealed in the 48-page COMPO booklet on state and local taxes currently being distributed to exhibitors. An annual toll of $23 million is taken from industry pockets over one year through taxation, the survey finds. Coyne, COMPO president, said the industry organization is "always armed" to offer assistance and guidance to exhibitors" in opposing unjust taxes. On another front, COMPO is apprising exhibitors of the dangers of lotteries via the Postoffice Department statement, "Elements of a Lottery". The element of chance in contests, advertising of such contests, and listing them under different names all come under consideration and explanation in the Department's statement.

UNCLE SAM has said "uncle" to the pleadings of incorporated film and TV stars, directors, etc al, compromising its previous decision to tax their "personal corporations" out of existence. The Internal Revenue Service mercifully decided that if the corporation can prove that more than 20 per cent of its income goes to supporting staff, players, etc., it would go on being taxed at the corporation rate, rather than at the much higher personal income rate. Only that part of the income which goes to the star will be taxed at the "penalty rate".

J. MYER SCHINE, his associates and the Schine circuit were fined $73,000 by a Buffalo Federal District Court, charged with violation of a 1949 court order to break up the large theatre chain. Judge Harold P. Burke, who issued the fine, had found the company guilty last December of violating a court order to dispose of 30 theatres. In the original order in 1949, the Schine chain was declared a monopoly acting in restraint of trade under the Sherman Anti-Trust Act.

ROGER LEWIS is sure the only way the industry will survive is through an all-industry public relations program "For an industry so dependent on public opinion," the United Artists advertising director told a gathering of exhibitors recently, "our performance over the years has been appalling. There is no other single industry of a comparable size that has been so illogical, so inconsistent and so shortsighted in its public relations... It's time that we all recognize the vital necessity of a united PR drive."

ALBERT E. SINDLINGER, the statistician, reports that movies did not lack for conversation among people during February—a record month for "at home" activity in radio, television and newspaper reading. Findings of the research analyst were published in his client-survey report "Activity". The reported 31,000,000 people who discussed movies talked mostly about the big one: "Giant", "Ten Commandments", "Auntie Mame" and "Baby Doll."

ABE MONTAGUE is trying out a new idea in distribution. The Columbia sales head announced establishment of a division to distribute new Mexican films to the more than 500 theatres in the U.S. catering to Spanish-speaking audiences. Donald McConville will handle this assignment, which will be supported by a public relations program and special promotion among Spanish speaking audiences. A minimum of 20 Mexican features will be released annually.

COLUMBIA'S MONTAGUE

STEVE TRILLING, associate executive producer of Warner Brothers since 1951, elected a vice president... 20th-Fox sales head ALEX HARRISON announced promotion of ROGER EDENS from manager of Fox's Calgary, Can., branch... GEORGE NELSON added to Warner's home office publicity department as feature writer... KENNETH N. HARGRAVES is back in the United States to take up his duties as president of Rank Film Distributors of America. Company gets underway officially April 1... PHIL ISAACS moved to newly-created post of Paramount Eastern Production mgr. of Rocky Mountain division, now dissolved... Malibu Productions formed by JAMES H. NICHOLSON and SAMLUEL Z. ABRKOFF to augment American International release schedule... JOSEPH D. LAMNECK named general manager of Warner-Columbia, a commercial and industrial film dept. Jack L. WARNER and C. V. WHITNEY announced WB will distribute later-day "The Missouri Traveler"... STEPHEN ALEXANDER appointed casting director of RKO replacing DOUGLAS WHITNEY who resigned... "God's Little Acre" author ERSKINE CALDWELL to begin discus-
20th To Herald ’57 Product
In 90-Minute C'Scope Feature

20th Century-Fox, never a shrinking violet in ballyhooing its product, has another big promotional scheme afoot. A special 90-minute CinemaScope feature, titled "Forward with 20th Century-Fox", vividly describing the company’s 1957 program of some 55 features, is being prepared for exhibition in every exchange center in the U.S., and, later, throughout the world.

The project was announced by president Spyros P. Skouras following conferences at the studio with production chief Buddy Adler. Skouras, always a firm follower of the astute line of reasoning that one of the best ways for a motion picture company to sell itself and its product is through the medium it knows best—the motion picture—will spread its hour-and-a-half film feast before exhibitors, members of the press, radio and television, 20th-Fox stockholders, and community opinion makers.

Now being produced in Hollywood under the direction of Adler, the feature "trailer" is planned as a concrete demonstration of 20th Century's "new look" production program announced by Mr. Skouras last November. At that time he promised that the company would undertake a vastly increased feature output to satisfy the needs of exhibitors for more and better product.

"Forward with 20th Century-Fox" will highlight scenes from a number of productions, completed and currently in work. In addition, there will be appearances by Skouras, Adler, Charles Einfield, vice president and head of promotion, general sales manager Alex Harrison and a number of the company's top producers. Among the films from which clips will be shown are: "Island in the Sun", "A Farewell To Arms", "Desk Set", "Three Faces of Eve", "A Hatful of Rain", "The Wayward Bus".

French Films To Get Boost
In U.S. Market Via Star P.A.'s

Taking cognizance of the fact that American exhibitors—and audiences—like a little ballyhoo with their motion pictures, the French film industry is undertaking a big push to promote its product in the U.S. market. A French Film Month is being sponsored through April and continuing into the early part of May.

Condon Sets Out on Tour
To Push 'Pride & Passion'

United Artists’ "The Pride and the Passion" will be on the receiving end of a concentrated two-month press tour by exploiter Richard Condon to spread the gospel about the forthcoming multi-million dollar epic. As outlined by Roger H. Lewis, UA national director of promotion, the ballyhoo safari will be carried to 30 major market areas with the basic objective of garnering newspaper space, TV-radio plugs, retail support and public interest by highlighting the built-in production values of Stanley Kramer spectacle. Condon will hobnob with newspaper editors and reporters, commentators and key personalities of TV and radio, and he will confer with merchandising executives of key retail outlets.

The traveling field man is toting along a goodly number of promotional and advertising aids: filmed features, color slides of the filming in Spain, no less than 2,000 stills and records of the musical score.

Left: Among those at premiere of 20th-Fox's "Heaven Knows, Mr. Allison" at the Roxy, New York, Robert Mitchum and his wife talk things over with the 1st Army commander, Lt. Gen. T. W. Herrin. Center: 20th vice president Charles Einfield (left) greets Dana Wynter and producer Henry Ginsberg. Right: Mitchum, on tour for the film, is interviewed by Pittsburgh radio personality Gloria Abdou, station WCAE.
What the Showmen Are Doing!

Rank Kicks-off P.A. Drive
To Introduce Its Stars To U.S.

As a means of selling English screen stars to the American audience, the Rank Organization is starting a series of in-the-flesh appearances. First in what shapes up as a long line of visitors will be Kenneth More, whose latest production, “Reach For The Sky”, soon to be debuted in New York City, has created considerable excitement. A complete promotional campaign, covering newspapers, magazines, TV, radio and the theatre press, was lined up to push the More p.a. The British star will engage in concentrated interviewing and radio-TV appearances during his week’s stay in Gotham.

Easter Season Promotions
Offer Topnotch Opportunities

With the hop-hop-hop of the Easter Bunny due in a couple of weeks, showmanship-wise exhibitors should have a full agenda of stunts available.

In promotions aimed at the fem audience, you might try a tie-in with a department store or women’s ready-to-wear shop to model their latest fashions on your stage. The Easter hat contest is another possibility.

Other angles that would appeal to the ladies include the giving away of corsages via a florist co-op, or the holding of an Easter Parade on your stage.

As for the kids crowd, they will be available for matinees during their Easter vacation. Stimulate their interest with a contest, awarding live bunnies or Easter eggs.

To win some good will, a tie-up with local churches and Sunday schools might be in order. These could take the form of donating your theatre (drive-in) as a place to hold sunrise services.

Visit an unusual lobby display piece to Jerry Baker, manager of the RKO Keiths Theatre, Washington, D.C. To whet the appetite of potential patrons for Universal’s “The Incredible Shrinking Man,” the showman gave them a peak at a “shrinking man,” or a reasonable facsimile.

Red-Hot ‘Johnny Tremain’
Co-op Set by BV and Armour

A joint promotional campaign to bally Walt Disney’s “Johnny Tremain” has been set by Armour & Co., meat packers, and Buena Vista. The nationwide drive, to be kicked off in July, will be built around the distribution and sales of 15,000,000 packages of Armour’s frankfurters.

Each package of “red-hots” will contain a special “Johnny Tremain” medallion, adapted from one of six specially selected scenes and/or characters in the Technicolor production. Local level promotion will be highlighted by a package display label advising potential theataregoers to see the film at their local theatre, and citing the medalion in the package. In addition, the back of the frankfurter package will make a pitch for a premium, a “JT” hat.

National media selected to drumbeat the promotion includes newspaper, radio and TV, with a healthy portion of the budget being channeled through television’s Mickey Mouse Club Show and half-page ads in color-comics sections. Locally, Armour merchandising men will facilitate tie-up with exhibitors and coordinate point-of-purchase display ad efforts to local playdates.

AA Book Merchandising

Allide Artists has taken to the “books” as a means of pre-selling two of their forthcoming big films — “The Hunchback of Notre Dame” and “Love in the Afternoon”. For “Hunchback” a trio of tie-ups covering the hard-cover, paper-back and comic-book fields has been set, with initial orders on each of the three editions totalling half-a-million. “Love” will receive the benefit of a New American Library edition.

To bally the world premiere of “The Bachelor Party” at New York’s Victoria Theatre, United Artists is putting up this gigantic, attention-grabbing billboard over Times Square. Extending a full city block, the $500,000 sign covers more than a third of an acre. Balancing herself on a scaffold, actress Carolyn Jones models a five-story high likeness of herself.

Promotion-Wise Merchant Buys
$105,885 of ‘80 Days’ Tickets

When two guys like showman extraordinary Mike Todd of “80 Days” fame and merchandiser extraordinary Sol Polk, of Chicago’s famed Polk Bros., promotion-minded appliance-television merchants, get together—look for something extraordinary.

With one swoop of greenbacks, the aggressive Windy City merchant put $105,885 on the line to purchase a huge block of tickets for the Chicago engagement of “Around the World in 80 Days”. The eventual recipients of the hard-to-get, expensive ducats will be Polk’s best friends—his customers.

No stranger to showmanship the go-and-get-that-customer retailer has been called by many the Mike Todd of “Appliancesland”. Just a few years ago Polk flooded the parking lot of one of his appliance outlets and let it freeze over. He then went out and hired the entire company of “Ice Capsades” to put on two free shows for his customers.

The aggressive merchandiser, who will grab 100 tickets a performance for a year, has an option to do it again next year.

Convention-al Producer

Samuel Fuller, producer-director of Globe Enterprises “China Gate”, which is being released via 20th-Fox, will take to the exhibitor convention circuit during the next three months to sing the praises of his CinemaScope adventure drama. Fuller will carry along a full supply of promotional display material to dazzle the theatremen.

Exhibitor gatherings scheduled to receive the exploitation treatment include the Variety Club International Convention and the Central Allied meeting.

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EXPLOITATION PICTURE

‘Allison’ Ads Spark Strong Campaign

A truly fine and universally entertaining picture always gives the showman a feeling of security in plotting his campaign. From that point on, he is very often on his own to exploit the angles he feels will best attract his customers. In “Heaven Knows, Mr. Allison”, the first premise has been solidly established in previews, but in addition, there is a wealth of ready-made exploitaods, including some of the year’s most appealing and exciting ads.

First, the picture’s obvious assets: John Huston as director and script partner, one of the most potent draws for the discriminating audiences; the stars, Deborah Kerr, fresh from her triumph in “The King and I”, and Robert Mitchum, in a tailored role; a story provocatively stirring in its thesis of a tough Marine and a young nun tossed by fate alone together on a desolate island in wartime facing two enemies—Japanese soldiers and human frailty.

The distinguished group of ads, in keeping with the theme and the Huston hallmark, is one of the strongest factors in the showman’s campaign. The delicate and dramatic situation is frankly pointed up without a hint of offensive connotation: “There’s a wonder in it . . . and there’s a toughness in it . . . that wrote the fiery chapters from the Halls of Montezuma to Guadalcanal. And there’s a faith, laughter and tenderness in it . . . in every moment of this wonderfully human story of a marine called Allison and Sister Angela . . . marooned and alone on a war-torn Pacific Island.” Variations of this copy are coordinated with the dramatic art (see above and below) of the two principals seeking safety and comfort in each other on the bomb-shattered island.

Already lending promotional assistance are two big fountainheads of respected influence, the Catholic Church and the U. S. Marines, both of whom have actively expressed their enthusiasm for the movie vocally and editorially. The Church has a host of editorial go-see urgings in its top publications, along with highly favorable reviews. The Legion of Decency has given the film its support with an A-1 rating. Adding to this publicity barrage, 20th has allocated its biggest ad budget for space in Catholic publications, a buy that has an assured specialized readership of 15 million, concentrated in the March and April issues. This gives the cue locally for capitalizing this important influence. Responsible church leaders should be contacted and, if possible, given a screening to spread the word to their various associations.

More solid backing comes from the Marines, who can be counted on to provide color, fanfare, rousing music and spirit. The Chief of Staff has authorized cooperation locally, including manning of booths and displays in and outside the theatre, ceremonies on stage, attendance of officers and award-winners from the local area, radio and TV interviews and the furnishing of Marine bands and Drum and Bugle Corps.

Of special interest to showmen, too, is the extensive television and radio accessories. In one of 20th’s biggest TV builds, two 5-minute video subjects have been made up: “Island Paradise”, nationally shown by 20th in 52 cities, treats viewers to engrossing tricks of location production; “Stars on an Island” retains some of the other’s highlights, concentrates more on the stars themselves facing obstacles of location filming. They’re both valuable plus accessories wherever TV is employed.

For radio, a special three-in-one disc, with the stars and director all on one platter runs 10½ minutes, is ideal fare for d.j. or gab show placement, and is available for the asking.

“Heaven Knows, Mr. Allison”

When John Huston first set out to put the gentle with the tough in “The African Queen”, the result was a masterpiece that made the critics as well as the boxoffice gleeful. The director par excellence has taken the same piquant study in contrasts in “Heaven Knows, Mr. Allison” and has come off with what appears to be another critical and commercial triumph in Cinemascope and DeLuxe Color. This time, the protagonists are a tender, dedicated young nun, played by lovely Deborah Kerr, and a hard-bitten U. S. Marine, Robert Mitchum, thrown together on a South Pacific island dominated by the enemy during World War II. Forced to a proximal existence impossible under any other circumstances, each comes to respect the other’s dedication to their respective causes, making use of their widely separated talents to resist capture and stay alive. The inevitable occurs when the Marine realizes that he is developing a deep affection for the beautiful young nun, a feeling that is strengthened when he learns that she had not taken her final vows. Emboldened by some stolen Jap rice wine, the Marine makes a pass at the frightened sister. It is here that Huston’s fine hand shows its greatest finesse, averting the pitfalls of delicacy that threaten such a situation and turning it into powerfully moving entertainment. The Marine nurses her through a fever, she ministers to his wounds after his heroic foray among the enemy. The Marines come to the rescue. The film emerges as a triumph of drama, humor action—and good taste.

Two of the key elements in the exceptionally striking ad art are shown at the top of the page and below. The figures of the nun and the marine crawling toward each other or fleeing in terror—hand in hand, are powerful sales agents that make the ads among the season’s best.
EXPLOITATION PICTURE
of the issue
**Novemb**

**Coming**

**December**

**January**

**February**

**March**

**April**

**May**

**United Artists**

**November**

**December**

**January**

**February**

**March**

**April**

**19TH CENTURY**

**November**

**December**

**January**

**February**

**March**

**April**

**50TH CENTURY**

**November**

**December**

**January**

**February**

**March**

**April**

**Film Bulletin—This is Your Product**
This is the best Randolph Scott adventure in years! It has the kind of suspense, action and all-around production values that your audiences demand! Ask the man from Columbia...he'll be glad to arrange a screening!
APPEAL TO THE DEPARTMENT OF JUSTICE

The U.S. Should Act to Relieve The Film Shortage

KAZAN: WRITERS AND MOVIES
20th has the ind
Easter attraction
“3 Coins In The Fountain”

ALAN LADD

BOY ON A DOLPHIN

CINEMASCOPE

Color by DeLuxe

Heaven knows, Mr. Exhibitor, 20th brings the entire history! “Heaven Knows, Mr. Allison” is followed by “A Dolphin” for Easter! Then “Desk Set”! Darryl Zanuck presents “The Wayward Bus”! “Bernardine”! And many more! Audience applause! National promotions! Personal appearances! And much more!
try's exceptional

The tradition of

CLIFTON WEBB

SOPHIA LOREN

most of the best pictures in its

sensation! Followed by “Boy On

luck’s “Island In The Sun”!

supported by rave reviews!

s! Awards!
Paramount presents one of the most hilarious, most appealing, most exciting bio-pics from the wonderful world of show business. Inspired by the fabulous life of that beloved funny-man, Buster Keaton, it’s played by Donald O’Connor, the greatest young comic of our time who re-creates in it some of the greatest comedy routines of all time.

IT’S BIG-TIME FOR MAY-TIME!
AND NOW...

DONALD O'CONNOR
ANN BLYTH

THE BUSTER KEATON STORY

Guest Star
RHONDA FLEMING

Co-starring
PETER LORRE

Directed by
SIDNEY SHELDON
Written by
SIDNEY SHELDON and ROBERT SMITH

Produced by
ROBERT SMITH and SIDNEY SHELDON

VISTAVISION
UA MAKES THE BIGGEST PRODUCTION NEWS

NUMBER 54 IN A SERIES OF IMPORTANT ANNOUNCEMENTS

with the industry's biggest talents...

JANE RUSSELL

THE FUZZY PINE NIGHTGOWN

Starring Jane Russell • Keenan Wynn and Ralph Meeker as Mike • Co-starring Fred Clark with Una Merkel • Benay Venuta • Robert H. Harris • Bob Kelley • Dick Haynes • John Truax • Milton Frome • Also starring Adolphe Menjou • Screenplay by Richard Alan Simmons • Based on a novel by Sylvia Tate • Prod. by Robert Waterfield • Dir. by Norman Taurog • A Russ-Field Production
LETTER TO THE DEPARTMENT OF JUSTICE

Relieve The Film Shortage!

Hon. Victor R. Hansen, Assistant U.S. Attorney General
Anti-Trust Division, Department of Justice
Washington, D.C.

Sir:

As you are doubtless aware, a crisis is gathering at the gates of the motion picture exhibition industry.

In undertaking this letter it is hoped we can add to your appreciation of the main bases of that crisis. Succeeding in that purpose, we then entreat your early action in conferring remedy. A permissive ruling enabling the petitioning motion picture theatre companies to enter into the production of films will, in our judgment, bestow a high measure of corrective relief in a critical situation.

At the core of the exhibition crisis is the patent insufficiency of film product. The evidence of recent years has made it plain that existing centers of supply are failing to meet the needs of the bulk of movie theatres. The shrinkage in film output is well documented by the sharp decline in the number of feature films released by the major sources in the past three years.

Aside from one notable effort (by 20th Century-Fox) and a few minor ones to satisfy exhibition's hunger for additional product, the established major film companies are not inclined to make a serious effort to relieve the film shortage. The policy of constriction in output by individual companies seems dictated by economic necessity—although not all of us in the industry agree that it is the wisest course. The truth is that our whole industry does face a curious competitive predicament, with the needs of exhibitors being somewhat at variance with the problems faced by the producer-distributors.

The exhibitor is, in essence, a retail merchant whose shelf goods consist of a singular commodity called film entertainment. To purvey this commodity, he risks a capital outlay in a prodigious physical structure, as well as in elaborate, highly specialized equipment. It goes without saying that among merchants in the average community, the investment required of the theatreman most likely outstrips that of any other, excepting, perhaps, the department store or the deluxe super market. But wherein the theatreman's product is exclusively movies, the others rely for their commerce upon a wide diversity of manufactured goods, and their suppliers arelegend. As for the exhibitor's suppliers, they total a mere eight or ten.

Restrict, then, the flow of this one precious commodity and you place the exhibitor in the position of a vendor whose shelves lay half empty—not for lack of cash, or lack of credit; only for

(Continued on Page 10)

Litigation and Arbitration

The ravages of litigation on our industry were forcefully impressed upon us by some startling information contained in the prospectus issued by United Artists in connection with its proposed stock issue. As of March 5, 1957, that one distributor has been named as a defendant, along with other major film distributors, in no less than 153 actions under the U.S. anti-trust laws. In 125 of these cases specific amounts of damages are claimed. The total of these claims is—hold on to your hat—“approximately $398,000,000”!

Granted that the final outcome of these cases will see this total cut drastically, we are talking about a staggering amount of money. United Artists and co-defendant companies, according to the UA prospectus, disposed of 55 cases in 1956 involving claimed damages of more than $86,000,000. UA’s share of the final disposition costs was “less than $180,000”. Presumably, since this figure was used, it is a close approximation of the total. If the same proportion were to apply to the $398,000,000 in still outstanding actions, United Artists’ share of the ultimate disposition costs would come to more than $80,000—and this is just one company’s tab. A significant element, too, is the fact that United Artists is not one of the “most sued” companies; it has enjoyed a larger share of exhibitor goodwill than some other distributors. Other companies presumably are facing litigation costs at least as high, probably higher. In every company, the cash outlay is only part of the burden. The value of the
PRINT SHORTAGE. A showdown is brewing between exhibitors and certain major distributors on the issue of prints. In two recent instances, Warner Bros. and Universal have come into territories with a limited number of prints available for key city and suburban runs. Only those theatres that promptly signed at the last minute are given key playdates, some regular customers being shut out. The exchanges had a simple answer: “Just no prints.” Immediately following the key runs, all prints are removed from the territory, and sub-run exhibitors, due to play seven days after the keys, are informed that no booking can be taken until four or five weeks later. A revolt is cooking. One independent theatreman has an injunction pending in Eastern Penna. District Court against Universal. Claims that although he is a regular key account, U refused to take his booking on “Battle Hymn”. Other E. Pa. exhibitors, sub-run operators, are protesting the withdrawal of the show from that territory for four weeks following the key runs, say they will refuse to play the picture when it is belatedly made available to them.

COMING STARS. Showmen are highly encouraged by the sudden emergence of several highly promising film stars-of-the-future. Tony Perkins (“Friendly Persuasion” and “Fear Strikes Out”), Ben Gazzara (“The Strange One”) and James MacArthur (“The Young Stranger”) have quickly established themselves as personalities to be reckoned with. Young MacArthur, son of actress Helen Hayes, has come in for very laudable critical comment in his first movie. Columbia’s boxoffices are giving the rugged-looking Gazzara the same kind of star-building treatment they bestowed upon Kim Novak. Perkins is already one of the most sought-after young players in Hollywood. Another star potential is in the Universal-International camp. Robert Stack, hardly a newcomer, nevertheless is a “hot” personality right now as the result of his sock performance in “Written on the Wind”. Many theatremen are touting him for more important roles.

TOLL-TV SCANDAL? It is difficult to know how much credence can be put in this, but a report reached us that an investigation might be made of the reasons behind the sharp rise in stock prices of companies owning subscription television patents. The story had it that a scandal might be uncovered concerning tips from high sources on future Toll-TV tests and purchases by insiders of the “right” stock.

OUR P.R. The movie industry’s public relations came in for some sharp criticism from one of its advertising executives recently, and practically everyone in the showmanship arm of the business agrees. Roger H. Lewis, United Artists national ad chief, addressing the annual convention of Stewart & Everett Theatres, headed by TOA president Ernest Stellings, had this to say: “For an industry so dependent on public opinion, our performance over the years has been appalling. There is no single industry of a comparable size that has been so illogical, so inconsistent and so shortsighted in its public relations. Television, the theatre and the publishing trade have all developed a public relations point of view and stayed with it. Our relations with the public are even more critical than theirs, and yet we have consistently ignored or dealt half-heartedly with them. Today we are rolling for the biggest stakes of all—survival. Just what kind of a future are we to make for ourselves depends in a very real sense on how we are able to carry to the public the story of our industry and the unmatched entertainment that it is delivering... It’s time that we all recognize the vital necessity of a united public relations drive, and not treat it as a burden or a diversion.” What Roger Lewis did not say, but another movie advertising executive did, privately, is this: “The failure of movie public relations can be traced right to the doorstep of most of the top film company executives. With the exception of very few, the presidents of distribution just won’t devote any time or substantial funds to the public relations problem. They gingerly stick their fingers into it once in a while, but usually they gum up the works!”

PREMIUMS COMING BACK. Theatre premiums, little used since the depression days of the 1930’s, are starting to make inroads again. Both walled houses and drive-ins are stepping up dish giveaways in an effort to drag out the fem trade. With plenty of empty seats on the weak weekdays, exhibitors figure they have nothing to lose, only to gain if they can fill a fair number of them by offering attractive premiums. The dishes today are costly (average minimum 25c), but exhibitors point to “hidden returns”. Once in the theatre, the ladies see the trailers and become potential patrons for the weekend show. Drive-in operators in many areas are employing the dishes as a gimmick to draw the ladies out of their cars into the snack bar. They have to go there to pick up the dish—and, perhaps, buy a handful of goodies to eat.
THE MOVIE BULLS. Are they brave or blind? No matter how black the outlook, moviedom always count on the steadfast allegiance of the security analysts. Perched high aloft the lower Manhattan skyscrapers in their Moody-bedecked eyries, they scan the cinema horizons and what they see is almost invariably good.

This is both an odd and interesting thing. In the good old days of moviedom, it was their practice to file their erudite documents with forecasts that the best was yet to come. Of late the language has been altered to serve hope that the worst is about over. But year in, year out, no matter the phase of the business cycle, the movie analyst has proven himself ever dauntless, ever sanguine.

We have consulted our files for evidence to beef up this puzzling curiosity, and find, to our amazement, that in excess of 300 optimistically super-heated brokerage bulletins have crossed our desk over the past 5 years. That breaks down to an average of some 60 intelligently reasoned, thoughtfully shaped and documented entreaties to buy movie stocks per year. Heaven knows the reams of other upbeat analyses missed completely.

The fact that the majority of bulletins have ended up way off the beam, as movie shares sagged and slumped, hardly dismisses the subject. From a practical viewpoint, some may infer, a good many of the reports were intended to stimulate business, that is to sell stocks for their individual brokerage firms, despite the fine print at the bottom of most denying solicitation. That may be the case. But rather than impugn the integrity of those who drafted the studies, we prefer to believe that these informed laboratory technicians of finance cast their practiced eye upon moviedom for reasons altogether appropriate. The evidence pointed to progress; somewhere along the line events failed to stand up to meet their prognosis.

Can it be that something has gone amiss in the industry? Can it be that opportunities have come, lingered briefly and fled unseized? Wherein, we wonder, have the sharply-edged minds of Wall Street erred so egregiously?

We hold 11 current investment bulletins extolling the virtues of some four film companies, two theatre companies. Below is the monthly Film BULLETIN Cinema Aggregate picturing the status of industry shares. While the Wall Street prophets trumpet "Buy, Buy, Buy," movie issues, for the most part, sputter aimlessly.

Film BULLETIN Cinema Aggregate*

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Thanks to a rise in Paramount and 20th-Fox shares, the overall March-long portrait is a modest gain. The former climbed 2 1/4 points, the latter 2 3/4. Among the others, three companies declined, the rest unchanged. Theatre shares advanced one point. At 139 1/4 the Film Company Cinema Aggregate is 11 3/4 points under the reading of March, 1956. The Theatre Aggregate is 2 1/8 lower. And 1956 was, remember, a bad year. Nonetheless, from their listening posts in the rarefied atmosphere of charts and statistics, the security analysts still maintain that the fiscal millennium is coming. Their current darlings are 20th Century-Fox and Paramount and to a slightly lesser degree, Loew's. Excerpts from several of the bulletins follow:

PARAMOUNT. "A recent story (it was denied) indicating Paramount will soon sell its pre-1948 film library for about $50 million ($25 per share) has directed attention to the extreme undervaluation of this leading picture maker. Despite 1956 estimated earnings of about $4.50 (including non-operating profits) and an estimated asset value of $65-$70, Paramount currently sells at only 33. When part of this hidden asset value is realized through the sale of the old pictures, the stock should rise. . . . It appears that the continuous growth evidenced through 1955 will be resumed in 1957. If so, the stock selling at only 7.3 times earnings and yielding 6.1% on the $2 dividend, is undervalued on an earnings basis alone. The 'kicker' of the sale of its film library adds considerable attraction." (Newburger, Loeb & Co.)

20th CENTURY FOX. "The news ahead is good. The 1956 annual report should show earnings of about $2.30 a share. The fourth quarter alone should show approximately $1.10 a share compared to 60c for the corresponding quarter a year ago. It is hoped $3.50 might be shown this year if studio motion picture production turns in profits as anticipated. The financial position is strong and the $1.60 annual dividend should be safe. Selling at 24, which is 8 x estimated 1957 earnings and with income yield of 6.7%, the stock appears reasonably priced on earnings." (G. M. Loeb, for F. Hutton & Co.)

It might be added that Mr. Loeb makes much of the "kickers" within this company, namely the oil potential, plus the equity in valuable Beverly Hills real estate.

LOEW'S, INC. "Timing and price are important considerations in the purchase of securities. We are of the opinion that a commitment in Loew's at about 18 1/4 at this time offers substantial price appreciation possibilities, in view of the rapid improvement in the value of its underlying assets: a new cost conscious management and a most favorable outlook for increased earning power." (Sprayregen & Co.)
Viewpoints

Relieve The Film Shortage!

(Continued from Page 7)

lack of supply. Sales, of course, slump. But not fixed overheads. They run inexorably on like Tennyson's brook. And the shortage continues unrelieved. What becomes of the exhibitor's equity in the bricks and mortar of his business? It diminishes, naturally, as the establishment loses its capacity to earn a normal return on its invested worth. The theatre's valuation does not merely sag and dwindle like that of the failing grocer. It comes crashing to earth like a fallen meteor. For the motion picture house, almost alone among mercantile outlets in the community, is a single-purpose establishment. The exhibitor must find a buyer within the trade, and those interested in the marginal movie house today are few and far between. The consequence is disaster. The exhibitor liquidates at an enormous sacrifice and his once-proud edifice is doomed to play out its days as a dusty chamber for surplus junk, or torn down.

Lest it be construed that the failure of a movie theatre is a tragedy limited to the exhibitor or to our industry alone, we urge you to consider the damage to the community. The darkening of a theatre wreaks inestimable damage upon a wide business area, as any merchant who operates in its shadows will attest.

Of course, there's no denying that television is the real mischief behind the exhibitor's woes. But that is not the whole story. The movie man is clinging to a beachhead of the entertainment front, warding off destruction by employing his maximum firepower in spasmodic outbursts of showmanship on occasional important films. But an increasing number of our exhibition forces face extinction for lack of ammunition. They cannot cope with the frustrating, paralyzing effects of an inadequate film supply. The competition of television has been compounded by this lack of product in sufficient volume to keep theatres operating on a week-to-week, year-round basis.

What is behind this shrinkage in the film supply? With the sudden decimation of the old movie-going population by television's rapid growth, many of the large major film studios arrived at the conclusion that their best defense against a constricted public market was sharp curtailment in the manufacturing process. Fewer, more elaborate films, they reasoned, was their answer to TV's incursion on the movie erstwhile market. By making fewer pictures they could reduce studio overheads, concentrate on those projects that seemed to contain the most sure-fire elements of boxoffice success. The problem of these major production organizations was further compounded by tax laws that enticed their high-salaried stars, directors, producers to strike out for themselves by establishing "personal corporations", which brought them the benefits of capital gains taxation. These established film companies argue that the perils of their predicament precluded any other course than severe limitation on output.

As though the theatreman's sea of troubles were not already deep enough, another potential source of supply was largely cut off when many of the film companies released their libraries of old films to television. Reissues were once a crutch on which the exhibitor leaned to bridge a temporary period of short supply; today the boxoffice value has been dissipated by the widespread public impression that all old films will be offered free on TV.

If the policy of restricted supply is working for the producers, it is shortening the life span of the theatres. The reason is basic. Exhibition's regular clientele today is a small, if hearty, segment of the population, made smaller by the limited variety of films available to theatres. The neighborhood theatre, especially, lacks sufficient product to turn over its narrowed patronage with profit, and is forced to extend the playing time of many films beyond their real boxoffice life. Thousands of theatremen firmly believe that the only salvation of the majority of movie theatres is a larger supply and a wider variety of films to attract away from their TV fare.

Be all that as it may, here we are in a tight sellers' market and an exhibition field parched for want of product. The Department of Justice, we believe has within its province and its power a key to the problem.

The consent decree entered in the anti-trust case against the major film companies and their affiliated theatres bars the now-independent exhibition organization from dealing directly with the product shortage. The original suit had as its laudable purpose the maintenance of a free flow of competition in the production, distribution and exhibition of motion pictures. That an odd twist of events subsequently conceived to create this present condition of undersupply is no one's fault, least of all the exhibitor's.

In a free marketplace, no one can deny—short of calculated restraint of trade—the film companies' right to meet the exigencies of today's situation by producing only as many pictures as they believe prudent for their own economic welfare. They cannot be forced to produce more. Then the additional supply must come from other sources. Unfortunately, the textbook axiom that a condition of undersupply cannot long prevail under free enterprise must be regarded as fiction in the movie world of today. The depressed state of our business forbids the capital and the entrepreneurs that a healthy industry would surely attract. So this vacuum remains unfilled. Only the theatremen engaged in a struggle for existence are willing to fill it.

Ours is not an inflexible Government. When circumstances alter needs, we have every right to expect that the Department of Justice of the United States will amend a consent decree, when such an action would, in effect, bring about a freer flow of trade. Scarcity is the gravamen of the crisis that now besets a large segment of our industry. Is it not the obligation—nay, the duty—of the Justice Department to relax the letter of the decree in the movie case if the end result would be beneficial to the industry at large?

We ask your prompt consideration, sir, of the petition by the theatre chains to allow their entry into film production. Thousands of individual, independent theatremen, we know, join in this plea.

Respectfully,

Film BULLETIN
Litigation & Arbitration

(Continued from Page 7)

time of executives consumed in defending suits cannot be estimated.

We have had years and years of lawsuits. On the record, these court actions have cost the major companies huge sums of money, and they will continue to do so. They have also cost plaintiff exhibitors plenty, although they have the prospect of winning a sizeable verdict.

In 1953, a Justice Department official said that one-third of the complaint correspondence received by the anti-trust division dealt with movie problems. And in the December, 1954, issue of the American Bar Association Journal, lawyer Benjamin Wham reported the Yale Law Journal's findings that while 25 per cent of all anti-trust actions are "eventually settled out of court", presumably with payments, "a higher percentage of settlements is made of movie cases."

If we can settle so many cases before they go to a judge and jury, why don't we make a virtue of this fact? It seems to us that any type of case which a company is willing to settle out of court should be susceptible to formal arbitration. On the record, this means practically every type of anti-trust complaint ever brought against a motion picture concern. In truth, we are presently employing a make-shift lawyer-to-lawyer arbitration method for settlement of our disputes — a method that is far more costly, far more time consuming, far more disruptive than would be an industry arbitration system.

Leaders of exhibition and distribution will shortly undertake the drafting of such an arbitration setup. Undoubtedly, the parties understand how vital this task is. Just as essential is the willingness of all the parties to dedicate themselves to construction of an arbitration system that has a foundation in true equity. Any other kind of system will topple — and that would be a catastrophe. For arbitration in our business can no longer be regarded as a luxury. It is a financial and managerial necessity.

A Bad Investment
For Uncle Sam

The Scripps-Howard newspapers recently reported that the United States Information Agency "secretly spent $100,000 subsidizing a commercial anti-Communist movie generally for American consumption. A top official of the propaganda agency told the (House Appropriations) committee the movie turned out to be a box office flop when shown in 1953. He said that unfortunately was the history of such films. The agency refused to disclose the name of the film or where it is being shown now."

As of this writing no further information regarding the picture has been spotlighted. A few points, however, are valid regardless of further elucidation.

In the first place, where does the U.S. government come off lending government funds to private movie makers for films which are then privately sold to theatres? Let's not be naive. We all know that when a producer makes a picture about the armed forces, he gets the cooperation of the armed forces, often giving him an opportunity to film scenes he could never otherwise afford. We have no objection to this, because it is basically a matter of free access to public facilities.

But when Uncle Sam becomes a backer of a film with a message — even though the message happens to be the one we may all agree with — this is something else again. This is a case of a government agency invading the freedom of the entertainment screen. If we tolerate it in one instance, how are we to prevent it from happening again and again?

And from the theatre operator's point of view, why should he pay a full entertainment rental for what amounts to a sponsored film, particularly one sponsored with tax money?

If the United States wants to invest money in motion pictures, for propaganda purposes, this should be an open transaction, subject to all the usual considerations of public policy. We do not believe that such pictures should be sold as commercial entertainment at commercial prices.

As for the ethics of this kind of government investment, we think the matter can be summed up with a simple question. What would the reaction be if the story were that the U. S. Information Agency "secretly spent $100,000 subsidizing" the New York Times?

Uncle Sam is a fine old uncle, but some things he had best leave to the Bank of America.

Crowther On Moviedom

Bosley Crowther's new book, "The Lion's Share" deserves wide readership throughout the motion picture industry and among the general public. Coming from a man who has thrown his share of barbs at the movie makers and the industry generally, the book by the film editor of the New York "Times" is a surprisingly sympathetic account of the rise of Loew's, Inc., and, indirectly, of the entire world of motion pictures.

Perhaps the most notable aspect of "The Lion's Share", published by E. P. Dutton and Co., is that there really isn't a villain in it. The foibles and business coups and working habits of some of the large cast of real-life characters naturally vary with the people; but the broad picture which emerges is one of a group of extremely capable men and women doing their best to turn out successful entertainment.

In the process of telling this story, Crowther spins a fascinating story of the show business of a generation and two generations ago. Those of us whose personal experience does not go back quite that far will understand today's business better for the way "The Lion's Share" re-captures yesterday and the day before.

The book brings the story of Loew's up to date, right to the presidency of Joseph Vogel. It's a worthwhile literary journey all the way and, from the large viewpoint, a healthy piece of public relations for our much-misunderstood industry.
COLUMBIA JOINS THE NAVY IN PROMOTIONAL CAMPAIGN FOR

The bands start playing . . . and the crowds start coming—for the twin-premiere launching in early April! Then watch the rest of the country salute the HELLCATS OF THE NAVY!

☆ 1. NEW LONDON PREMIERE! Big newspaper, TV and radio personality junket from New York! 3-hour submarine cruise on actual sub used in HELLCAT raids! High Navy personnel! Naval honor guard! Huge array of special lobby and front displays!

☆ 2. SAN DIEGO PREMIERE! Stars Ronald Reagan and Nancy Davis to spark ceremonies! Co-author of the book upon which the film is based will appear! High Navy brass, local dignitaries and representatives of newspapers, radio and TV to attend big cocktail reception and dinner! Navy marching band! Public, on-stage “swearing-in” ceremony for new enlistees!

☆ 3. NATIONWIDE TV AND RADIO PUBLICITY! Millions of viewers and listeners to get pre-premiere and subsequent coverage via such programs as MASQUERADE PARTY, TONIGHT, TODAY, MONITOR, etc.

☆ 4. SPECIAL NATIONAL NEWSPAPER COVERAGE! Famous syndicated writers will cover the events for millions of readers: Vivian Brown, Associated Press; Ken Lucas, Wide World Photo Service; Alice Hughes, King Features; Gay Pauley, United Press; Bob Sylvester, New York News; Earl Wilson, New York Post and other papers; Frank Farrell, New York World-Telegram & Sun, and Scripps-Howard Syndicate; Ilka Chase, syndicated columnist; Motion Picture Trade Paper Representatives.

☆ 5. HEAVY RONALD REAGAN TV-RADIO PLUGS! Reagan plugs planted on radio stations everywhere! Coast-to-coast TV plug by Reagan on General Electric show, plus countrywide Cooperative Advertising, Contests and Window Displays.

☆ 6. ADMIRAL NIMITZ-RONALD REAGAN TV INTERVIEW, NATIONWIDE!

☆ 7. ED SULLIVAN-CBS NETWORK TV PLUG!

☆ 8. NAVY VARIETY SHOW to plug HELLCATS in 16 state capitals, 37 states and 47 cities over a period of 51 days!

☆ 9. HELLCATS OF THE NAVY recruiting drive, sponsored by U. S. Navy in 43 cities, with a spectacular ceremony in each!

☆ 10. FULL U. S. NAVY CO-OPERATION in every situation! Local recruiting stations to lend support with ceremonies, parades, banners, posting A-boards, etc.
The Year's Most Extensive

Hell.Cats of the Navy!

Starring

Ronald Reagan

Co-starring

Nancy Davis · Arthur Franz

Screen Play by David Lang and Raymond Marcus · Screen Story by David Lang
Based on a book by Charles A. Lockwood, Vice-Admiral, USN, Ret., and Hans Christian Adamson, Col. USAF, Ret.
Produced by Charles H. Schneer · Directed by Nathan Juran · A Morningside Production
“This Could be the Night”

Business Rating 0 0 Plus


Veteran producer Joe Pasternak has assembled a fine off-beat cast for this hilarious Runyonesque comedy-satire on a rowdy nightclub, its owners, employees, and patrons. With a kaleidoscope of colorful caricatures, expert use of slang and slinky dames, this M-G-M release is a triumph over the limitations imposed by a modest budget. (It's in black-and-white CinemaScope.) “This Could Be The Night” is funny, colorful, gaudy, and it is sure to delight the general run of audiences because of its refreshing approach to the material. Under Robert Wise's direction the pace is plenty fast. Everyone in the cast gets into the fun. Paul Douglas and newcomer Anthony Franciosa own the club; Jean Simmons gets a job there; Julie Wilson and Neile Adams sing and dance; Joan Blondell, J. Carroll Naish, Rafael Campos, Zasu Pitts, and Ray Anthony's band also work there. The clever screenplay is by Isobel Lennart from short stories by Cordelia Baird Gross. Fresh from college, schoolteacher Miss Simmons takes a part-time job in the club. The rough and tumble patrons and employees think she's "odd-ball". She clashes with singer Miss Wilson, chef Naish, busboy Campos, and ex-chorus doll Miss Blondell, then wins them over with disarming sincerity. Franciosa remains coldly aloof so Miss Simmons goes to his apartment demanding an explanation. Douglas thinks Franciosa lured Miss Simmons to the apartment. She is fired. Everyone has "the blues" until Miss Simmons is re-hired for her "protection".


“We Are All Murderers”

Business Rating 0 0 Plus

Moody French import offers pros and cons of capital punishment. For art houses, but can be used in other situations.

“We Are All Murderers” is a French import for those who like their fare tragic or sordid. Producer-director Andre Cayatte is here again absorbed with the moral aspects of law, this time capital punishment. Released by Kingsley International with English titles, this tense drama is harrowing, even gruesome, as it traces Marcel Mouloudji's path to the gallows. In a fervent attempt to be microscopically realistic, screen playwrights Cayatte and Charles Spak go off on many tangents, reducing the impact. But director Capatte is deft and subtle. His scenes in the penitentiary and death cell are superbly authentic. Slum-bred and virtually illiterate, Mouloudji scratches for a meager existence during the Nazi occupation of France. He accepts all work offered. Hired by French resistance fighters, he kills French traitors and Germans without flinching. Continuing to murder after the war, he is sentenced to death. Claude Laydu takes his case, attempts to prove that society taught Mouloudji to kill and sentenced him to die when he continued to kill. Laydu appeals to the president for a pardon. The final outcome is left in doubt.


“The Buster Keaton Story”

Business Rating 0 0 Plus


The vicissitudes of famed silent screen comedian Buster Keaton have been given the full treatment in this Paramount biography in VistaVision. But the results are, on the whole, disappointing. Though blessed with the substantial talents of Donald O'Connor, Ann Blyth and voluptuous Rhonda Fleming, neither they nor the colorful production of Robert Smith and Sidney Sheldon are able to compensate for the fact that the riches-to-rags saga, swathed in an alcoholic veil, has become just too familiar. Chief entertainment values of "The Buster Keaton Story" lie in the re-enactment of vintage comedy sequences and in the realistic atmosphere of a reckless and wonderful Hollywood of a bygone era. Strong selling of the elements involved, O'Connor's name, the nostalgia, the giddy 20's, are the things the exhibitor will have to call into play to make this show a success. O'Connor is superb as Keaton, his mimicry virtually flawless. Ann Blyth, too sweet for words, nevertheless behaves convincingly. Rhonda Fleming is gorgeous in her satire of a silent screen beauty. Keaton is a lad whose theatrical baptism occurred in the knockabout act of his parents. When motion pictures replace vaudeville, young Keaton hires himself to Hollywood, talks himself into a comedian-director contract and goes on to a celebrated career. He bypasses affections of casting director Blyth for the phoney charms of silent siren Fleming. Ann's loyalty continues through the advent of talking pictures when finally she marries him during one of his despondent drinking sprees. Her devotion ultimately brings back a sense of proportion and reality to the frustrated comedian, and he makes a humble new beginning on the small town vaudeville circuit.

Universal-International. 84 minutes. George Nader, Phyllis Thaxter, Tim Hovey, Eduard Franz. Produced by Gordon Kay. Directed by Harvey Kellerman.

“Man Afraid”

Business Rating 0 0 Plus

Thin story line, uninteresting characters dull this suspense merrer. For lower half dualing. Mild marquee value.

“Man Afraid”, in black and white CinemaScope, is a “suspense thriller” that contains little suspense and rarely thrills. The thin, vivid story deals with characters who lack plausibility. There is mild marquee value in George Nader and child star Tim Hovey, but the picture seems destined for the lower half of dual bills. The production of Gordon Kay and the direction of Harry Keller are prescribed by the script, and, perforce, are likewise lacking in substance and vitality. Phyllis Thaxter plays the minister's wife who wonders where her spiritual duties end and her domestic life begins. Plot revolves around minister George Nader, who kills an intruder and is tormented with the belief that he is a murderer, and the victim's lonely, obsessed father, Eduard Franz, who wants to revenge his murder through Nader's son, Tim Hovey. Nader tries to reason with Franz to no avail. Picture winds up

Universal-International. 84 minutes. George Nader, Phyllis Thaxter, Tim Hovey, Eduard Franz. Produced by Gordon Kay. Directed by Harvey Kellerman.
**“The Strange One”**

*Business Rating 3 3 3*


Sam Spiegel has produced a brutally realistic, gripping drama about life in a Southern military college. Released through Columbia, “The Strange One” is so shocking and sensational, it is certain to provoke much word-of-mouth, which figures to be translated into strong boxoffice response. Sadism, cruelty and even hints of homosexuality are given powerful treatment in Calder Willingham’s screenplay, adapted from his own novel and play, “End As A Man.” The very nature of the film, its adult treatment and the fact that it is cast with screen unknowns makes it best suited for urban and class situations. Exploitation angles are plentiful, not the least of which rests in the name of Ben Gazzara, screen newcomer (he starred in the stage play) who looks like a bright star of the future. Other promising newcomers include George Peppard, Paul E. Richards, James Olson and Julie Wilson. Under Jack Garfin’s direction the pace is fast and tight. Upper classmen Gazzara and Pat Hingle force freshmen Peppard and Arthur Storch to play cards and drink with football star Olson. When the son of school commandant Larry Gates is severely beaten by Olson and expelled for drinking and brawling, Peppard presses Gazzara to confess that he forced the boy to drink. Gazzara insists that everyone is equally guilty and warns that all would be expelled. Gates suspects Gazzara’s guilt and appeals to Peppard, who remains silent. The cadets hold a “kangaroo court,” force Gazzara to confess, drag him to the railroad and and ship him out with his belongings.


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**“The Bachelor Party”**

*Business Rating 3 3 3 Plus*


Author Paddy Chayefsky, director Delbert Mann and the other "men who made ‘Marty’" have come through with another very frank, very human, very searching motion picture. And United Artists has another boxoffice winner. The acting by a cast, unknown except for Don Murray, is superb, better than anything seen in any picture of recent months. Mann’s direction is priceless. Producer Harold Hecht, who found a gold mine in “Marty”, wisely gave his talented staff carte blanche, and the results are justified. With the proper selling job, “The Bachelor Party” will roll up handsome grosses in all situations. Chayefsky again reveals his super-sensitive ear for naturalistic talk, plus a revealing eye for the fears, the desires, the frustrations of young New York city-dwellers who are his genre. His characters are revealed sympathetically, almost embarrassingly truthfully, and all have depth and believability. Jack Warden, Larry Blyden, E. G. Marshall, Carolyn Jones, Phil Abbott are all seasoned TV and theatre actors and they speak the author’s dialogue as if it were their own. Don Murray makes a believable focal point for the action. By use of location shots in Greenwich Village and Brooklyn, Mann endows many scenes with a thoroughly realistic dimension. There are some minor drawbacks to “Bachelor Party”, however, to keep it from attaining the true greatness of “Marty”. It lacks a straight story line and some of the strong empathy engendered by the lonely butcher “Marty”. But the same audiences who loved “Marty” will enjoy “The Bachelor Party”. Murray, a young accountant working for a degree at night school, learns his wife, Patricia Smith, is pregnant. He begins to feel trapped in marriage by this sudden intrusion into their life. When the boys in the office plan a bachelor party for one of their members, Phil Abbott, Murray’s wife urges him to go and have fun. As the party progresses from bar to bar, each of the five members of the party reveals more and more of himself, Murray his longing for freedom, his envy of Warden, a girl-happy bachelor. His opportunity for an extra-marital affair comes at a Greenwich party with existentialist Carolyn Jones. Instead, after a fight with Warden, who reveals himself as lonely and unhappy, he takes the drunken Abbott home. Abbott confesses his fear of marriage, but Murray, after the revelations of the evening, tells him that a life without love for someone is empty. He goes home to his wife, in love once again and happy.


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**“Hellcats of the Navy”**

*Business Rating 3 3 3 Plus*

Action and historical elements provide interest and exploitables in submarine drama of Pacific war.

This Columbia release has much to recommend it, particularly to action fans, despite some stereotype heroics. Audience interest will be held by the intriguing and dramatic narrative of how U.S. submarines participated in the destruction of the Japanese merchant marine and a large section of the Japanese navy during World War II. The vivid direction of Nathan Juran and the realistic black-and-white production of Charles H. Scheer carry out the action and sea sequences admirably. They are taut and exciting. In addition, the performances by Ronald Reagan and Arthur Franz as submarine officers are excellent, and Nancy Davis performs her occasional duties with grace and charm. Robert Arthur is splendid as a youngster on his first active duty. Submarine skipper Reagan and executive officer Franz, lock swords early, when, after an exploratory mission, Reagan orders the craft to submerge in the face of an enemy destroyer, even though it means sacrificing one of his crew. The mutual respect of the two men keeps them acting in concert. Assigned to trace a route through enemy mines, they complete the daring mission though it means loss of their ship and casualties. In the final encounter, when their new craft and other Navy submarines rendezvous off the Japanese coast inflicting heavy damage on enemy vessels, Franz recognizes Reagan’s superior qualities as a commanding officer and is himself now ready to master a submarine of his own. Reagan gets Miss Davis, loved by both.


Film BULLETIN April 15, 1957 Page 15
I arrived in Hollywood in 1944 to make my first motion picture, "A Tree Grows in Brooklyn". I went from the train to the hotel and then I checked in with my producer, Louis Lighton. He was a fine man, an old-timer, a fine producer, too. His eyesight was failing and I found him bent close over his desk peering through a very large magnifying glass. He was working on the script. He had before him Betty Smith's novel, as well as several earlier versions of the screenplay. These were being cannibalized—as they say at plane repair shops—in a search for usable parts. Laboriously and with practiced craftsmanship, the producer was putting the incidents together into sequences, arranging these for climax, and shaping the whole into what he always called three "acts". Bud Lighton knew what he was doing; he'd done it since the days of the silents.

The screenplay was credited to Tess Slesinger and Frank Davis, but in all the nine months I was in Hollywood on this project, I never met these two people. Years later in New York, I heard of Miss Slesinger's death. I still hadn't met her. Another few years passed, and one night at a party a strange man came up and introduced himself. It was Frank Davis.

I was fresh from the theatre, and this separation of the writers from the director—and from their own work—came as a shock to me. I was to learn that it was regular practice.

I remember my first day at lunch in the Twentieth Century Fox commissary. I was told that Mr. Zanuck ate in state, flanked by his producers, behind the closed doors of the executive dining room. I didn't care about them. To me, the figures of glamour were the famous directors—gods! There they were, ranged along the best wall, looking out over the enormous dining room, each at his reserved table with his favorite waitress, also reserved. The center tables were taken by the stars. They were surrounded by their favorites and sycophants: make-up men, hairdressers, stand-ins, agents, girl or boy friends. At other prominent tables sat the big men of the back lot, the cameramen. Each had his heads of departments, his gaffers and key grips and so on: a Homeric catalogue.

Only after several weeks did I notice and explore a sorry group at a remote table. Their isolation was so evident that it seemed planned. There was no mixing with this group, no table-hopping to their table. They seemed out of place. Their dress was tamer. Few had the fashionable sun tan that a Beverley Hills success carries right to his grave. They laughed in a hysterical way, giddy or bitter. The writers...

Some of them were admitted hacks and some were unadmitted hacks. Some were top screen writers. There would be an occasional Pulitzer Prize playwright or a famous novelist who had come out to do one screen assignment. Every last one of them seemed embarrassed to be there, and the embarrassment expressed itself in a bitter wit. They specialized in long sagas about the idiocy of the motion-picture business. There was a never-ending competition of appalling anecdote. They razzed everything and anybody—including themselves. A wealth of talent spent itself in mockery.

My education continued on the set of "Tree". Since I was a total stranger to film, Lighton assigned me one of Hollywood's best cameramen, Leon Shamroy. I was to stage the scenes "as if they were happening in life" and Leon would decide how to photograph them. He would get onto film various angles that could subsequently be cut together to make an effective cinematic narration. Leon was a new experience to me. As I say, I'd come from Broadway, where the writer was God and his lines were sacred by contract. Now I'm sure that Leon read the script, or most of it, before he started on the picture, but I know he didn't look at the day's scenes before coming to work each morning. This wasn't negligence: it was policy. There was a superstition that to look at the literary foliage would blur one's sense of the essential action.

When I came on the set in the morning, he was usually there, a victim of sleep (too much or too little) and ready for the ministrations of the set porter. In those halcyon days, each set had its porter. In a daily ritual, Leon was presented with coffee, a Danish, the Hollywood Daily Variety, and the Hollywood Reporter. While he read, I would earnestly rehearse the actors. In time, Leon would lower his Reporter and ask, "Well, what's the garbage for today?" The garbage was the dialogue. If he had a criticism, it was always the same one: "What do you need all those words for?" On his benign days, he didn't say "garbage." He said "nonsense."

The writers were in a humiliating position. The motion-picture makers insisted on referring to themselves as an industry. An industry aspires to efficiency. They were supplying fifty-odd pictures per major studio per year to the market. They tried to supervise the manufacture of
scripts by methods that worked splendidly in the automobile and heavy appliance industries. Their system, with variations, went something like this:

An “original property” (a novel, a play, a “story idea”) was bought outright. By this act, a studio acquired material and at the same time got rid of a potential troublemaker, the “original author.” The next step was an executive conference about the property and, usually, the casting of the stars. The original property then turned over to a “construction man.” His job was to “lick the story.” In other words, he was to bring the material into digestible shape and length, twist it to fit the stars and to eliminate unacceptable elements. These last included elements banned by the Code, elements which might offend any section of the world audience, unentertaining elements such as unhappy endings or messages (“Leave them to Western Union!”). There was a word that governed what went out: the word “offbeat.” This covered anything, really, that hadn’t been done before, that hadn’t been, as the marketing experts say, pretested. The construction man, to put it simply, was supposed to outline a hit. (For some reason, at this time, Middle Europeans were highly regarded for this job. Their knowledge of our language and country was slight, but they were thought to be hell on structure.) After the construction man, a “dialogue man” was brought in. (The verb “to dialogue” was added to the writers’ glossary of Hollywood words.) After the man who dialogue it, there frequently followed a “polish man.” The script was getting close. (They hoped.) There was a good chance that an “additional dialogue man” would spend a few weeks on the job. His instructions might be very simple, as, “Put thirty laughs in it.”

What was wrong with hiring a specialist in each field? It would have been efficient.

Trouble was, the final shooting script was so often postposterous. Characters went out of character. Plot threads got snarled. Climaxes made no sense because the preparation for them had got lost somewhere on the assembly line. If it was a “B” picture, they usually shot it anyway. But if it was a “big” picture, the producer, like Lighton, would find himself late at night compiling a last flail shooting script out of bits and pieces of all the previous versions. More often it was the director who did this. Or sometimes a brand-new writer was called in. The Screen Writers Guild put in a lot of time riling on which writers were entitled to what screen credit for a picture that none of them could altogether recognize.

It was all pretty confusing, as I said, to a director fresh from the theatre. The theatre was Eugene O’Neill and Sidney Howard and Robert Sherwood and S. N. Behrman and Thornton Wilder and Clifford Odets and twenty others. The least, newest, greenest playwright shared the aura and the rights that the giants had earned. The rest of us — actors, directors, and so on — knew that our function was to bring to life the plays they wrote.

But, I was told, pictures are different . . . Film is a pictorial medium. The strip of celluloid ought to tell the story with the sound track silent. There are crucial artistic choices that can’t possibly be anticipated in a script. They have to be made hour by hour on the set and in the cutting room. A director stages plays; he makes pictures.

This was all true, and I must say that I took it to rather readily. I was disinclined to quarrel with a line of reasoning which thrust power and pre-eminence upon the director.

I was a good while longer learning certain other facts. I learned them tripping up on inadequate scripts—including some that I vigorously helped to shape. I can state them with painful brevity:—

There can’t be a fine picture without a fine script.

There can’t be a fine script without a first-class writer.

A first-class writer won’t do first-class work unless he feels that the picture is his.

I doubt if the writer’s place in pictures will—or should—ever be exactly the same as in the theatre, but I’ve been thinking a lot lately about what happened in the theatre. It’s relevant and salutary.

Take 1900-1920. The theatre flourished all over the country. It had no competition. The box office boomed. The top original fare it had to offer was “The Girl of the Golden West.” Its bow to culture was dusty productions of Shakespeare. Either way, the plays were treated as showcases for stars. The business was in the hands of the managers and the actor-managers. The writers were nowhere. They were hacks who turned out new vehicles each season, to order. A playwright had about as little pride in his work, as little recognition for it, as little freedom, as a screen writer in Hollywood in the palmy days. And his output was, to put it charitably, not any better.

Came the moving pictures. At first they were written off as a fad. Then they began to compete for audiences, and they grew until they threatened to take over. The theatre had to be better or go under. It got better. It got so spectacularly better so fast that in 1920-1930 you wouldn’t have recognized it. Perhaps it was an accident that Eugene O’Neill appeared at that moment—but it was no accident that in that moment strange competition,

(Continued on Page 18)
the theatre made room for him. Because it was disrupted and hard pressed, it made room for his experiments, his unheard-of subjects, his passion, his power. There was room for him to grow to his full stature. And there was freedom for the talents that came after his. For the first time, American writers turned to the theatre with anticipation and seriousness, knowing it could use the best they could give.

Well, now it's 1957 and television is the "industry." It's a giant—and a growing giant. It's fated to be much bigger than pictures ever were. Even now, it's overwhelming. We've all seen that. Television has shaken up the whole picture business. It's our turn now. We in pictures have got to be better or go under.

When TV appeared, the motion-picture people put up a struggle. They didn't give up easily. First they pretended that it wasn't there. Then they tried to combat it with every conceivable technical novelty. They tried big screens in all sorts of ratios of width to height. They tried the third dimension, with and without goggles. They tried multiple sound sources and bigger budgets. As I write, the novelty is long long long pictures. They tried just about everything except the real novelty: three-dimensional material, new and better stories.

There are signs that they are being forced to that. It was hard to miss the meaning of the most recent Academy Awards. In 1954, "From Here to Eternity"; 1955, "On the Waterfront"; 1956, "Marty". Of these, only the first came from a major studio. All three used ordinary old-fashioned screens. All three were shot in black and white. And different as they were, each of them was plainly, undeniably, offbeat. People simply didn't care what size the screen was. They went to see those pictures because they had life in them.

The writers rejoiced in a recognition that went beyond their awards; and, notice, in each case the writer carried through from start to finish, working actively with the director. James Jones had written a hot novel out of his war experience. Daniel Taradash made the material his own, turned it into fine screenplay, and worked closely with Fred Zinneman, the director. Budd Schulberg did an original screenplay out of long research and conviction and feeling, consulting with me often as he wrote, and standing by during much of the shooting. Paddy Chayevsky expanded his own television sketch into a picture and was consulted by Delbert Mann as it was being shot.

To get back to the picturemakers, they're in trouble. The box-office barometer dipped down, recovered, dropped again. Picture houses are closing, going dark. There is a rumor that one of the big studio lots is to be sold for a real-estate development. In such moments of confusion and panic, executive imaginations make unaccustomed flights. It has begun to occur to them that the writer—that eccentric, ornery, odd, unreliable, unreconstructed, independent fellow—is the only one who can give them real novelty.

The first sign that the old order was changing came in an odd but characteristic way: there was a certain loosen-
ERIC JOHNSTON finally took his long-delayed position as “moderator” of the discussions on an arbitration system for the industry. Representative of TOA, Allied States and MPA were in attendance at a conference held April 10 to set the stage for pursuance of the goal that has so far eluded industry leaders. While results were inconclusive, the report from the meeting was that “all three groups expressed a desire to find a basis for an industry system of conciliation and arbitration”, setting May 13 as the date for the first formal drafting session. In attendance at the luncheon meeting, presided over by MPA president Johnston, were Allied States president Julius Gordon, TOA president Ernest G. Stellings, Columbia v.p. Abe Montague, Loew’s v.p. Charles M. Reagan, Paramount sales head George Weltner, Paramount Film Distributing v.p. Robert J. Rubin, MPA v.p. Ralph Hetzel. The MPAA-sponsored confab was preceded by a joint TOA-Allied conference between the president and counsels, A. F. Myers (Allied) and Herman Levy (TOA).

UNITED ARTISTS, the lusty baby with the independent manner, will soon start all over again, and with new “parents”. In a prospectus filed with the Securities and Exchange Commission, the distributing company made official its intention to become, partially, a publicly-owned corporation, with plans to offer $10 million in 6% convertible subordinated debentures and 350,000 shares of common stock, of which 100,000 will be retained by the management groups. Benjamin and president Arthur Krim are to become UA’s new “parents”, voting control of the company being vested in them with the consent of other owners, namely William J. Heine, Max E. Youngstein, Arnold M. Picker, Charles Smadja, Seymour M. Pesky and Robert F. Blumofe. With the approximately $14,100,000 expected to be reaped from the sale, UA plans to pay off certain outstanding debts and to increase working capital to finance expanding film production by affiliated independents. Public offering of the stock will be made by a group of underwriters headed by F. Eberstadt and Co. According to Krim and Benjamin, UA is “in negotiation” with a number of theatre circuits regarding loans of up to six million dollars.


The inclusion in the prospectus was UA’s extremely healthy financial report for 1956. In that year UA earned a net profit of $3,106,000, compared to $2,682,000 in 1955, and to $313,000 in 1951 when the present management team acquired control.

JOSEPH R. VOGEL is pushing hard to rejuvenate the lion Leo. As a former theatreman, the Loew’s, Inc. president can be expected to understand the dire need for more product, so it was not unexpected when he announced that, Loew’s will release 36 features during the 1957-58 fiscal year starting Sept. 1. This represents an increase of 25 percent over the current season. Fifteen films are now ready for release, Vogel stated at a company sales meeting in Chicago following his conferences with studio chief Benjamin Thau. Forthcoming pictures, he asserted, “will reflect the dedicated efforts of the entire MGM organization to bring the highest entertainment qualities to its product”. Earlier, Vogel had told a Loew’s board meeting of “positive steps” taken to “improve the earnings and structure of the company”, including: (1) increased studio production and a revitalized story program; (2) personnel reduction; (3) purchasing to be conducted on “strict basis of competitive bids”; (4) a revised recruitment and training program instituted to develop a strong pool of administrative and executive personnel. An executive committee of four directors was elected at the meeting, consisting of Vogel, George L. Killion, Frank Pace, Jr., and Ogden Reid with Reid as chairman. In other Loew’s developments, John P. Byrne and Robert Mochrie were appointed to positions as assistant general sales managers. Sales topper Charles M. Reagan said the appointments were “consistent with MGM’s intensified concentration on better merchandising of its product and further improvement of its service to customers”.

ELMER C. RHODEN is convinced that theatremen must move to relieve the product shortage. In this direction, the National Theatres held announced formation of National Film Investments, Inc., which will participate, assist and finance the independent production of a limited number of motion pictures. Charles L. Gillett, resigned recently as vice president of RKO Teleradio Pictures, was named president of the company. Rhoden said the new unit will have available a “substantial revolving fund” to finance independent producers in order to bring “more quality films” to the country’s theatres. “This move, Rhoden declared is “the fulfilment of a pledge” he made on becoming president of National Theatres two years ago.

KENNETH N. HARGREAVES represents the determination of the new Rank Film Distributors of the U. S. that it is here to stay. For Hargreaves recently arrived in this country with his entire family to take up residence. The new American division of the Rank Organization officially started activities over here April 1 at its New York headquarters at 727 Seventh Ave. Under the supervision of sales head Irving Sochin, the first meeting of regional and branch managers was held in New York last week. Sochin announced that “for the first time in the annals of distribution sales meetings, men responsible for sales will view every foot of film they are going to sell.” Many of the Rank-U.S.A. men are former RKO staffers. Advertising chief Geoffrey G. Martin, meanwhile, lost no time in starting the company’s U.S. tub-thumping campaign, pegged on the arrival of British star Kenneth More in this country to tour for “Reach for the Sky”.

GEORGE KERASOTES spelled out “survival” for the movie industry in his frank talk before the recent convention of ITO of Arkansas. Among the trenchant and pertinent observations made by the Illinois theatre executive and TOA officials on means for bringing back movie (Continued on Page 20)

Theatre managers will be meeting in Atlanta for a three day conference, April 26-28, at the executive center north of Atlanta. The general manager of the Strand, Georgia and Garden theaters is Dr. John Z. Copeland, the Atlanta manager of MPA. This is the first time that the general manager of the Strand has been elected to this position, and he is the only theatre manager in the state of Georgia to hold such an office. Other theatre managers in attendance at the conference will include: William J. Heine, Max E. Youngstein, Arnold M. Picker, William G. Murphy, and the general manager of the Alabama Theatre, Birmingham, F. Eberstadt.

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SPYROS P. SKOURAS warned that “it would be a great disaster if motion pictures or television absorbed each other.” The 23rd Century-Fox president told a breakfast reception of the NTA Film Network in Chicago that “both media offer great possibilities and service to the public and should be independent of each other.” His company would make available to television its entire physical, financial and creative resources provided there is a demand, he declared. On the subject of Toll-TV, he declared that it would not aid either television or motion pictures.

ERNEST STELLINGS had three things on his mind when he called a press conference last week in New York: arbitration, the product shortage and the menace of Toll-TV. On product: the TOA president said his organization might ask distribution to unwrap some of its top product for release between now and June to relieve the very real product shortage. March business, he said, was down to 10 to 12 per cent from January and February. On arbitration: independent exhibitor groups, ITOA, MMPTA and SCTOA have been asked by TOA and Allied if they wish to partake of the arbitration talks scheduled with distribution for May 13. On Toll-TV: Stellings expressed opposition to the whole project, including tests by the FCC, stating that it would force some theatres into bankruptcy.

AL DAFF made like a “most happy fellow” on his return from a tour of “down under.” The U-I executive vice president predicted good business this year, said his company would produce “more blockbusters than in previous years,” disclosed a production schedule of 33 pictures and a release schedule of 36 in 1957. These happy figures, according to Daff, are due both to U-I’s own product and six features acquired from RKO.

STEVE BRODYS: “We are now at the cross-roads, with respect to the future of Allied Artists.” The AA president was speaking at a luncheon in his honor in Dallas, Texas, last week. “The releasing program coming up between now and the first of the year represents a $14,000,000 investment in product. The time has come,” said Brodys, “when we feel we must bring home our problems strongly to the exhibitor, because in recent years the exhibitors have brought their problems to us, and we have honestly tried to solve difficulties whenever possible”.

R. J. (“Bob”) O’Donnell, Texas showroom, told the 75 exhibitors who heard Brodys, “Allied Artists, as a company stands between the exhibitor and starvation.”

PARAMOUNT earnings for 1956 were down close to a million dollars from the previous year. This, despite “special income,” mostly from the sale of pre-1948 films to television. Profits last year were $8,731,000, $4.43 per share, against $9,708,000, or $4.49 a share, for 1955.

DORE SCHARY, former MGM production head, is at work on a play based on the life of Franklin D. Roosevelt, which he will subsequently produce as a film... TED MANN, Minneapolis circuit owner, elected president of North Central Allied, succeeding BENJAMIN BERGER... DR. ALBERT SCHWEITZER, famed medical missionary, philosopher and musician, named to receive Variety International’s Humanitarian Award at the organizations’ recently-concluded conclave in New Orleans... J. J. COHN, Loew’s v.p. named by president JOSEPH R. VOGEL to head producing unit designed to utilize new writing, directing and producing talents. Cohn aided in success of former “Andy Hardy” and “Dr. Kildare” series... GORDON C. CRADDOCK, JR., appointed assistant to Rank sales topser IRVING SOCHIN. He’ll be in charge of circuit sales... SOL C. SIEGEL signed by Loew’s president Vogel to continue independent production for MGM release... Paramount Distributing v.p. HUGH OWEN presided over series of sales meetings throughout the Mid-Eastern Division... Showman MICHAEL TODD adds... Harvard lecturer to his career. He addressed the Harvard Business School April 10 on “Show Business in Management.” Former Columbia publicist HERB STERN signed by Warwick Productions as special unit publicist for “High Flight,” Columbia release... Goodman Advertising Agency, Hol- lywood, appointed to handle West Coast phases of publicity, promotion and advertising for Rank Film Distributors... H. H. Balaban & Katz, Chicago, named Spyros P. Skouras a new producing unit headed by ROCK HUDSON and MAX RAYMOND... HUGH GINSBERG of P. T. Skouras went an independent distributor, using eight pictures in six years, five of them to star Hudson... Allied Artists... products LINDSLEY PARSONS and JOHN H. BURROWS, and advertising director JOHN C. FLINN winding up a ten-day tour of branch and division meetings in connection with “The High and the Mighty”... COMPO named to receive American Heritage Foundation award for its efforts on behalf of the non-partisan “Your Vote” campaign “Para-Movie.”"
Rank Plans Full Promotion Drive To Crack U. S. Market

A determined full-scale promotional effort to capture the response of exhibitors and the public in the U. S. market will be made by the Rank Organization via its newly created American arm. Functioning under the corporate title, Rank Film Distributors of America, the English concern is going all-out to win acceptance of its product here. To accomplish this end, RFD plans a hard-hitting marketing and merchandising campaign with two major objectives — to convince the American exhibitor that Rank product can be profitably marketed, and to convince the American theatregoers that the entertainment quality of its films compares favorably with domestic output.

The first sales conference of the new film distributor, held last week at New York’s Park Sheraton Hotel, unveiled a topnotch marketing-merchandising team. This trio, Geoffrey G. Martin (advertising, publicity and exploitation director), Steve Edwards (advertising and publicity manager) and Leo Pillot (exploitation head) are plotting a broad-range promotional attack on the American market. Their intensive, sustained promotional campaign will employ every facet of American showmanship.

One of the important aspects of the Rank selling drive will be the popularization of British film stars in the U.S. In line with this, Kenneth More has been on a whirlwind p.a. tour to promote “Reach for the Sky”. He has visited with newspaper, television, radio and trade press representatives to “talk about” his latest film, which is scheduled for a dual-performance premiere at Gotham’s Sutton Theatre on April 29. The film, winner of the British Academy Award, will bow with an afternoon benefit for an R.A.F. fund and an evening invitational performance complete with all the premiere trimmings.

The Rank-U.S.A. showmen point to the fast-growing audience in this country for all types of unusual, offbeat or foreign films as evidence that American movie audiences have grown much more cosmopolitan in recent years. French, Italian and even Japanese films today are finding a healthy response in the U.S. market. With the Rank Organization selecting only its choice product for importation here, and with same being pre-sold by aggressive showmanship, including personality buildup, they confidently anticipate distribution and playing time that will realize grosses outstripping any yet attained by imported films.

[More SHOWMEN on Page 24]
EXPLOITATION PICTURE

Ads, Teasers Enliven U.A.'s "Party"

"By the men who made 'Marty'" follows close upon the title of the Hecht-Hill-Lancaster production, "The Bachelor Party," for United Artists, in every ad, every piece of paper, every poster on this picture. It leads the parade of selling angles for a film loaded with them, one that can even surpass that magnificent earlier effort by the team of writer Paddy Chayevsky, director Delbert Mann and producer Harold Hecht, by virtue of the fast sendoff the "Marty" link assures.

Like "Marty," which told a poignant love story by making its principals as real as the gang on the corner without ever actually following a "story line," "The Bachelor Party" etches another fascinating slice of life around five men who go out for a wild fling on the eve of the marriage for one of them. Like "Marty," too, this digs deep into the personalities of each, making them real and plausible and intimately familiar to every member of the audience. Chayevsky's superb knack of making talk sound as though it were being overheard from the people living around us and Mann's equally fine hand in making them act as though there were no cameras around, are both very evident in this one. Therein, too, lies one of the big angles in the exploitation picture—the "real" people and their emotions so well known to all of us. It was this uncanny realism that made talk about "Marty" one of the most potent boxoffice factors in that excellent film's success.

There can't be too much stress on the importance of capitalizing the "Marty" team. The Chayevsky name has become one of the top drawing cards among the discriminating audience. It should be sold big, along with the other "men who made 'Marty,'" not only for the classes but also for the millions of Viewers who consider the Chayevsky name a hallmark of quality both on the big and little screen. Many of these have seen and enjoyed "The Bachelor Party" on the TV screen and will want to see it expanded into a fully fledged movie. In some cases, it might even be more effective to sell the "men who made 'Marty,'" above the title on the marquee and via displays.

Another important avenue of seat-selling is the screening technique that gave their previous effort the wide word-of-mouth start. Opinion makers of all sorts should be given the opportunity, wherever special screenings are possible, to pass the word along to their readers and listeners. Columnists, organization leaders, cab drivers, beauticians, radio and TV people, all are just a few of the categories of talk-spurrers who can be instigated to start the ball rolling with screenings.

Turning to the ads, we find that Max Youngstein and his top-ranking team of boxofficers have done another excellent job in pointing up the film's most powerful draw qualities. They have caught the exciting, everything-goes aspect of the bachelor party with commanding and suggestive art taken largely from the good selection of stills. The copy is equally provocative, drawing the male attention with the suggestion of "things every man knows," and tossing a strong lure to the ladies with the hint of uncovering these for-men-only forbidden fruits—the talk and the drinking, the stag movies up in the apartment, the bar-hopping, the strip joints, the pickups and the girl who got them into the Greenwich Village party. The emphasis on sex and the ragged edges of a theme, making the ads both honest and persuasive, from displays the night on the town is in keeping with the teasers.

All of the earthy, jangling, all-male excitement inherent in the title is caught vividly in the superlative newspaper ads. At top, the teasers cleverly pluck situation lines and dialog from the film tied in with each pulsating hour of the party. Right, striking use is made of the stills to work in ad art, provocatively spiced with copy that yells—"Go See!" And through it all—the ever present come-on: "By the men who made 'Marty'!"

Stunts are a natural for "The Bachelor Party" and the UA pressbook gives them big play. Worked in most effectively are ideas for bachelors, bridge-mornings, midnite shows, giveaways and tie-ups of more than usual quality—a "Bridegrooms Mass Interview," inviting just-married men and their wives as guests and having a pre-show interview for TV or newspaper feature; a search for the most eligible bachelor in town, with the ladies invited to name their choice with his qualifications and the winner given the royal treatment on the stage; a taxi stunt with a hired cab bannered, "We're on our way to 'The Bachelor Party' at the Blank Theatre," with possibly free rides to the theatre for those who wish to go in; a midnite "Bachelor Party" show offering bachelor buttons (the flower) to the gals and baby orchids to their gals (these are available in quantity purchases at quite reasonable prices and are sure to spur w-o-m.

The tie-up possibilities are a thing of beauty! Restaurant bachelor parties can be promoted, working with local cafes and hotels, with special reserved section in your theatre for the groups. The whole thing can be a package deal—meal, admission to theatre, parking. Another good tie is indicated with local big store or group of specialty shops to dress their windows with suggested gifts to be given to a potential bridegroom. In addition to bona fide presents, the display can be gagged up with hot water bottles, diapers, ball and chain, etc. And how about a co-op with a local organization such as Rotary, Kiwanis, Junior C of C, etc., to select the most popular bachelor in town, someone who has made exceptional contributions to kid groups, civic betterment, etc.
EXPLOITATION PICTURE of the issue

You meet a girl on the street.
First she laughs.
Then she takes you to a party...
and before you know it she's telling you how she hates to be alone at night.
Yes, it could only have happened the night of...

the Bachelor Party

... by the men who made "MARTY"!

A HECHT, HILL and LANCASTER Presentation

"Let's get the groom a girl!"...

Hecht, Hill and Lancaster present

the Bachelor Party

... on who made "Marty!"

"You're going to get fried tonight and pick up a tramp and tomorrow you'll wake up feeling like two bits!"

Hecht, Hill and Lancaster present

the Bachelor
Condon’s Promotional Tour For ‘P and P’ Rolls Into High

Richard Condon, promotional ambassador for Stanley Kramer’s “The Pride and the Passion,” came up with something a little different on the ballyhoo trail during his recent stop in Detroit. Killing two birds with one stone, the United Artists exploiter, while guesting on the Blenda Isbey program over WWJ-TV made a simultaneous pitch to a group of Motor City exhibitors at the Book Cadillac Hotel.

Condon’s cross-country is grabbing plenty of attention in all media. Scheduled to hit 31 key cities during the 68-day safari, the traveling fieldman is making every moment count by visiting with people that can help him get his story across to the public. He is scheduled to meet with representatives of no less than 72 newspapers, 92 television stations, numerous retailers and key theatre men on his drumbeating route.

‘St. Louis’ Sound Track Album

“The Spirit of St. Louis” sound track album, featuring a four-color cover scene from the Warner film and full credits, is being distributed nationally by RCA Victor. To hypo sales, a series of ads is running in national mags, trade journals and local newspapers throughout the country.

Early Evening Show Boosts Gross On Disney Film In Minn.

The thesis that boxoffice receipts can be hypoed by revamping the starting times of films received an interesting and profitable test with the recent engagement of Walt Disney’s “Westward Ho, The Wagons!” at Minneapolis’ Edina Theatre. When the theatre inaugurated a week-night starting time of 6:30 p.m., a new house record was set.

Commenting on the early evening schedule, columnist Will Jones of the Minneapolis Tribune stated: “Flocks of children came, and so did flocks of parents. It meant the kids could see an evening movie and still get to bed early.”

Taking a cue from the Edina, other exhibitors have followed suit with an early starting time.

The Walt Disney production starring Fess Parker, is set for the same type of promotional play in other parts of the country.

Movie News Commands Interest, Says ‘Parade’ Mag in COMPO Ad

There is “tremendous interest” in movie news reports Parade Magazine in a COMPO ad appearing in the April 6 Editor and Publisher. The advertisement, 75th in the COMPO series, is part-and-parcel of the continuing campaign to grab additional space for movie news in the nation’s press.

The letter from the Sunday picture magazine, as quoted in the E & P ad, declares: “Parade’s editors are continually aware of the tremendous interest of its more than 15 million readers in the movie industry and its personalities . . . more than ten percent of Parade’s editorial content was devoted to movie coverage . . . the readership of Parade’s movie features averaged about seventy percent, according to continuing Daniel Starch surveys . . . movie news commands a reader interest every newspaper should try to satisfy.”

In situations where the midnight show is still a productive box-office factor, the campaign developed by Dale Thornhill, manager of the Commonwealth Circuit’s Broadway Theatre, Centralia, Illinois, may be of great value. Note the clever “ghost convention” idea in these ads created by Thornhill, making the stunt a benefit (and better) than the usual “ghost” and “horror” angles associated with this type of show.

Gilbert Golden, national advertising manager of Warner Bros., beats the promotional drums for “Untamed Youth,” in Cincinnati, with Charles “Bugs” Scruggs, WCIN diskier.

Support from Vice President Nixon.

‘Dolphin’ Premiers Draw Support Of Opinion-Makers

In a concerted drive to influence the opinion-maker who influences John Q. Public, 20th Century-Fox held a 7-city series of charity premiers on “Boy on a Dolphin.” At each of the openings active support was garnered from dignitaries, including Vice President Richard Nixon and Governor Goodwin Knight of California.

With the proceeds from these openings earmarked for American Colleges in Greece, the enthusiastic committees of notables went all out to spread the word about the first American film to be made in Greece.
The Shifts of Population

By LEONARD SPINRAD

A neighborhood or a community is a collection of people, and it is apt to have a life span like people. Neighborhoods and communities are born, they flourish, they change. Sometimes they die. New ones are born, to go through the same cycles.

In terms of the motion picture industry, the post-war decade has seen an acceleration of this cycle, not completely revealed in the statistics. The most populous cities have increased in population, so that on first inspection it seems inaccurate to talk of any movement away from these cities; but the movement is pronounced and profound.

One of the things that has happened in city after city is the downgrading of old residential areas. The upper middle class neighborhood of yesterday is the lower middle class neighborhood of today, the slum or commercial area of tomorrow. The population of a square block goes up as the character of its population goes down; then, when the area is sufficiently depressed, the population decreases and the warehouses or lofts take over.

The Shifts of Population

URBAN EXIDUS

There is a basic centrifugal force that keeps city population constantly moving towards the suburbs. Coupled with improved roads, it also keeps extending the borders of suburbia.

A counter-trend can be discerned among the small towns. As industry decentralizes and expands into new areas, the various small towns in a region change. One is apt to grow and make satellites out of some of its previously equal neighbors. Here again better roads and improved transportation play their part. It becomes easier for people to go to the big expanding town for their needs than to settle for the lesser facilities closer to home.

Sooner or later, sociologists expect the twin trends to reach an equilibrium between the concentration of importance in the single small town of an area and the dispersion of importance among a batch of relatively small towns on the fringes of the big cities.

As yet, however, no such equilibrium has been reached. Meanwhile, the theatres must constantly adjust to meet the shifting clientele they serve.

Expressed in statistical terms, this is how the shift has been taking place. Between 1940 and 1950, this proportion of our population in cities of a million or more has declined. In 1940, 12.1% of the U.S. population lived in these huge urban concentrations. In 1950, 11.5% of the population lived there. Over the same ten-year span, the proportion of our population living in cities of less than 100,000 rose from 27.6% in 1940 to 29.5% in 1950 and the rural population declined from 43.5% to 41% of the total. Fifteen cities were added to the list of communities where between 100,000 and 1,000,000 or more people live. The number of cities housing 100,000 people or less rose by 540.

GROWTH OF SMALLER CITIES

Boston gained slightly more than 4% in population; but suburban Newton nearby gained 17.3%. Chicago's population rose 6.6%, but neighboring Evanston went up 12.6%. New York City as a whole increased by 5.9%, but the borough of Queens accounted for most of the increase. In Queens, which for long was regarded as a suburb within the city limits, the population rose by 19.5% from 1940 to 1950. Los Angeles, a city which is so largely a collection of pseudo-suburban communities, grew 31%.

These figures have been reflected in business developments of all kinds. The tremendous growth of shopping centers, for instance, was sparked by the needs of people who no longer found it convenient to shop at the downtown department stores. The decentralization of department stores, with the opening of big branches in suburban locations, reflects the same trend.

The apparently insoluble traffic problems of big cities are both a cause and effect of the residential shift. More and more people in the suburbs make more and more traffic into the cities. Because this traffic is concentrated in the space of a few morning and evening hours, it is an even greater problem. By now many big cities have been written off for night time visits by suburbanites. By now, too, the main streets of many old established small com-
Attractive Theatres, Ample Parking Draws Customers

It is one of the anomalies of the situation that, while moviegoers in many areas are complaining about the lack of choice on any given evening because so many nearby theatres are playing the same program, neighborhood houses in the better residential areas of various principal cities have been doing excellent business with what can best be described as last-run pictures. These houses often charge premium prices for attractions which have already played off the full runs of the area. The fact that the pictures are comparatively old does not seem to affect their appeal for the particular clientele.

Busy Suburbanite

The shifting flow of population between the big cities and the peripheral communities has produced a number of indirect influences upon the course of moviegoing, as well as the more obvious change of market. The city dweller is usually considered to be less involved in community activities than the suburbanite. He is most assuredly less involved in do-it-yourself-about-the-house activities than his suburban counterpart. And he is also less of a watch-dog. He doesn’t have to go to sleep in time to get a full night’s rest before catching the 7:45 next morning.

Although these differences sound rather flippant, they are anything but. The pressure of community activities and of home hobbies or chores inevitably makes for greater selectivity in moviegoing. The pressure of a time schedule increases the importance of how long it takes to get out of the parking lot at the theatre, or what time the show ends.

By the same token, the city theatre is under new pressures too. The combination of population lag, in relation to the suburbs, and the rising costs of public administration has put a tax squeeze on city after city. Theatres are real estate and there are few signs that real estate is getting tax reductions anywhere. At the same time, during a condition of general prosperity, the theatre is competing for labor, such as ushers or cashiers, in a tight labor market. This too is more of a difficulty in the city than in the suburb, because the city theatre has so much more competition from better paying employers.

One of the great challenges to the suburban theatre these days lies in the facilities it must provide. The parking lot must be bigger than ever, not only because more people than ever are using cars but also because the cars are bigger than ever. The man who finds that his new car won’t fit in his old garage can multiply that problem by a hundred and see the dilemma of the twenty-year-old suburban theatre. There are some communities where the situation arises time and time again that there are a goodly number of vacant seats in the theatre but not a space left in the parking lot.

The decline of weekday or week-night moviegoing in favor of Friday, Saturday and Sunday has not been the exclusive property of the suburbs; but there seems to be
good reason to believe that this trend reflects the suburban way of life. Contrariwise, suburban shopping centers have found that night-time shopping hours bring out the crowds during the week. This may be because you can get home at a decent hour from the shopping center, whereas the theatre keeps you out till almost midnight.

Most of the foregoing discussion has dealt with the four-wall theatre. The drive-in is something else again. The urban area drive-in is a symptom of the retreat from the city. The drive-ins around the edges of New York City, for example, draw their trade from the communities around the same edges, rather than from the city proper, except on special occasions. The drive-ins in rural or less populous areas draw their trade to a surprising extent from people who never used to go to the movies quite as much, because the movies weren't quite as convenient to go to. The rural area drive-in therefore not only takes some trade away from the town four-wall, but also builds up its own new customers, whereas the urban area drive-in operates almost exclusively as a drain on the audience previously served by existing four-wall theatres.

**CENTRALIZATION OF THEATRES**

In the cities, the tendency is for a sort of centralization of theatres—first-run group downtown, prime neighborhood theatres in the central residential areas and a distinct thinning out as we move toward the suburbs. The operators who are apt to be having the roughest time are the very ones whose neighborhoods used to be remote and separated from the rest of the city. The tight little market of the past is largely gone.

Naturally there are exceptions to all these new general rules. But an examination of the policies of the major theatre circuits of the country soon indicates that these organizations have profound respect for the general rules.

That is why we see so careful a pruning of their rosters of theatres, and why their new theatres are more often on the periphery of the big cities than in the heart of the metropolis.

In cities like New York there has been little or no building of first-run major movie theatres in years and years, whereas during the same period of time new office buildings and, to a lesser degree, new stores have continued to be put into operation. Here once again we are up against the hard fact that New York and its sister municipalities all over the nation are more and more becoming daytime cities. The people who work in the offices and buy in the stores are running for the 5:15 in greater numbers every year. The people who live in town are as numerous as ever, but they are different people. In New York they are likely to be the rather poor and the rather rich, with the best buyers of all, the middle class, being the ones who steadily increase the buying of commutation tickets.

The rather poor, even more than the rather rich, still go to the movies enthusiastically. They can bring fine business to the downtown first runs or even some neighbor-

hood houses. But since they are rather poor, they can't pay high rents; this means that they force the retention of a growing batch of low-income-producing real estate. This in turn means that with more schools, more police, more public services required all the time, there is little or no prospect for a reduction in city taxes. And this in turn means that the costs of building a new first-run motion picture theatre in New York City and maintaining same are regarded by most industry people as positively frightening.

**PUBLICALLY-OWNED ARENAS**

There is a growing tendency to regard the construction of public meeting places as a public function. The Milwaukee Braves play in a government-owned ball park, as do a number of other big-time baseball teams. The wrestling promoters stage their shenanigans in armories and public auditoriums in various cities. In recent months the president of the Brooklyn Dodgers has been seeking to promote interest in the construction of a publicly-owned spors center for his team's home town on the basis of the importance of the baseball attraction to the entire community.

The thesis in each of these instances is that an attractive establishment brings into the city some of the customers who would spend their money outside the city otherwise. A hit picture usually benefits every merchant who is open evenings on the same street as the theatre. A hit show has been known to add materially to the evening's take for the local bus company.

Therefore it has been proposed that cities give consideration to the idea of constructing motion picture theatres as municipal buildings and then leasing the facilities for a long term to established exhibitors. Proper operation of the theatre should result in material benefits to the community, it is argued; even the mere construction of a good theatre is apt to influence realty values upward.

This kind of proposal would be completely unnecessary if the population of the United States had not begun so profound a shift. Today's movie customer isn't the same patron who used to go to the theatre around the corner. The corners nowadays are usually a lot further away, and the old neighborhood ain't what it used to be.

**SWAP YOUR IDEAS, STUNTS, CAMPAIGNS WITH OTHER SHOWMEN FOR BENEFIT OF ALL!**
ALLIED ARTISTS

December


HOT SHOTS Hunts Hall, Stanley Clements, Producer Ben Schwalb. Director Jean Yarbrough. Comedy. Juvenile television star is kidnapped. 62 minutes.

January


February


March


FOOTSTEPS IN THE NIGHT Bill Elliott, Don Haggerty. Producer Ben Schwalb. Director Jean Yarbrough. Melodrama. (British) 74 minutes. 62.

April

BARGE OF MARSHALL BRENNAN Jim Davis, Carl Smith, Arlene Whelan, Producer-director Albert C. Gannaway. Western. 76 minutes. 61.


May


June


July

DESTINATION 60,000 FEET Foster, Colleen Gray, Jeff Donnell, A Gross-Krasne Production. Director G. Wegman. Drama. The Paul Burke, Aldo Ray mystery of flying high to South American millionnaire. 79 minutes. 61.

August


Coming


SPOOK CHASERS Hunts Hall, Stanley Clements. Producer-director Avrom N. Katzman. Western. 75 minutes. 11/12.

COLUMBIA

December

LAST MAN TO HANG THE Tom Conway, Elizabeth Sellars, Producer John Gostage. Director Tereza Pavel. Drama. 83 minutes. 11/12.

MAGNIFICENT SEVEN THE. Takashi Shimura, Toshiro Mifune, A Toho Production. Producer-director Akira Kurosawa. Mad- Mal. Seven Samurai warriors are hired for fat- mers for protection against mudaturs. 85 minutes. 12/10


January


RIDE THE HIGH IRON Don Taylor, Sally Forrest, Raymond Burr, Producer William Sel. Director Don Weis. Drama. Park Avenue scandal is hushed up by public relations experts. 74 minutes. 1/17.


February


UTAH BLAINE Ray Calahan, Susan Cummings, Angela Stevens, John Ireland. A Western. 87 minutes. 1/17.

March

FULL OF LIFE Judy Holliday, Richard Conte, Salvatore Baccaloni, Fred Kohlmar, Director Richard Quine. Comedy. 93 minutes. 1/17.

JACK OF TWO TAILS Color. Aldo Dahi, Phil Carey, Producer Maxwell Setton. Director Ken Hughes. Drama. 94 minutes. 1/17.

April

GUN AT FORT PETHICOAT Audio Murphy, Kathryn Vickers, Director John Farrow. Drama. 100 minutes. 4/17.

PHANTOM STAGECOACH, The, William Bishop, Richard Webb. Producer Wallace MacDonald. Director Ray Nazarro. A Western school is tempted to drive stage coach line out of business. 69 minutes. 4/17.


May


SIERRA STRANGER Howard Duff, Gloria McGhee, Producer Norman Herman. Director Lee Sholem. Western. 94 minutes. 4/17.


Coming


BROTHERS RICO THE Richard Conte, Kathryn Grant, Dione, Producer Alex Katzman. Director Michael Gordon. Western. Director. 87 minutes. 4/17.

BURLAR THE Don Duryea, Joanna Mansfield, Martha Hyer, Producer Willys Katzman. Western. 87 minutes. 4/17.


KILLER APE Johnny Weismuller, Carol Thurston. Producer Sam Katzman. Director Spencer G. Bennett. Adventure. 87 minutes. 4/17.

PICKUP ALLEY Cinemascope, Victor Mature, Alea Sills, William Hopper, Director John Farrow. Drama. 87 minutes. 4/17.

SUICIDE MISSION Leif Larson, Michael Aldridge, Atle Larsen. A Norweigan fisherman. 87 minutes. 4/17.


INDEPENDENTS

January

ALBERT SCHWEITZER (Louis de Rochemont) Eastman Color. Film biography of the famous Nobel Prize winner. Produced and directed by Burgess Meredith. Producer-director James Hill, Documentary.

BUSH NIGHT (Jasen Singer) Western documentary shows history and performance of the famous sport. Produced and directed by Pierre Braubanger. 74 minutes. 11/12.


MAY SUMMARY

The tentative number of features scheduled for May release totals 28. Leading supplier will be Allied Artists with five films, followed by Columbia and Universal with four each. Metro-Goldwyn-Mayer and the Independents will release three each; United Artists and Paramount, two each; Warner Bros., one. Color films number six. Four of the May releases will be in CinemaScope, two in Vistavision.

11 Dramas
11 Melodromas
5 Westerns
5 Musicals
4 Comedies
1 Adventure
2 Horror

PARAMOUNT

December


MetroGoldwynMayer

December


January


SLANDER Van Johnson, Ann Blyth, Steve Cochran, Madeleine Lebeau. Producer Allan Dwan. Director Rowland V. Flat. Drama. Story of a scandalous magazine publisher and his victims. 81 min. 1/1

February


April


May

LIVING IDOL, THE CinemaScope, Eastman Color. Julie Harris, Gregory Peck, Janet Leigh, Produced David Lewis. An archaeologist is faced with an unorthodox situation that tests his loyalty and love. 90 min. 3/18.


THIS COULD BE THE NIGHT Jean Simmons, Paul Douglas, Produced Joe Pasternack. Director Robert Wise. Comedy. A group of students enter college gets a job as secretary to an ex-bookkeeper. 90 min. 3/18.

Coming


DELCATE DELINQUENT, The Jerry Lewis, Darran McGivern. Directed by Jerry Lewis. Produced by Don McGuire. Janitor looks to be police officer so he can help delinquents. 101 min.


TEN COMMANDMENTS, The VistaVision Technicolor Charlton Heston, Yul Brynner, Anne Baxter. Producer/director: Cecil B. DeMille. An epic saga of religious drama Life story of Moses as told in the Bible and Koran. 219 min. 10/15


REPUBLIC

December

AGGrieved OF MURDER, Trucolor, Naturnalma. David Brian, Vera Ralston. Melodrama. Associate producer-director: Joseph Kane. Drama. A two-time gangland lawyer is murdered by attractive girl singer, 74 min.

IN OLD VIENNA, Trucolor, Heinz Rotheiger, Robert Cavanaugh, directed by Kenneth S. Alberghetti, directed by James A. Fitzpatrick. In Moscow, 31 min. 3/18.


February


March


SPOILERS OF THE FORREST, Trucolor, Naturnalma. Vera Ralston, Rod Steiger, J. Arthur Rank Production. Director Joe Kane. Drama. Uns successful lumberman tries to coerce the lumberjacks into cutting their timber at a faster rate. 68 min.

May

BADLANDS OF MONTANA, Ray Reason, Margie Dean, Beverley Garland, Producer H. Knox. Director D. Luce. Western. 77 min.

BEAUTIFUL BUT DANGEROUS, Gino Loibligon, Vit- torio Gassman, Producer Manuela Malolli, Director Luigi Vanzi, Producer/director: Cesare Broni. 93 min.

LURE OF THE SWAMP, William Parker, Skippy Homiel, Marshall Thompson, Producer/director: Charles Webber. 121 min.

RESTLESS WEST, Eastman Color, Scott Brady, Anne Bancroft, Producer E. A. Alperon, Director Alan Dwan. Western. 84 min.

SEA WIFE, CinemaScope, Deluxe Color, Richard Burton, Joan Collins, Producer Andra Hakken, Director Bob Roberts. Drama. 84 min.

THREE FACES OF EVIL, THE, David Wayne, Joanne Woodward, Producer/director: Daniel Mann. 84 min.

WAY TO THE GOLD, The Sherre North, Barry Sullivan, Jeffrey Hunter, Producer David Weisbart, Director R. Webb.

UNITED ARTISTS

December

BRASS LEGEND, The, Hugh O'Brian, Raymond Burr, Nancy Gates, Partie Goldstein, Director Gerd Oswald. Western. 79 min.


WILD PARTY, The, Anthony Quinn, Carol Ohmart, Paul Henreid, Gerald Mohr, Richard Leacock, Producer/director: Edward Dmytryk. Western. 86 min. 1/17.

January


FIVE STEPS TO DANGER, Ruth Roman, Sterling Hayden, A Grand Production, Director Henry Kester, Drama. 83 min. 2/3.

MADAM BARRACUDA, Joseph Cotten, Viveca Lind- fors, Betty Blair, Producer Collier Young. Director Joseph Lewis, A would be society woman, who threatens father and son with disaster. 77 min. 2/4.

February

CRIME OF PASSION, Barbara Stanwyck, Sterling Hayden, Raymond Burr, Producer Herman Cohen, Director Gerald Oswald, Director. Newspaper woman whose ambition for her husband leads to murder. 85 min. 1/7.


July


May


WAR DRUMS, DeLuxe Color, Lex Barker, Joan Taylor, Ben Johnson, Director/director: Lee Leighton. History. Aache and his white wife warg on white settlers. 75 min. 4/11.

May


MONTE CARLO STORY, The Technicolor, Color, Mar- lenes Dietrich, David Niven, Director Sidney Lumet. Drama. A handsome Italian nobleman with a love for gambling marries a rich woman in order to pay his debts. 77 min. 4/14.

Coming

BAILOUT AT 43,000, John Payne, Karen Steele, A Pine- Thompson. Production, Director Francis L. Lyon, U.S. Air Force. A young woman is being forced to marry her. 83 min.

SOP GIRL GOES CALYPSO, Judy Tyler, Bobby Troup, Margo Wood, Producer. Associate producer: Andre de Toth, Western. 83 min.

GUN DUEL IN DURANGO, George Montgomery, Western. 83 min.

January

QUIET GUN, The, Regisalope, Forrest Tucker, Mara Cordova, directed by Peter Godfrey. Western. 87 min.

SMILEY, CinemaScope, Eastman Color, Sir Ralph Rich- ardson, Katherine DeMille, directed by Peter Godfrey. Director Anthony Kimmins. Drama. Young, Austin boy has burning desire to own bicycle. 97 min. 2/18.

THREE BRAVE MEN, CinemaScope, Ray Milland, Ernest Borgnine, Producer Herbert Soph, Jr., Director Philip Dorn. Drama. Government airplanes are wronged by a too-zealous pursuit of security program. 88 min. 2/1.

January


January
“This Could Be The Night” presents that most innocent of heroines, a schoolteacher, in a setting where neither we nor the Board of Education ever expected to find her—backstage at a hot-spot night club run by an ex-bootlegger with indigestion and his young partner who thinks nice girls should be home before dark.

Jean Simmons is the pretty teacher who is kept after school, serving as the secretary-of-all-work at The Tonic, a little club which has a large band, small floor and more smoke than a three-alarm fire. Paul Douglas, as the older owner, is convinced that Jean is the greatest thing since they invented the cover charge. The other partner, played by virile newcomer Anthony Franciosa, is a romantic guy who doesn’t know about good girls and doesn’t want to learn.

M-G-M put this trio together, in a breezy story with mood and music to match. Fun, frolic and a flock of surprises follow as surely as a happy hangover follows a night on the town. Before “This Could Be The Night” is over, you’ve had a really wonderful date with a Runyonesque assortment of people—the strippers and singers and dancers and mobsters whose day begins when the sun goes down.

This picture is rich in personalities. There is seductive Julie Wilson, (the torch-swinging tops of “Pajama Game”) and the newcomely Neile Adams (in a sensational strip-tease number called “Hustlin’ News Boy”) plus such talents as Joan Blondell, J. Carrol Naish, Rafael Campos, ZaSu Pitts and Ray Anthony and his orchestra.

Joe Pasternak produced with a knowing eye on life. Robert Wise directed wisely and well. Isobel Lennart, who wrote the amusing screen play, based it on stories by Cordelia Baird Gross.

“This Could Be The Night” is a good tune to whistle and a good CinemaScope movie to go see. We figure it is for anyone who has ever known a pretty schoolteacher, ever visited a smoky night spot, or ever enjoyed a really relaxed night at the movies. This could be the night for it. You’ll have an awfully good time.

THINGS-TO-LOOK-FOR DEPT.: The visit of the tough night club operator to the schoolteacher’s classroom. (He finds himself in the middle of a junior “Blackboard Jungle” and quells a pint-sized riot).

NOTE: The above text appears in M-G-M’s “Picture-of-the-Month” column in leading national magazines.
Business-wise Analysis of the New Films

Reviews:
BOY ON A DOLPHIN
JOE BUTTERFLY
GIRL IN THE KREMLIN
THE TALL T
KRONOS
SHE DEVIL

20th Century-Fox Chief Acclaimed Defender of Theatre

EXHIBITION LEADERS
HAIL SKOURAS GUIDANCE
THE SPIRIT OF ST. LOUIS
James Stewart as Lucky Lindy, a Leland Hayward-Billy Wilder production based on the Pulitzer Prize-winning book by Charles A. Lindbergh.

THE PAJAMA GAME
Starring Doris Day, John Raitt, Carol Haney in the Sensational Broadway musical success produced and directed by George Abbott and Stanley Donen.

THE PRINCE AND THE SHOWGIRL
Starring Marilyn Monroe and Laurence Olivier, two of the screen's most famous personalities. A Marilyn Monroe Productions, Inc. picture.

THE WHIP

THE FBI STORY
An absorbing book by Don Whitehead which has received brilliant reviews and is at the top of the national best-seller list. To be produced and directed by Mervyn LeRoy.

THE D.I.* (*Drill Instructor)
Starring Jack Webb, who also directs. This daring and dynamic adaptation of the novel has wide appeal, presents a surprising Jack Webb.
FACE IN THE CROWD
Another dynamic Elia Kazan production from play and screen play by Ed Schulberg, starring Andy Griffith, Patricia Neal. Directed by Elia Kazan.

SAYONARA

AUNTIE MAME
The laugh hit of the nation. Two years ago best-seller as a novel, by Patrick Dennis, and the current number-one comedy success of the Broadway theatre. To start Rosalind Russell. To be directed by Morton DaCosta.

ARJorie ORNINGSTAR
Best-selling novel by Herman Wouk, author of the Caine Mutiny. To be directed by Daniel Mann, produced by Alton Sperling.

DAMN YANKEES
Another tremendously successful musical Broadway hit. To be produced by George Abbott in association with Frederick Brisson, Robert E. Griffith, Harold S. Prince.

THE OLD MAN AND THE SEA
Starring Spencer Tracy in the film version of most famous work of Pulitzer and Nobel Prize-winning author Ernest Hemingway. Produced by Leland Hayward. Directed by John Sturges.

HE HELEN OF ANGELS

THE NUN'S STORY
From the season's current best-seller by Kathryn Hulme. Audrey Hepburn to star. Fred Zinnemann to direct.

AND IF ANGELS
Produced and directed by Mervyn LeRoy. The famous Broadway comedy hit and best-selling book by Mac Hyman, starring Andy Griffith and others of the N. Y. cast. Screen play by John Lee Mahin.

ONIONHEAD
From the exciting new novel by Weldon Hill, regarded as a certain best-seller. Does for the Coast Guard what "Mister Roberts" did for the Navy.

DARBY'S RANGERS
William A. Wellman's production based on the real-life exploits of Col. William O. Darby, World War II hero. To be produced by Martin Rackin, directed by Wellman. To star Charlton Heston.

THE DEEP SIX
Starring vehicle for Alan Alda. From the novel by Martin Dibner, to be produced by Martin Stein, directed Rudolph Mate.

TOO MUCH TOO SOON
One of the most eagerly anticipated books of the year. To be produced by Henry Blanke, directed by Irving Rapper.

THE PHILADELPHIAN
Newest of the important Warner acquisitions is this dramatic novel by Richard Powell which is climbing on top of the best-seller lists.
“REACH FOR ME!”
THE YOUTH AUDIENCE!

ANOTHER M-G-M SHOWMANSHIP FIRST!

DISC MOVIE PARTY PARTIES
ALL OVER AMERICA TO LAUNCH M-G-M's SOCK COMEDY DRAMA!

“THIS COULD BE THE NIGHT”

BIG PLANS FOR BIG SHOW!

★ TOP DISC JOCKEYS IN 35 CITIES SPONSOR PREVIEWS!
We’re going to reach America’s mass audience (Exchange cities and others) by creating word-of-mouth and want-to-see through the penetration of the disc jockeys with big youth following.

★ PUBLIC INVITATIONS OFFERED ON THE AIR!
Hundreds in each city will have an opportunity to get invitations to these special showings of this wonderful entertainment.

★ Exhibitors! Ask Your M-G-M Branch For Details!

HERE’S WHY WE’RE DOING IT!
The Preview in New York was sensational, a riot of laughs, drama, romance. Now we’re extending its fame nationwide in a new and novel way!

M-G-M presents

JEAN SIMMONS · DOUGLAS FRANCIOSA

“THIS COULD BE THE NIGHT”

With
JULIE WILSON · NEILE ADAMS · JOAN BLONDELL
J. CARROL NAISH · RAFAEL CAMPOS · ZASU PITTS

And RAY ANTHONY and His Orchestra

Screen Play by ISOBEL LENNART · From Short Stories by CORDELIA BAIRD GROSS

Directed by ROBERT WISE · Produced by JOE PASTERNAK
Develop New Stars

A man who should know—that keen, veteran showman from Texas, Bob O'Donnell—issued a clear warning that the star system, which brought so much popularity and profit to our business, is “in danger of withering up and dying”. Bob O'Donnell has always been one of the industry's perennial optimists. When he makes a statement like this, it bears serious consideration.

Everybody knows that quite a few of the established film stars are growing old. The younger segment of the population, which today forms the largest potential movie audience, finds it difficult to accept in romantic roles many of the personalities who made their parents' hearts skip a beat. What are we to do? Mr. O'Donnell issued a clarion call for development of new personalities. It can be done.

Every branch of our industry plays a part in developing and building new stars. Certainly, exploitation of the new personalities is a vital phase. But when you get right down to it, the principal task rests with the studios.

The way to develop more new stars is to give more opportunities to newcomers. Studios that concentrate on a limited number of top-drawer pictures are naturally reluctant to gamble on new faces; they want to play it safe. As a matter of fact, the same thing was true twenty years ago, when so many of today's stars were getting their big chance. In those days, though, every studio was making twice as many pictures. And there you have the answer.

If the studios will produce more pictures, they will have more roles for new people. If they get back to established showmanship principles with their lesser budget entries—the kind where you can afford to cast new faces in prominent roles—they will combine this production with increased exploitation, promotion.

We have gotten ourselves into an era where an established star makes pictures for four or five different studios sometimes. As a result, none of the studios is particularly interested in selling him; each company tries to sell the picture. But a new star developed under the aegis of a company is like money in the bank ($200,000,000, says Bob O'Donnell).

The indefinable ingredients of motion picture stardom make every new personality a gamble. Some will click; some will not. The point is that the only way to find out is to give them a chance.

At $200,000,000 per potential star, the stakes for increased production are certainly high. The other side of the coin is that if we don't develop new stars now, we may not be able to later.

Welcome, RFDA

The official launching of Rank Film Distributors of America has now taken place with the opening of “Reach for the Sky” at the Sutton Theatre in New York. The entire American film community welcomes the Rank distribution company and wishes it well.

And now that this major British production and distribution company has embarked upon a long range effort to gain wide showings of its films in the United States, it will, we hope, face up to the two principal problems it must meet if Rank production is to realize its potential in this market. One is the need for adopting American promotional and selling techniques.

A right step in this direction has already been taken by appointment of a first-rate merchandising staff that does not lack for awareness of American promotional susceptibilities. The Rank films, rest assured, will be properly exploited now.

The second contribution that Rank Film Distributors of America must make, if the U. S. market is to be fully developed, is in providing guidance for the studios in England. It is essential that the expert views of these new American forces on what the American public looks for and will buy in movie entertainment be heeded by the Rank Home office, so that the studios will make pictures that can be sold over here.

If Rank Film Distributors of America takes full advantage of its opportunities, and comes up with properly promoted, saleable films at a time when the exhibitor needs as many films as possible, a great service will have been done for the industry, both here and in England.

And if all goes well, American and British movie people may some day wake up to a glorious world in which, at last, we actually do talk the same language.

Research and Movies

The Society of Motion Picture and Television Engineers, in semi-annual convention at the Shoreham Hotel in Washington, D.C., April 29th to May 3rd, dealt as usual with many different technical topics Among them were several of interest to the motion picture theatre.

By way of introduction, a theatrical short subject was scheduled to...
lead off the program at every session. The popular cartoons dominated the SMPTE short subject lists. It is nice to know that the engineers still like to watch theatre short subjects; maybe what our theatres need is a greater supply of SMPTE members in the paying audience.

It is notable that theatre engineering no longer plays as large a role as it used to in the engineers' deliberations. Television is now the big brother, and the vast 16mm audio-visual field is also receiving more attention from the technical scholars.

The summary of Charles P. Ginsburg's paper on "Prospective Advances in the Art of Videotape Recording" reports that "The possibility exists also for use of the VTR in other than TV applications." No indication is given as to these other uses, but there is always the possibility that theatrical use may turn out ultimately to be one of them.

A report on a television system known as "Scanscope" describes a method of providing CinemaScope-proportioned pictures on the home television screen. Could this be a portent of things yet to come?

Beyond these and a handful of other papers directly related to theatre motion pictures, the SMPTE convention offers little for the immediate consideration of our industry. This is perhaps more of a criticism of our industry than of the SMPTE; over the years the Society has been rebuffed, while our industry has left the pioneering to a few powerful men with vision like Spyros Skouras.

There isn't a major American industry which devotes as little of its budget to technical research as this motion picture business of ours. Television, like any wide-awake industry, never stops pouring funds into scientific exploration; brand new fields like missile photography grow by leaps and bounds with the help of substantial government appropriations. But the leaders of the movie industry, in the main, have never been able to work up enthusiasm to underwrite a decent program of technical research and development in the theatre motion picture field. Unlike that famous institutional line heard so often on TV, progress is definitely not our most important product.

**Baseball's Privileges**

We yield to none in our admiration for what most Americans like to describe as our national pastime, and now that the baseball season is once again officially under way, we can think of no better yardstick than our national pastime against which to measure our own industry. The motion pictures of the nation, after all, are monuments to another national pastime.

The United States Supreme Court has given major league baseball a unique status as a sport, even though it is also a big business. Right here a major contrast occurs. The anti-trust rules which pertain in the movie business simply stop dead when they hit baseball. So be it. In this area, it is apparently a freak quirk of the law that is responsible.

But let us consider the community point of view. As noted in our article in a recent issue on population shifts, communities all over the country are subsidizing commercial, paid admissions to professional baseball. The Milwaukee Braves, for example, play at the County Stadium. In Brooklyn a public authority is trying to make a new home for the Dodgers to prevent their threatened move to Los Angeles.

The basis for this approach is that if the state can furnish the facilities at a reasonable rental the business community will benefit from the customer traffic and the government will benefit from additional taxes.

We do not dispute this argument in the slightest. As a matter of fact, theatres have been proving this point for years. When a theatre is in operation, nearby merchants pick up added business.

Let's assume that the Brooklyn Dodgers are given a new home in their present embattled metropolis. Let's also assume that the capacity of the new stadium will be 60,000 and that it will be filled to capacity at every one of the 77 home games during the regular season. This comes to 4,620,000 people per year. Let's add in another 380,000 people at football games, to round out an annual maximum attendance figure of 5,000,000 people (more than double what even the Milwaukee Braves do now.)

It may cost $50,000,000 or more to get the stadium built. This figures out to $10 per ticket for a year. For the same $50,000,000 the public authority could put up, say, 20 modern theatres seating about 750 people each. We are being very loose with our theoretical money, but we have a point to make. These theatres would have 15,000 seats for any given performance and would certainly have two full performance capacities per day. They would operate 365 days a year. Their potential annual attendance figure — by no means a maximum like the baseball estimate — would be approximately 11,000,000.

In other words, if the basis for using government funds to build stadiums is that they promote customer traffic for neighboring businesses, the argument is stronger for building theatres. You get more traffic, and you can spread it in as many areas as are needed.

We are not vigorously espousing the idea of putting even a local government into theatre ownership; as a matter of fact, we don't like the idea at all. But we do feel very strongly that as taxpayers and tax collectors (don't forget those ticket taxes we have to pass on to our customers) we have the right to demand equality with the owners of baseball clubs. They may be in a sport while we are in a recreation; but we are as much a public asset and a public utility as they could ever pretend to be.

There has been a psychological twist which has long been reflected in the idea that a community may tolerate movies but it has to support baseball. When it comes to tax remissions or the support of public funds, however, we must paraphrase an old baseball scoreline and note that if the government ever wants to Tinker, we want our Chance.
“SPIRAL” SKOURAS. One of the tastiest encomiums to come Mr. Skouras’ way in this, the season of his celebration, emerged from the pen of a mid-western exhibitor. “When I talk about Mr. Skouras,” he writes, “I say good old Spiral Skouras. Everything spirals up and up when he has a hand in something important.”

Hats off, then, to Spiral Skouras, preserver of unbroken dividends (since 1942, year of his ascendency); weatherer of moviedom’s sternest proxy test; rallying spirit of a somewhat deflated industry; innovator of technical revolutions: redeemer of product-parched theatremen. Where is the 20th-Fox stockholder who would trade his Spiral Skouras for a Harlow Curtis?

On Wall Street, where it counts, Mr. Skouras is Mr. Motion Picture Industry. Happy commemoration to him.

UA—OFF & RUNNING. United Artists’ two market issues, common shares and 6% convertible debentures, broke clean’y from the barrier (April 24) with buying support described by Wall Street sources as “moderately good” to “fine.”

F. Eberstadt & Co., one of the principal underwriters, told us Thursday p.m. that both securities were fully subscribed. A Financial Bulletin survey of a number of key investment firms turned up these facts: (a) interest high among speculative shoppers, though many regard UA common as a “silk stocking” buy in a widely fluctuating industry, thus certain to evoke interest among more conservative elements; (b) houses on which shares had been “laid off” report selling out their allotments, or close to that mark, opening day; (c) first day Over-the-Counter range on common: $19 3/4 bid—$20 3/4 ask, after opening at $20; (d) most expect keen interest in the debentures owing to the convertible privilege. Several firms reported that the bonds were being par bid by the syndicate, which means it (the syndicate) may be subsidizing the price.

STOCKHOLDER “X”. One of the minor mysteries of the late winter season was the Stockholder called “X”. The name seemed to be carried on the wind, and in the flotsam and jetsam of low, unfounded rumor. No one could attest his identity, or even his existence.

Piecing together this still unfinished jigsaw, the portrait obscurely emerges. “X” is, for the better part, a mercantile genius, honored in his field and known widely there; in lesser part, a fiscal adventurer sporting an easy way with the buck.

Certain elements divorced from recent moviedom commerce, but lasting after a grand return, reportedly sold Stockholder “X” a whopping big bill of goods.

One wild story had it that “X”, in concert with a number of estimable fellow retailing nabobs, would seek effective working control of—now mind you—Loew’s, Paramount and 20th-Fox, weld the film producing trio into a sort of General Motors of movieland.

Indeed, it did not escape some that high trading volume in all three companies last winter might well have originated with “X” and his cohorts. And then, suddenly, Stockholder “X”, man or myth, was forgotten. But, good readers, it might be possible that the Stockholder called “X” is actually a living, breathing, reasoning animal.

From an unimpeachable source comes word of an organized movement, admittedly more modest than the above intelligence proclaims, involving at least two companies—at present one major, one minor. Control and amalgamation is the goal. And as we hear it, the witching hour is nearer at hand than any would believe. One surprising aspect, our source avers, is the smell of collusion between highly placed—but by no means prime—officials of the target companies and the instigating group. Apparently the plan, if successful, aims to sweep aside certain of the ruling clique, replacements coming from the cooperating quislings.

Nothing, it seems, is sacred when careers are being carved.

More will be forthcoming about Stockholder “X”, his cronies and contrivings as rapidly and successfully as we can ferret out the facts.

LIST SHOPPING. Here’s proof again that—where the big dough’s concerned—it’s sometimes harder spending than making. List Industries, a multi-diversified enterprise, is faced with the vexing task of adding a few more golden eggs to its corporate basket. So far no luck.

If cash-heavy List Industries, which controls RKO Theatres, can smell a profit at close range, it will put its purse to the development of fully integrated shopping centers—a stunt pulled off with towering success by several independent exhibitors. The prime structure of the development is, of course, the modern theatre.

The plus factors are these. The inexorable trend toward convenience in retail consumption, which the shopping center offers. The presence of parking facilities. The concentration of population and purchasing power to be drawn. The soundness of the investment to the developer as lesser. The tax benefit arising from the theater interests leasing back to themselves. The documented success of theatres presently operating in well-planned shopping developments.

The one problem to be bridged: finding key sites.
How Newspapers Treat Theatre Advertisers!

Take a good long look at the reproduction of a recent big-city newspaper movie page above. Look at the right side of the page. Then at the left. See anything wrong?

Look a little closer. At the bottom of the left-hand ad. Yes, that's right—"Channel 6 WFIL-TV." That's a television advertisement on the movie page. Smart advertising for the TV station? We don't think so. Sinister, perhaps would be more like it. Why? Let's look at some facts.

The paper in question charges the theatremen a premium rate for each of the scores of theatre listings on this page. It has done so for years. The theatremen have paid through the nose for this privilege. But in all those years, any other competitive activity advertised on these pages paid the premium rate.

We don't know how much "Channel 6 WFIL-TV" paid for this space. We do know "Channel 6-WFIL-TV" is owned by this newspaper. Whatever it paid went right back into its own coffers.

But even the fact that this newspaper interjected its owned station's ad on this page at any price is only the beginning of a danger. Let's take it a little farther.

This city has two major newspapers and a tabloid. The city's theatremen have no other choice in their placement of newspaper advertising. It must be in one of these papers, or not at all. It is the most vital single source of letting movie-seekers know what's playing where.

Now, this paper, after soaking the exhibitors for space to invite people to their theatres, takes another slap at its long-time customers. It inserts an ad telling the movie-seeker to STAY HOME. It tells him so on the very page so bountifully financed by the theatremen. "Why pay cash for your movies?", intimates the ad. "Stay home and see it for free. Let the sponsors pay—us."

A great many newspapers have been flagrant in their favoritism of television over movies with free publicity columns. Particularly newspapers that own TV stations. When a newspaper devotes disproportionate free-space to the TV medium in which it has a financial interest, it exudes an unpleasant aroma. An aroma tinged with odors of vested interests.

But when the newspaper steps deeper with its own paid advertising to hurt another of its virtually captive competitive advertisers, it begins to stink. With monopolistic fumes.

That's what's wrong with the picture. It bears close observation by the authorities who guard against antitrust violations.
Though it would be easy and certainly gratifying for Film BULLETIN to add to the encomiums already heaped upon Spyros P. Skouras, dynamic and aggressive president of 20th Century-Fox, we thought it more important—and more meaningful—to ask the opinion of those who constantly deal with him in the hard commerce of the industry. Accordingly, on the following pages, Film BULLETIN is pleased to print the response of 14 of the 20 prominent theatremen queried on what they think of Mr. Skouras. Their letters speak for themselves and for the industry.
Exhibition Leaders Hail Skouras

"A GREAT LEADER"
LEONARD H. GOLDENSON

It is most fitting to record at this time, the occasion of Spyros Skouras's fifteen years of service to his company as its president, the great contribution that he has made for the betterment of our motion picture industry. Particularly during the past several years when the motion picture business has been faced with many problems, Spyros Skouras, never deterred by long established practices, boldly forged ahead in setting new patterns which have resulted in improvement of the medium and certainly greater enjoyment of motion pictures by the public. Whether in the technology of movie making or in the production of pictures, he has broken new grounds and has forthrightly and steadfastly maintained an honest and progressive outlook.

Based on his achievements and foresight in the industry alone, he has created an enviable record of outstanding achievement. But his tireless efforts on behalf of all worthy causes have endeared him as well to the many thousands of people who have so benefited and to the public at large. We in this industry are indebted to him and can take justifiable pride in having such a spokesman who has so ably represented our industry.

I join with his many friends, both here and abroad, in paying this well deserved tribute to a great leader in our industry and an outstanding citizen of the world.

"GUIDING SPIRIT"
R. J. "BOB" O'DONNELL

Our industry can take no greater pride in any individual than in Spyros Skouras. His leadership and achievements have been the guiding spirit pointing always to progress in our industry for progress has been the byword of this great individual. On the occasion of his fifteenth anniversary as President of 20th Century-Fox we join with others in saluting him for his courageous confidence and outstanding showmanship. Not only for his efforts within our own industry but for his tireless efforts in behalf of humanitarian and charitable causes we congratulate and pay tribute to this great figure of the entertainment world.

"HUMANITARIAN"
MITCHELL WOLFSON

Spyros Skouras will go down in history as one of the "Greats" in the motion picture industry. Surely he is a good business man and showman—but above everything else, he is a humanitarian.

To me, Spyros' greatest appeal lies in the fact that he permits his heart to help his mind make decisions. I believe he has more friends in the amusement world than any other leader. Sometimes his decisions do not suit everyone because they are in the best interests of the task he is performing and perhaps not in our personal interest—but every decision I have seen him make has been tempered with consideration for the rights and sensibilities of others.

Spyros has been a big brother to many people in the motion picture industry, and many owe him intangible debts of friendship impossible to repay. He has given faith and hope to so many exhibitors because he is at heart an exhibitor—and truly wants to see the whole industry prosper, with other people as well as himself being successful.

My hat is off to Spyros Skouras, an immigrant boy who made good in this great country of ours. America is fortunate to have other lands send us citizens like him.

My sincere hope for Spyros Skouras is a long, long life of happiness, success, and especially good health. Pray to God to keep him well!

"THE FOREMOST LEADER"
TRUEMAN T. REMBUSCH

Mr. Spyros Skouras, in my opinion, is the foremost leader in the motion picture industry today. There is one thing that no-one can ever charge, and that is that Spyros sits still when there is a chance to better conditions within the industry.
HAIL SPYROS SKOURAS

His courage has been attested to on several occasions, foremost when he brought the new media of CinemaScope and stereophonic sound to the industry which resulted in giving the boxoffice a much needed shot in the arm. This year with the announcement of increasing the number of pictures that Fox would release in 1957, he showed great courage in the face of the very poor boxoffice of 1956 and certainly showed a conception of what is basically wrong with the business—to few pictures. His oft repeated statement, that he will not subscribe to the destructive philosophy of 'fewer theatres and fewer pictures will make a greater motion picture industry' shows that he believes in the American way—increasing production, increase retail outlets resulting in a lower price to the consumer.

If Spyros were quintuplets, things in the industry would be in a much better state than they are in now. Of course I offer him congratulations for the 15 years he has served Fox and wish him many more years of unselfish service to that Company and the industry.

Typical press conference: Keeps industry fully informed on his views of trade problems.

“KNOWLEDGE, UNDERSTANDING”

MYRON N. BLANK

There have been few men, of our generation, that approach show business with the knowledge, understanding and heart such as Spyros Skouras. It would be difficult to think of show business, or the people in it, without listing Spyros Skouras at the top. He has never forgotten his humble origin and has strived as a leader to help all segments of the industry and has done it with kindness, patience and understanding. He is not only loved by every man in his organization but has gained and held the complete respect of exhibition. My sincerest hope and wishes that he enjoys many years to come as a leader of our great industry.

“OUTSTANDING”

MARC J. WOLF

In my opinion, Mr. Skouras has for many years been outstanding in his efforts to help the motion picture industry. In recent years he has devoted much of his time and talents in a sincere endeavor to better the lot of the exhibitors.

By bringing CinemaScope to the theatres he gave us something new which was badly needed to attract patrons. His recent announcements of more features to be available is his indication of a desire to do something about the film shortage. The general policy of his company is also an indication that he realizes the desperate need for aid that faces the exhibitor today.

In my opinion if the industry was fortunate enough to have more men who think and act like Spyros Skouras we might soon forget our present difficulties.

“LEADER OF GREAT STATURE”

JACK KIRSCH

Mr. Spyros Skouras is one of the very few veterans of the film business whose ideas are attuned to the present and future progress of the motion picture industry. He, more than anyone else, has, by deeds, helped to increase the importance and value of motion picture entertainment as evidenced by his great courage and vision in introducing CinemaScope.

His abounding faith in the future of the motion picture theatre, which he has expressed on numerous occasions, has been an inspiration to exhibitors everywhere. To demonstrate this faith he has recently backed it up with the resources of his company by announcing one of the largest production schedules in 20th Century-Fox Film Corporation's history.

Besides being a showman, Mr. Skouras is a business leader of great stature. He has engendered the respect and admiration of leaders in business, government and in the field of charity by his desire and ability to actively head deserving causes on behalf of the motion picture industry.

Mr. Skouras is indeed a great credit to our industry and the 15th Anniversary Celebration which 20th Century-Fox Film Corporation is currently observing in his honor is richly deserved.

Humanitarian: Chairmans industry Red Cross Drive, above greets Chairman E. Roland Harrison, Pres. Alfred M. Grunther.

“EARNED, CHERISHED AFFECTION”

A. JULIAN BRYLAWSKI

I am delighted to join with the great, and small of the MOTION PICTURE EXHIBITORS INDUSTRY to take this opportunity to publicly express my sincere admiration for Mr. Spyros Skouras on the occasion of his fifteenth anniversary as President of Twentieth Century-Fox.

I know of no one whom I more sincerely admire, an ad-

(Continued on Page 12)
HAIL SPYROS SKOURAS

(Continued from Page 11)

miration that goes back some thirty years, when he was my boss; and, a friendship that has existed for himself and his brothers, that dates even further back.

Sound thinking, sound planning, and sound acting; he is, indeed, a cherished leader of our GREAT INDUSTRY; and, has earned, and owns the cherished affection of us all.

"AN ATTENTIVE EAR"

E. G. STELLINGS

It is my belief that Spyros Skouras has done, and is doing, more consistently to be of service to exhibition than any other man in this industry. I know from experience over the past two and a half years, and especially during the past six months, that Spyros Skouras has always lent an attentive ear to the problems of exhibition and our industry as a whole. More important than this is the fact that he has done something about it. He seems to have developed a knowledge of the complex problems confronting all elements of the business, and seems to have taken the lead in the industry actively working to solve these problems. It appears from all his attitudes and activities that Spyros Skouras believes that in solving the problems of the industry and furthering this industry, he will develop more returns for his stockholders. This seems to be in contrast to the attitude of some who place returns to the stockholders first, and the industry welfare second.

Everybody in this industry and exhibition in particular owes a debt of gratitude to Spyros Skouras, and we should all encourage his plans and activities so that they may be continued for the ultimate welfare of the industry.

"STIMULATING LEADERSHIP"

GEORGE KERASOTES

We must have above all be grateful to Spyros Skouras for his stimulating leadership and the profundity of his outlook. He is not an ivory tower personality, but above all, a humanitarian, dedicated to the economic success and the ethical values of our industry.

"A REAL LEADER"

LEO F. WOLCOTT

We are happy to give our strongest endorsement to the upcoming 20th Century-Fox "Spyros P. Skouras 15th Anniversary Celebration" March 24 to May 4 as announced by Alex Harrison, in honor of Spyros' 15-year leadership as President of the company (how the years do race by!), during which time he has been a real leader and power in the best interests of our industry, with the courage and vision to introduce CinemaScope and produce many of our finest productions; and the heart to be concerned about the exhibitor's problems. We particularly endorse this drive and urge our fellow exhibitors to make it a huge success with contracts and playdates because Mr. Skouras and 20th Century-Fox today stand almost alone in the top producer-distributor echelon who apparently give a damn whether the small exhibitor survives. Without Spyros Skouras, the plight of the exhibitor would be well-nigh hopeless and the future, if any, dark indeed!

In early days of CinemaScope with Prof. Henri Chretien, inventor and Earl Sponable, director of Research.

"EXHIBITOR'S BEST FRIEND"

ALBERT M. PICKUS

Spyros Skouras richly deserves the congratulations of every Exhibitor and every person connected with this industry—on this his 15th anniversary as president of 20th Century-Fox.

During these troubled times in our industry he has done everything possible to preserve and better the industry. His policy is continual research into new media—more and better pictures and a fair sales policy so that Exhibitors are able to remain in business.

My sincere congratulations to the Exhibitor's best friend—Spyros Skouras.

"MAN OF GREATNESS"

HERMAN M. LEVY

Mr. Spyros Skouras, President of Fox, is a man of greatness. His greatness lies in vision, in compassion, and in ability. He has been successful for his company and retained the warm friendship of his company's customers. All good fortune to him.

"DYNAMIC AND IMAGINATIVE"

ROBERT W. COYNE

Both as a personal friend and as special counsel for COMFO, I am happy to extend congratulations to Spyros P. Skouras on his 15th anniversary as president of Twentieth Century-Fox Film Corporation. His dynamic and imaginative leadership has brought new strength and vigor to the motion picture industry. In pioneering and developing CinemaScope in one of the industry's darkest hours he not only made an invaluable contribution to the economy of the industry but kept the motion picture
BLOCK-BUSTERS

FROM 20th!

THE YEAR
OF THE

1957

Never in our entire history has so many of the
best directors... the best producers...
the best stars...

properties...
Academy Award Best Actor and Actress Together!

INGRID YUL HELEN
BERGMAN BRYNNER - HAYES

ANASTASIA
COLOR by DE LUXE
CINEMA SCOPE

Produced by BUDDY ADLER
Directed by ANATOLE LITVAK
Screenplay by ARTHUR LAURENTS
From the play by Guy Bolton and Marcelle Maurette

The most enchanting love story two people ever lived!

CARY GRANT - DEBORAH KERR
LEO McCAREY'S
AN AFFAIR TO REMEMBER
COLOR by DE LUXE
CINEMA SCOPE

Produced by JERRY WALD
Directed by LEO McCAREY
Screenplay by DELMER DAVIES
and LEO McCAREY

Original story by Leo McCarey and Mildred Cram

Theatres are rocking! This one is rolling!

TOM JAYNE EDMOND
EWELL - MANSFIELD - O'BRIEN

THE GIRL CAN'T HELP IT
COLOR by DE LUXE
CINEMA SCOPE

Produced and Directed by FRANK TASHLIN
Screenplay by Frank Tashlin and Herbert Baker

Stripped of all legend, fiction, lies!

ROBERT JEFFREY HOPE
WAGNER - HUNTER - LANGE
THE TRUE STORY OF JESSE JAMES
COLOR by DE LUXE
CINEMA SCOPE

Produced by HERBERT B. SWOPE, Jr.
Directed by NICHOLAS RAY
Screenplay by WALTER NEWMAN
Based on a Screenplay by NUNNALLY JOHNSON
Broadway's wonder comedy by the author of "The Seven Year Itch"!

JAYNE MANSFIELD • TONY RANDALL
BETSY DRAKE • JOAN BLONDELL

WILL SUCCESS SPOIL ROCK HUNTER?

COLOR by DELUXE
CinemaScope

Produced, Directed and Written for the Screen by FRANK TASHLIN
From the play by George Axelrod

The number one best-seller in America today! To be produced with a glittering cast of stars!

PEYTON PLACE

COLOR by DELUXE
CinemaScope

Produced by JERRY WALD • Directed by MARK ROBSON
Screenplay by JOHN MICHAEL HAYES • From the novel by Grace Metalious
JERRY WALD PRODUCTIONS INC. RELEASED THROUGH 20th CENTURY-FOX

The romantic wonder world of sailors on leave!

CARY JAYNE DAN
GRANT MANSFIELD DAILEY

KISS THEM FOR ME

COLOR by DELUXE
CinemaScope

Produced by JERRY WALD • Directed by STANLEY DONEN
Screenplay by JULES EPSTEIN
From the novel by Frederick Wakeman and the play by Luther Davis
JERRY WALD PRODUCTIONS INC. RELEASED THROUGH 20th CENTURY-FOX

SPENCER TRACY
JOHN O'HARA'S UNFORGETTABLE STORY!

TEN NORTH FREDERICK
COLOR by DELUXE
CinemaScope

Produced by CHARLES BRACKETT
Directed and Written for the Screen by PHILIP DUNNE
From the novel by John O'Hara

THE DOUBLE SENSATION SHOW OF THE CENTURY!

KRONOS

JEFF BARBARA JOHN
MORROW LAWRENCE EMERY

A REGALSCOPE PICTURE

Produced and Directed by KURT NEUMAN
Screenplay by LAWRENCE LOUIS GOLDMAN
A REGAL FILMS INC. PRODUCTION • RELEASED BY 20th CENTURY-FOX

SHE DEVIL

MARI JACK ALBERT
BLANCHARD KELLY DEKKER

A REGALSCOPE PICTURE

Produced and Directed by KURT NEUMAN
Screenplay by CARROLL YOUNG and KURT NEUMAN
A REGAL FILMS INC. PRODUCTION • RELEASED BY 20th CENTURY-FOX
The current best-seller with an important cast!

**A CERTAIN SMILE**

*COLOR by DE LUXE*

CinemaScope

Produced by HENRY EPHRON
Directed by JEAN NEGULESCO
Screenplay by ALBERT HACKETT and FRANCES GOODRICH
From the novel by Francoise Sagan

John P. Marquand’s best-seller!

**STOPOVER JAPAN**

*COLOR by DE LUXE*

CinemaScope

Produced by WALTER REISCH - RICHARD BREEN
Screenplay by WALTER REISCH and RICHARD BREEN

Young stars in a wonderful musical romance!

**PAT SHIRLEY BOONE • JONES**

**HOME IN INDIANA**
*(TENTATIVE TITLE)*

*COLOR by DE LUXE*

CinemaScope

20th’s GREATEST CHRISTMAS ATTRACTION!

Ernest Hemingway’s classic wartime romance!

**ROCK JENNIFER VITTORIO HUDSON • JONES • DE SICA**

DAVID O. SELZNICK’S

**A FAREWELL TO ARMS**

*COLOR by DE LUXE*

CinemaScope

Produced by DAVID O. SELZNICK - Directed by CHARLES VIDOR
Screenplay by BEN HECHT - From the novel by Ernest Hemingway
DAVID O. SELZNICK PRODUCTIONS INC. RELEASED THROUGH 20th CENTURY-FOX
HAIL SPYROS SKOURAS

(Continued from Page 12)

screen supreme as the world’s greatest medium of mass entertainment.

Quite apart from his industry achievements, however,

he has become one of our great industry statesmen
through the energy and talent he has given in furthering
great humanitarian and charitable causes and in promot-
ing friendly relations between our people and the rest
of the world. The motion picture industry owes Spyros P.
Skouras a deep debt of gratitude.

Skouras, Man of Enthusiasm

By LEONARD COULTER

This year Spyros Panagiotis Skouras celebrates his 15th
anniversary as president of Twentieth Century-Fox Film
Corporation. This is being made the occasion of a super
sales drive by the company, in accordance with ancient
tradition within an industry which, with one eye on the
box-office, is always staging Tributes to someone or other.

The scheme in this case, however, is completely legiti-
mate, for Spyros (rhymes with hero) Skouras occupies a
unique position in the film business by virtue of his as-
tenishingly volcanic personality and a self-induced con-

tiction that movies are the greatest educational and cul-
tural force created since the Birth of Man.

I have known Mr. Skouras (though not intimately) for
some years and, as a hard-bitten reporter whose training
started in the rarefied upper atmosphere of “The Econo-
mist”, I have instinctively put up my defences when sum-
moned to meet him. For this man, supercharged with
such energy that he starts work at 8:30 a.m. and finishes
in the early morning hours (interrupted only by a brief
catnap and a massage in his private quarters in the Twen-
tieth-Fox office building) combines the patience of a fox,
the endurance of a mountain goat and the thrustfulness
of a bull elephant. His grammar is slightly mixed—often, I
suspect, deliberately, for he is given to making jokes about
his “poor English”. His pronunciation is frequently baffling. He talks about the “Quin of Seba”, and “Betsy
Grabble” and for a long while the nearest he could come
to CinemaScope was “Simaskop”. But he never had any
difficulty with “anamorphic” or “anamorphoscope”, which
 sounded like his native Greek tongue.

Spellbinding Personality

He can smile until his cheeks ache. He calls you by
your first name, even on first acquaintance. He is a pro-
digious hand-shaker. And he will disarm your carefully-
planned questions by taking immediate command of any
conversation by using the simple opening sentence:
“Listen, Leonard, do me a favor: tell me what you think
of this idea . . .”. With that he is off and running, envelop-
ing the listener in an iron band of infectious enthusiasm.
You sit back trying to preserve some semblance of your
original scepticism: endeavoring to maintain your impar-
tiality or objectivity. Suddenly you break free from
the Skouras spellbinding, and ask a rather pointed ques-
tion. He will whip off his horn-rimmed spectacles, throw
back his leonine head, laugh gustily and then, pointing
directly at you, will say, “Leonard, you know better than
to ask such a foolish thing . . . You don’t make sense . . .

Listen to me.”

Anyone who has had this experience of Mr. Skouras
will tell you the same thing: you can’t understand every-
thing he says, but you understand what he means. You
may not agree with what he tells you, yet you want to be-
lieve it; for here is a man who, after a lifetime in the film
business, is contantly rediscovering it like a wide-eyed
child toying with its first baby doll. And all this at 64.

This heavy-set but handsome dynamo with the silver
hair and inevitable blue suit was one of a family of ten,
born on a Greek farm in Skourohorion (literally Skouras-
ville) and raised on a diet which too often consisted of
mutton broth and goat cheese. The eldest son stayed be-
hind to run the farm when brother Charles (now dead)
emigrated to America in 1908 to help replenish the family
coffers. Charles settled in St. Louis, Missouri and got a
job running errands and doing menial chores at the Jeff-
erson Hotel. Two years later he sent the passage money for
Spyros, who had left school at the age of 13 to work as
first, a printer’s devil in the neighboring town of Patras,
and then as an insurance clerk. Spyros’ first job in St.
Louis was in the Planter’s Hotel, where his boss was
Ralph Balzer, the barman. So charged with patriotism
for his adopted land was Mr. Balzer that he felt young
Spyros should be infected post-haste. So every morning
at 3:45 a.m. when the boy presented himself for work,
Ralph made him stand at attention and sing the American
national anthem.

George Skouras was the next to emigrate and together
the brothers, starting with control of the slum-district
Olympia nickelodeon in St. Louis, built themselves a
great film empire with only their joint savings to work
with. In those early days Charlie, George and Spyros

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SKOURAS, MAN OF ENTHUSIASM
(Continued from Page 21)

worked as a team although their relationship was at times extremely turbulent.

They made many innovations between their entry into show-business in 1914 and the sale of their St. Louis interests in 1928. Instead of using "bouncers" they employed good-looking usherettes for the first time in America. They launched the popcorn vogue. They mounted stage shows which attracted observers from all parts of the United States. Only when the U.S. Government strengthened the anti-trust laws and made it legally necessary for them to do so did the three brothers divide their empire, with Spyros in April 1942 becoming President of Twentieth Century-Fox.

Of the three, Spyros was noted for his negotiating ability. He was the ambassador of the trio, though he also possessed an uncanny facility for beating the drum.

If you can lure Spyros aside during one of his rare reminiscent moods he will regale you numerous stories of the exploits which he and his brothers are supposed to have carried out in that colorful period when they were operating together in St. Louis.

The fact that many of the stories spread about their activities in those days are apocryphal doesn't spoil Mr. Skouras' fun in retelling them.

With a gleam in his eye, for instance, he will explain how, in those early, struggling days, they brought various film company salesmen into a state of happy surrender by a lengthy, and wordy, siege in which all the brothers in turn would participate.

The poor salesman would first be subjected to the wiles of all three, eager to explain that the terms he was asking were fantastic. After a couple of hours, brother George would excuse himself, leaving the other two to continue the negotiations. Then George would return (refreshed by a steam bath and a massage) and Charlie would go off for a similar refresher. And when he came back Spyros would take his place.

The legend (which Spyros Skouras does nothing to destroy) is that by the time the third brother had resumed his place at the conference table the other two would have finally reached agreement with the salesman. Whereupon the third of the trio, who had been absent when terms were settled, would angrily protest and attack the other two for agreeing to something so ruinous that they'd all be out of business very soon. This made the salesman, who had previously been wondering if he'd sold too cheaply, think that he'd really pulled off a first-rate deal, and the parley would break up with everybody feeling pleased.

There is, of course, a germ of truth in these amusing yarns which, over the years, have been embelished beyond recognition. For the Skouras brothers started from scratch and were compelled to drive hard bargains or close shop. They had many difficult, worrying moments.

Defeat of Charlie Green

Because of the volatility of the film business it is never free from some form of anxiety. Years after those hectic St. Louis beginnings, when Spyros Skouras had reached the very top of the ladder as President of Twentieth Century-Fox, this fact was brought home to him sharply. Charles ("Call Me Charlie") Green, a New York financier and industrialist, launched one of the fiercest proxy fights ever seen in the industry. His purpose was to reorganize the management of the company from stem to stern. His criticisms of Mr. Skouras and of Darryl F. Zanuck, then head of the studio, were bitter.

Spyros could not, this time, turn to brothers Charlie and George for aid and succour. Divorcement had been decreed by the U.S. Government, and the brothers had each been obliged to cultivate their own pastures within the industry.

But, as will well be remembered by those who watched that struggle for power, and who attended the decisive stockholders' meeting at Wilmington, Delaware, a couple of years ago, Spyros Skouras found an army of friends and supporters anxious to take the places of Charlie and George.

Many of those who had, supposedly, been at the receiving end of Skouras' hard-bargaining, took time off from their businesses to attend that meeting, to speak enthusiastically of him, of his drive, and vision, courage and integrity. Competitors of Twentieth Century-Fox went to vote for him, and the result was an overwhelming defeat for Mr. Green. Spyros, however, never for one moment lost his native dignity; nor did he let his feelings permit him to crow over Charlie Green. Indeed, the two protagonists patched up their differences peacefully, and about a year later Green was singing Spyros' praises in public for the magnificent job he had done in the development of CinemaScope, against incredible odds.

Those odds were at one time stacked heavily against Spyros. Convinced that CinemaScope was not fully effec-
GARY COOPER has in his arms INGRID BERGMAN the most beautiful woman in the world in ERNEST HEMINGWAY'S FOR WHOM THE BELL TOLLS … one of the outstanding motion pictures of love and adventure!

AVAILABLE NOW FROM PARAMOUNT!

SO HOT IN STAR INTEREST, SO PACKED WITH ACTION AND ROMANCE … PARAMOUNT IS PRESENTING YOU WITH A BIG OPPORTUNITY FOR BIG GROSSES RIGHT AWAY. SPARKLING ADS, HARD-SELLING TRAILER, STRIKING ACCESSORIES — EVERYTHING YOU NEED TO GUARANTEE THE PAY-OFF OF STRONG BOXOFFICE RETURNS!

PROVEN IN FOUR KEY METROPOLITAN ENGAGEMENTS — TO TOP TOP BUSINESS!
SPYRO P. SKOURAS did his 15th anniversary waltz to the happy tune of improved financial earnings for 20th Century-Fox. In his annual message to stockholders, the Fox president reported that income from all sources in 1956 was up: $122,251,864 ($2.34 a share) compared to $120,807,208, ($2.23 a share) in 1955. Though income from film rentals was “disappointing”, the Fox executive said he is “convinced that this situation will change substantially as a result of efforts we have made in the past two years. We now feel confident that earnings from film production will be . . . substantially greater than what it has been from motion picture production during recent years.” Earnings from 20th’s feature films in the last quarter of 1956 were $1,086,000 against a loss of $1,189,000 in the first three quarters of the year. Earnings for the first quarter of 1957, Skouras predicted, will be $900,000, with the second quarter “higher”. The 20th chief also announced that his company plans to release 55 pictures in the next 12 months, including 30 “A” pictures. He also discussed the relinquishment by Darryl F. Zanuck of his post as vice president in charge of production, succeeded by Buddy Adler, and the “understandable shortage of product” resul in . . . However, “by adopting new policies and unprecedented action”, Skouras pointed out, “we were able to begin 1957 with a virtual reversal of this condition and we are now able to count upon a supply of product in greater quantity and quality for all of our customers”. Among the upcoming “A” product: “A Farewell to Arms”, “A Hatful of Rain”, “The Sun Also Rises”.

UNITED ARTISTS CORP. is off and running on its $17 million bond and stock issue. On April 25th the public was given its first opportunity to invest, via debentures and common stock in this company. The underwriting group was headed by F. Ebersstadt and Co. The decision to seek new working capital to reduce obligations and finance new production will terminate UA’s position as put into effect in February, the Fox sales executive also listed a number of sub-run, mostly in Canada, which have successfully been converted to first-run houses. The bid by Fox was in the form of assisting closed small town and sub-run houses to reopen by stimulating attendance. Harrison, meanwhile, took exception to the statement made recently by TOA president Ernest Stellings calling for the release of more “A” product between now and June 1 to alleviate the product shortage. “I was shocked at Mr. Stellings’ statement, as 20th Century-Fox is releasing 11 major productions between now and June 1st”, Harrison said. “This is in keeping with Spyros P. Skouras’ pledge made several weeks ago to exhibitors to make available to them at least one major production every week.”

O’DONNELL

ROBERT J. O’DONNELL repeated a warning to the industry: we need new stars. Declaring that stars are the “life and blood and the sinew” of show business, the dynamic Texas theatreman called for a “star revitalization” program. His remarks were made at a luncheon honoring Vera Miles at the Paramount studios. Miss Miles is co-starred with Bob Hope in “Beau James”. O’Donnell, president and general manager of Interstate Circuit, told the guests that every time a movie star is born, producers and theatre-man share a “bonanza” of not less than $20,000,000, based on a 10-year stardom expectancy at the rate of 4 films per year. Relief for the current shortage of stars can be had, he said, only if theatre owners engage in more aggressive exploitation of “exciting young people”.

THE JUSTICE DEPARTMENT made it clear in a deadly earnest battle preventing block-booking of films to television. Charging five more distributors of films to TV with violating antitrust laws by forcing stations to buy features they didn’t want, preempting television playing time, and preventing TV stations who couldn’t afford to pay for the blocks of films from buying any at all, the Justice Department asks the companies be made to license feature films on a picture-by-picture, station-by-station basis and to renegotiate existing contracts. Defendants include C & C Studio Corp. (distributing RKO pictures), Screen Gems (Columbia), Associated Artists (Warners), National Telefilm Associates (20th Fox), and United Artists Corp. Anti-trust chief Victor R. Hansen said that the suits are part of an overall investigation of broadcasting, but that the Justice Dept. was moving promptly to ensure that “television broadcasters will not be subject to the tene of economic restraints that encumber motion picture exhibitors”. Hansen said that the ruling against block-booking of films to exhibitors in the Paramount case was equally applicable to television. In preliminary statements, most of the defendants indicated that whatever the government’s decision in the case, they didn’t feel it would affect their company’s operations.

ALEX HARRISON reported the resurrection of 61 small-town and subsequent run theatres as the direct result of 20th-Fox’s policy of lending a helping hand. In his first report since the policy was

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The Hilarious MISSadventures of the GI JOES who went into OPERATION KIMONO... barefoot!

JOE BUTTERFLY
“CinemaScope” “Technicolor”

Audie Murphy • George Nader • Keenan Wynn
Kenshi Shinoda • John Agar • Charles McGraw • Fred Clark • Burgess Meredith

As JOE BUTTERFLY, the lovable con-man!

Directed by Jesse Hibbs, Written by Roy Chanslor, Jack Sher and Marion Margolies-Produced by Abram Room

A Universal-International Picture

FROM U.I... THE DEPENDABLE COMPANY!
WILLIAM S. HESSE MAYER AND SAM GEORGE FILM MADE THE NEWS

NATIONAL ALLIED board of directors, meeting May 7-9 in Detroit, have laid out an important agenda, arbitration and re-affiliation with COMPO heading the list. The directors will study a report on re-affiliation submitted by a committee of Wilbur Snider, Treuman T. Rembusch and Abram Myers. The group has been meeting with a COMPO committee in an attempt to settle differences. Allied president Julius Gordon will report on arbitration and conciliation, as well as results of his talks with TOA and distribution. (A May 13 all-industry meeting is scheduled to launch arbitration talks.) Other important items on the Allied Board's slate: the hiring of a public relations aide, and the cable theatre experiment in Bartlesville, Oklahoma, this summer. The Allied board will meet in conjunction with the annual convention of Allied Theatres of Michigan.

BARNEY BALABAN announced final acquisition by Paramount of Dot Records, Inc., reported to be the leader of the industry in single record sales in 1956. Among its top singers: Pat Boone, Tab Hunter, Gale Storm.

SI H. FABIAN has nothing to complain about when it comes to Stanley Warner income. A 25 per cent increase in net profit was reported by the S-W president for the 26 weeks ended Feb. 23, 1957, compared to the same period of the previous year. Net profit was $2,007,700, or $0.93 per share, as against $1,629,100, or $0.74 a share of the comparable 1956 period. Consolidated net profit of the Stanley Warner Corp. and its subsidiaries for the 26 week period was $4,207,700 compared to $3,529,100 of the previous year. Theatre admissions and merchandise sales, rents from tenants and other income was up 17.5 per cent.

DAVID B. WALLERSTEIN named to succeed late John Balaban as president of Balaban & Katz Theatres. LEONARD H. GOLDENSON made the announcement. Wallerstein was v.p. and general mgr. for B & K and Public Great States Theatres, also AB-PT subsidiaries. Loew's advertising v.p. HOWARD DIETZ, sales head CHARLES M. REAGAN, and sales head JOHN P. BYRNE & ROBERT MÖCHIERE concluded recently with studio publicity head HOWARD STRICKLING and his staff to view and discuss upcoming product...

NORMAN JACkER named to replace HAROLD GREEN as manager of Columbia's Los Angeles exchange. HERBERT SCHWARTZ, Jacker as the Albany, N.Y. branch mgr...

Loew's sales topper CHARLES M. REAGAN announced sales realignment for that company: WILLIAM B. HOELLNER, former short subjects sales head to branch manager at Atlanta; H. RUSSELL GAUS, from Atlanta to branch mgr at Cincinnati; EDWIN M. BOOTH, from Cincinnati to a sales post at Indianapolis...

SAM GORELICK appointed Chicago Regional mgr. for R-K Film Distributors by sales topper IRVING SOCHIN...

WILLIAM GOLDMAN, president of William Goodman Theatres of Pennsylvania, elected president of Philadelphia's first educa-

Otto Preminger, left, and United Artists v.p. Max Youngstein enjoy a light moment at trade press conference announcing promotion and opening dates of Preminger's "St. Joan." World premiere is set for May 12 in Paris, with 15 key city dates to follow. Youngstein announced that "The Man with the Golden Arm", Preminger's previous production for UA release, has so far grossed more than $1 million in the domestic market.

national station WHYY-TV...

GEORGE GLASS and WALTER SELTZER named executive producers of Marlon Brando's inde Pennebaker Company, releasing through Paramount.

MPEA continental manager MARC M. SPEI-

GEL named by MPEA president: ERIC JOHNSTON as latter's personal rep at the Cannes Film Festival next month...

Wisconsin's BEN MARCUS announced establishment of first epilepsy center in that state sponsored by Variety Ten:...

MAX E. YOUNGSTEIN, chairman of the national asthma campaign, announced appointment of OSCAR KATZ, CBS v.p., and TED COTT, general mgr. of Dumont TV, as co-chairmen of entertainment committee for 3rd annual Parade of Stars benefit show, Carnegie Hall, May 11...

Annuval luncheon in N.Y., May 23, to climax motion picture and amusement industry's United Jewish Appeal drive. United Artists v.p. LEON GOLDBERG is chairmening the entertainment segment of drive...

Society of Motion Picture and Television Engineers conclave in New York for annual conven-

tion April 29-May 3...

GEORGE ENGLUND, movie and stage producer-director, signed by MGM independent producer SOL C. SIEGEL as latter's associate ...

DIED: H. F. WILLIAMS, executive of K. Lee Williams Theatres of Arkansas.

HEADLINERS...

Not since King Kong has the screen seen anything like it!

20 MILLION MILES TO EARTH

from COLUMBIA of course!
THE N.S.S. PRIZE BABY
SALUTES...
SPYROS SKOURAS'

FIFTEEN YEAR LEADERSHIP
of
20th CENTURY FOX
The thematic drawings by Joseph Hirsch for "The Strange One" are powerful illustrations directly from the action, are being used by Columbia as the key art in selling the film. Used in display and in miniature as the background for the feature titles, they also serve as a springboard for opening scenes of the trailer, on record albums and special posters. Their illustration of character and incident speak volumes to the reader.

All the swirling movement of the Spanish dance, the plodding misery of defeated soldiers in retreat is captured in these sketches by David Fredenthal for "The Pride and the Passion". They are part of a multitude of drawings by the famed artist-reporter in his herculean task of recording the entire location filming of the Stanley Kramer production. Life magazine ran the sketches to illustrate the film in a ten-page layout. They will be used also in the ads and posters, may end up as a high priced book for art collectors. The sketch record of the mammoth filming represents the biggest project the artist has attempted.

One of the most strikingly apt pieces of art ever conceived for a movie is this painting by John Vickery for M-G-M's "Lust for Life". Utilizing the unmistakable brush strokes and vivid color associated with the artist Vincent Van Gogh, whose tragic life forms the basis for the movie, Vickery's startling similarity to the technique of the immortal Van Gogh was one of the big stimulants to talk about the film. The painting was used intact for the entire 24-sheet, with only a strip at the bottom to list title and credits.

Jacques Kapralik's three-dimensional illustration for M-G-M's "Designing Woman" combines superb caricature with bits of cloth, metal and paper to depict this scene with Lauren Bacall and Gregory Peck.
Several months ago, an advertising "consultant" for Advertising Age described the movie ad creator as an absinthe soaked neurotic whose inspiration and tools are Parisian "feelyth pictures" and a bag of color crayons. Other Madison Avenue "experts" have periodically snubbed and drubbed movie ads as sensational trash composed by the dregs of the art nether-world. Illustrated on these pages is the work of five artists, nationally known and respected for their outstanding mastery of respective techniques. All were commissioned by movie people to create the distinguished art pictured here for films, either current or soon to be released. David Fredenthal, one of the leading artist-journalists of this century, was given the assignment of recording on his sketch pads the entire filming of Stanley Kramer's "The Pride and the Passion" (above). His World War II sketches, published in Life in unprecedented number, brought him world-wide fame and he is now recognized as one of the great masters of water color and pen-and-ink in the Goya and Daumier tradition. Joseph Hirsch's portfolio for "The Strange One" (below left) is being offered to art collectors as a special campaign promotion by Columbia. Renowned for his powerful oils, Hirsch is the winner of several distinguished international awards, including the Prix de Rome and the Walter Lippincott Prize. Genius of the deft caricature is the popular Al Hirschfeld ("Twelve Angry Men", lower right), one of the most sought-after book illustrators and the Sunday Times dramatic artist. Jacques Kapralik ("Designing Woman", opposite) is the world's foremost delineator of the three-dimensional caricature. John Vickery ("Lust for Life") is one of the country's leading oil painters. The dregs — or the cream?
EXPLOITATION PICTURE

Italian Sex Bombshell Sparks
Hot Campaign for 20th’s ‘Dolphin’

The hottest thing from Italy since Vesuvius forms the foundation of the showman’s campaign on 20th Century-Fox’s “Boy on a Dolphin”. While this may seem like a rash statement in view of the Lollobrigidas, Manganos and Pampaninis that have sizzled our screens, the current heat wave generated by Sophia Loren makes ‘em all seem pallid.

Not that Miss Loren is alone the star power in this CinemaScope color adventure-romance. Co-starring are Alan Ladd and Clifton Webb, both b.o. magnets of no mean strength. But the fresh, hot impact of this new-to-America star is the big selling point.

The value placed by Hollywood film makers on this sultry, green-eyed beauty is evident in her starring appearances in two other American top-graded films soon to be released—opposite Cary Grant and Frank Sinatra in “The Pride and the Passion”, and in the coveted co-starring spot with John Wayne in “Legend of the Lost.” The advance campaigns on both of these have helped sweep her into public consciousness for an extra exploitation dividend to showmen who play “Boy on a Dolphin.”

As a sexily gamine Greek sponge-diver, vying with Ladd and Webb in search of an invaluable sunken statue in the Aegean Sea, the Loren architecture, displayed to breathtaking advantage, puts even the Parthenon to shame.

As for her dramatic ability, Ed Sullivan panted after seeing the picture: “Sophia Loren left us gasping in a preview room, with the variety and range of a performance that will qualify her for an Academy Award.” The alert Boxoffice men have turned the quote to advantage, combined with the provocative figure of the star, in a striking teaser ad.

Art in the ads uses this figure, combined with an underwater kiss, to excellent effect.

Copy is concentrated in the “love and adventure” theme, but the Loren art is always foremost. Also capitalized is the filming on location in Greece, with its scenic splendors as the backdrop for the principals.

The Greek locale, with action taking place among the glorious Greek ruins and the beautiful islands, is a special exploitable that can be used to advantage in many situations. Benefits for Greek organizations and special funds, such as at the world premiere at the Roxy, will enlist valuable support from the always cooperative Greek elements in the community, churches, societies, fraternities and sororities. Travel agencies should be contacted for cooperative aid, impressing that the beauties of the country in CinemaScope can have the same effect on travel interest in Greece that “Three Coins in the Fountain” stimulated for Italy.

No mean asset, too, is the title song, sung by Julie London in the film and recorded on three labels by Miss London, Felicia Sanders and George Cates, and quick rising to popularity. One need only remember what “Three Coins” did for that earlier film to be reminded of the important boxoffice factor this can be. The song is getting a special sendoff by both Miss London and Miss Sanders on multiple city tours to plug their record and the film.

Another source of promotion is the Avon nation-wide bally for its 35c movie edition of “Boy on a Dolphin”. Featuring the Loren charms on the cover and illustrated with photos from the movie, the book is saturating bookstalls and newsstands.

Several other special promotions are detailed and illustrated in the press book, all good supplements to the big, big one—Sophia Loren. She’s the showman’s focal point and 20th has supplied him with bountiful material to spread out on this hot angle.

The ‘Dolphin’ Story

A few years back, director Jean Negulesco took his stars to Italy to make “Three Coins in the Fountain.” Now, the director has used the beauties of Greece for his sets in a color-kissed adventure-romance co-starring Alan Ladd, Clifton Webb and Sophia Loren. The tale has Sophia as a penurious sponge-diver who discovers a bronze-and-gold boy-on-a-dolphin statue of ancient Greece beneath the sea. She tries to interest archeologist Ladd in her amazing discovery, turns to ruthless art connoisseur Webb when Ladd doubts her story. Then evolves a who’s got the Dolphin chase as Ladd and Webb each try to get the priceless treasure, the former for its rightful owner, the Greek government, and Webb for his own art collection. In the proceedings, Loren is convinced of Ladd’s honorable intentions towards both herself and the statue, and in a weird double-cross, helps regain the treasure for the Greeks. Featured in the Samuel Engel C-Scope production is the famed Greek song and folk dance group, “Panegyris”, in which Sophia displays that figure.
EXPLOITATION PICTURE of the Issue

SIT ASTRIDE A DOLPHIN

and enter into a sensuous new world of adventure, love and excitement!

ALAN LADD • CLIFTON WEBB
SOPHIA LOREN
“BOY ON A DOLPHIN”

20th CENTURY-FOX BRINGS YOU A SENSUOUS NEW WORLD OF ADVENTURE, EXCITEMENT

ALAN CLIFTON SOPHIA
LADD • WEBB • LOREN

BOY ON A DOLPHIN

CinemaScope
Style Used as Promotion Bait by 20th Century, M-G-M

Proceeding on the theory of the piscatorial expert that every fish has a preferred bait, two of the film companies have fixed their hooks with eye-filling fashion promotions to lure the elusive mermaid catch. 20th Century-Fox and Metro-Goldwyn-Mayer are using the chic treatment for "Desk Set" and "Designing Woman", respectively.

For 20th, chief wardrobe Charles LeMaire will hit the fashion trail next month to visit leading department stores in some twenty U.S. and Canadian cities. The Academy Award winning designer will carry along a many-splendored wardrobe valued at $500,000, participating in "Desk Set" contests in each city to find the most beautiful secretaries. Travelling with LeMaire will be several 20th starlets, who will model his creations at fashion shows and on television, also engage in other exploitation.

Metro is working the fashion gimmick to a fare-thee-well for "Designing Woman". In Toronto, fieldman Chester Friedman has set some attention-grabbing tie-ups for the Loew's houses there. The Canadian exploiter has scheduled outdoor fashion shows at Toronto shopping centers featuring the Helen Rose styles from the film, the affairs being pushed by full-page ads in 120,000 12-page heralds. In addition, Friedman has arranged theatre demonstrations with Singer sewing outlets in the area, and the women's editors of the Toronto newspapers will run "DVF" fashion layouts.

*Keaton plugs "Keaton". Famed silent-screen star Buster Keaton and his wife arrive in New York City for a round of promotional activities to bally Paramounl's "The Buster Keaton Story", starring Donald O'Connor. While in Gotham, the aging comedian appeared on NBC-TV's "Today" show, among others.

Joan and Night' Campaigns Keyed to Younger Audiences

The fact that theatre-goers under 25 years of age have money in their pockets, and also, that they are favorably interested in motion pictures as an entertainment medium makes them loom large in the over-all promotion picture. Taking the cue, United Artists and M-G-M are both reaching out for the young-people audience with campaigns on forthcoming releases.

On behalf of Otto Preminger's "St. Joan", students in over one thousand high schools and colleges, blanketing every one of UA's 32 exchange areas, will be shown films of Jean Seberg's appearance on NBC-TV's "The American Scene" show, with the Ford Foundation picking up the tab. Supplementing the special classroom showings, a kinescope of the program will be telecast over sixty educational TV outlets.

To promote "This Could Be the Night", Metro is holding a series of "disc jockey movie parties" in thirty-five cities throughout the nation. This is an intensive effort to develop youth penetration through the platter spinners with their pied piper followings. The jocks will sponsor invitational previews of the Joe Pasternak production and public invitations to the screenings will be offered over the air.

Just how important the youth audience is was pointed out recently in a study released by Eugene Gilbert & Company, research consultants. Among the salient points revealed in this report: During 1956, teenagers numbered 16,130,000 — almost 10% of the total population. By 1956, they will number 24,000,000. Today's teen pocket some $9,000,000 in allowances, gifts and income derived from jobs. By 1965, this figure will reach almost $14,000,000. Ninety-five per cent of girl teenagers that read newspapers read the movie ads; ninety-three per cent of the boys in this group read the movie ads.

Of the employed teens, some 800,000 have steady, full-time jobs. Nearly 4,700,000 have part-time jobs, and during the summer vacation period, the youthful work force bulges to more than 9,500,000 gainfully employed workers.

Eleven Hearst newspapers carried a two installment photos-and-text feature on the exciting Italian import, Sophia Loren. Featuring scenes from 20th Century-Fox's "Boy on a Dolphin" the profile was written by journalist Ray Parker. The articles will be made available to other newspapers after the initial Hearst syndication. Articles ran in these cities: New York, Los Angeles, San Francisco, Baltimore, Boston, Detroit, Albany, Pittsburgh, San Antonio, Seattle, Milwaukee.

HEADS WB SPECIAL EVENTS

Herb Pickman has been named director of special events for Warners. The appointment was announced by national publicity manager Myer H. Huttner. An experienced field hand, Pickman recently served as coordinator and liaison for national promotional activities on the James Stewart starrer, "The Spirit of St. Louis".
“Boy on a Dolphin”

Business Rating 0 0 0

Hot star Sophia Loren, superb photography, entertaining story will parcel this into better returns where exploited.

Getting the jump in unveiling the sexy Sophia Loren to the mass American market, 20th-Fox has an entertaining piece of boxoffice in “Boy on a Dolphin” that can be built into outstanding returns with proper exploitation. A feast for the eyes is offered in both the magnificent Greek locations caught superbly by the CinemaScope cameras in DeLuxe Color and the equally magnificent architecture of this much-publicized and talented Italian star. Director Jean Negulesco, who combined the scenic beauties of Italy with an entertaining story in “Three Coins in the Fountain”, has capitalized the same formula, even to a hit title song, and it should come off equally well. Miss Loren registers strongly as the central character in a tug of war between Alan Ladd and Clifton Webb for a priceless ancient Greek statue she has discovered while sponge-diving in the Aegean Sea. Clad in simple costumes (including a diving outfit she fashions by pulling her skirt between her legs and tucking it into her belt), Sophia dominates every scene in which she appears with her fiery spirit and amiable charms. Unfortunately by comparison, Ladd seems even more wooden than usual. Webb, however, is in his element as the caustic and ruthless art connoisseur. Negulesco has deftly combined the elements of excitement and humor against the glorious backgrounds of Greece for a stimulating, visually exciting movie.


“The Tall T”

Business Rating 0 0 Plus

Average Randolph Scott western for action fans.

A shade above the average Randolph Scott western by virtue of a capable supporting cast and Budd Boetticher’s suspense-generating direction, “The Tall T” should find its niche comfortably and will prove rewarding to fans of the outdoor melodrama. Registering more favorably than he has in his recent vehicles, Scott gets good support from such worthy opponents as Richard Boone, Skip Homeier and Henry Silva as a black-hearted trio. Many will be surprised (and pleased) to find the still lovely Maureen O’Sullivan as romantic lead. Film picks up pace, mounts through gradually accelerated tension to a rip-roaring climax. Fine Technicolor photography backgrounds the tightly-knit screenplay by Burt Kennedy. Scott, a horseless ranchowner, is picked up by a stagecoach bearing newly weds Maureen O’Sullivan and John Hubbard. The stage is stopped by three brutal bandits, Boone, Homeier and Silva, who kill the driver to get the mail sack. Learning the next stage is carrying the mail, the enraged bandits are dissuaded from shooting the ciphers by the cowardly Hubbard revealing, in return for his freedom that Maureen is an heiress worth more for ransom. Hubbard is killed, Scott goads the gang into a feud, kills them off. Scott, Miss O’Sullivan survive.


“Joe Butterfly”

Business Rating 0 0 Plus

GI frolic in Japan proves beguiling and amusing entertainment for general audiences.

“Joe Butterfly” hardly falls into the classification of a “Teahouse of the August Moon”, but it has qualities of charm and beguilement that might well toss it into the category of a “sleeper”. Favorable reviews and pleasant word-of-mouth will help substantially. After a slow beginning, this Universal-International production, handsomely assembled in Japan by Aaron Rosenberg, becomes rare good fun in the hands of a topflight cast and the feather-light direction of Jesse Hibbs. Based on a play, the narrative records the giddy adventures of a group of GI newspapermen bent on getting out an issue of “Yank”, the army magazine, within hours of the surrender of Japan in Tokyo harbor. Opposing publication of the issue is a Time-like writer-editor, Keenan Wynn, who wants to commander Tokyo’s only printing plant and office for his own book. The boys, though, are lucky enough to make the acquaintance of Joe Butterfly, a genial Japanese confidence man. Joe corrals everything from a handsome Japanese house as a combination house and office, food, champagne and delicacies so that the issue is out on time and the intrepid newshawks are decorated instead of being courtmartialed for their lively disregard of orders and red tape. Story lampoons effectively the military brass—all in good humor and in good taste. Audie Murphy is delightful as a never-say-die photographer; George Nader is properly authoritative as the sergeant in charge; Keenan Wynn whams through a sharp satire of the correspondent; Burgess Meredith, in the title role, is a triumph.

Universal-International. 90 minutes. Audie Murphy, George Nader, Keenan Wynn, Kako Shima, Fred Clark, John Agar. Produced by Aaron Rosenberg. Directed by Jesse Hibbs.

“The Girl In The Kremlin”

Business Rating 0 0

Implausible, lurid exploitation programmer. Dim b.o. prospects. Suited only for lower slot.

Some wiseacres might say that “The Girl In The Kremlin” should never have been released from the Moscow citadel, but it isn’t that bad. Implausible, lurid melodrama, this Universal offering does have a modicum of exploitation value. Telling a weird tale about a beautiful girl held captive by Stalin and Beria who are still alive, holed up in Greece, it shapes up as a pretty dim boxoffice prospect, best suited to the lower half of double bills in lesser runs. Mild marquee promise in names of Lex Barker and Zsa Zsa Gabor. Russell Birdwell’s direction is only adequate under the limitations of script and stars. Miss Gabor seeks out Barker, who runs a missing persons bureau in Europe, to find her twin sister. Barker contacts underground agent Jeffrey Stone who learns that the sister was a nurse in the Kremlin and that Stalin might be alive. With the aid of Stalin’s son, who hates his father, they find Stalin in Greece with the twin sister, now a Communist fanatic. After much cloak-and-daggering, Stalin and his son are killed, others escape.


[More REVIEWS on Page 34]
Film needed be policy confidence century-Fox boxoffice agreed and He promised Page allow realize production Science Grievances. Once gave Neumann, it gave it enough by Fox IRegal). Die said, this Page kept the every showman- conference, they felt the decision that he promised what they felt they wanted. He kept that promise; what is more, he made not the slightest attempt during the conference to influence the thinking of those present. The result was an astonishing demonstration, not of agreement with his policy, but of confidence in the man and admiration of his pluck.

Much of the novelty value of CinemaScope has today worn off, as far as the public is concerned; but there can be no disputing one fact—that if Skouras had not at that time launched it in an incredibly costly gamble the motion picture industry today might well be in desperate straits. It gave films a tremendous boxoffice boost when they needed it most.

This warm-hearted, ebullient figure, given to alternate bursts of passion and extreme generosity, has the quality which men of his type usually possess—that of inspiring loyalty among those who work with and for him, even though they may occasionally resent his never-ceasing impatience to get today's job done yesterday.

Employees bid to his sumptuous room, where he works at a 20-foot desk flanked by religious pictures and family photographs, experience something of the awe they would feel in approaching a cathedral altar. This reaction stems not so much from the physical impressiveness of the man (he is only 5 ft. 9 in.) as from his legendary exploits in the world of show-business and the knowledge that he lives and breathes it. He sees all the company's pictures long before they go into release, either in Twentieth's private screening room, or in the little theatre he has installed at his luxurious ocean-site estate at Rye, New York, presided over by Mrs. Skouras and a small staff of servants.

In the seclusion of this beautifully landscaped, secluded retreat 40 minutes by car from Manhattan, Spyros will study the company's forthcoming product with critical eyes, putting his feet up, loosening his necktie. And in the next seat, chewing gum just as she did in the St. Louis days when Spyros fell in love with Saroula Bruiglia, who bore him six children, of whom six—Daphne, Deana, Spyros Jr., and Plato—survive, will be Mrs. Skouras. Through all those years she has shared his triumphs and his sorrows and only she fully understands what her husband means when he says, "I want to die with my boots on."
MICHIGAN EXHIBITORS
MAKE MORE MONEY!

By actively participating in an alert, aggressive Allied organization, the independent exhibitors in Michigan resist discriminatory taxes, legislation and regulation . . . Through cooperation, they promote the welfare and prosperity of the entire motion picture industry.

ALLIED THEATRES OF MICHIGAN

38th Annual Convention

Tuesday, Wednesday, Thursday — May 7-8-9

Hotel Whittier, Detroit

★ INDUSTRY LEADERS

★ HOLLYWOOD STARS

★ NATIONALLY PROMINENT SPEAKERS
February

BED OF GRASS (Trans-Lux) Anna Bascou. Made in Great Britain. Director: John Boulting. Not yet seen by this columnist, but is reportedly a first-rate production. A promising young actress is reportedly featured by her husband for having saved her virtuous life as the victim of an attempted murder.


January


May


FOUR RAGS FULL (Trans-Lux) Jean Gabin, Bourvil. Comedy, The trials and tribulations of black market operators during the German occupation.

FRENCH ARE A FUNNY RACE, THE (Continental) Mark Hamman. Director: Alex Nicol. Comedy. A spoof of the unique personality changes in each character. 81 min. 1/24.


June


CARTOUCHE (RKO) Richard Basehart, Patricia Roc, Producer: John Nash. Directed by Steve Sekely. Adventure. The story of the last Carthaginian Empire during the reign of Louis XIII.


JUNE SUMMARY

Twelve features are tentatively scheduled for June release. However, later additions to the roster should add about a dozen more films. As of this early date, Allied Artists, Metro-Goldwyn-Mayer and 20th Century-Fox will release two each, while Columbia, Paramount, Universal-International, United Artists, Warner Bros. and the independents will release one each. Two of the June features will be in color. Two films will be in CinemaScope, one in VisoVision.

5 Dramas
3 Melodramas
1 Western
1 Adventure
2 Comedies

JUNE SCHEDULE


4. RAINMAKER, THE (VistaVision, Technicolor) Burt Lan-


6. BLACK TIDE (Astor Pictures) John Ireland, Maureen Connell, Producer: Monty Berman, Director: C. P. Rich-

7. BAND OF THE FLESH (Trans-Lux) Jean Gabin, Bourvil. Comedy, The trials and tribulations of black market oper-


9. STANGER IN TOWN (Astor Pictures) Director: Alex Nicol. Comedy. A spoof of the unique personality changes in each character. 81 min. 1/24.


12. CARTOUCHE (RKO) Director: Richard Basehart, Patricia Roc, Producer: John Nash. Directed by Steve Sekely. Adventure. The story of the last Carthaginian Empire during the reign of Louis XIII.
SPANISH AFFAIR, The Visitation, Technicolor, Carmen Sevilla, Richardiley, Producer Bruce Odum, Director Donald Siegel. An American architect travelling in Spain is attracted to a beautiful girl, half-Gypsy, half- Spanish.

TEN COMMANDMENTS, The Visitation, Technicolor, Charlton Heston, Yul Brynner, Anne Baxter, Producer-director Cecil B. DeMille, Associate-producer, Joseph Kane, Drama. Life story of Moses told as in the Bible and Koran. 219 min. 10/15

TIN STAR, The Visitation, Henry Fonda, Anthony Perkins, Producer Ray Leavitt, Director Jean Seaton Production, Director Anthony Mann, Jr., Jr.

STORM RIDER, The, Scott Brady, Maia Powers. A Brady-Glasser production, Director Edward Bernds. Western brings a stranger to a small town in western town, 70 min.

APRIL

EVEN ON A DOLPHIN Cinematope, Deluxe Color, Cliffon Webb, Alan Ladd, Sophia Loren, Producer Sam Engel, Director John Farrow, Comedy. Romantically with a Greek background.

BREAK IN THE CIRCLE Forrest Tucker, Eva Bartok, Producer-director, Robert skinney, Western, 60 min.

KRONOS Jeff Morrow, Barbara Lawrence, John Emery, Producer-director Kurt Neumann. A "planet- robber" comes to earth from outer space, 70 min.

SHE-DEVIL, THE Marl Blanchard, Jack Kelly, Albert Dekker, Producer-director Kurt Neumann, Scientists create an inhuman woman, 70 min.

MAY

CHINA GATE Nat "K" Col, Gene Barry, Angie Dickinson, Producer-director Robert Gordon, Western, 84 min.


JUNE

BERNADINE Jerry Moore, Pat Boone, Janet Gaynor, Producer Sam Engel, Director H. Lavin, Comedy, Story of teenagers, Filmmation of the Broadway comedy.

ISLAND IN THE SUN Cinematope, Deluxe Color, James Mason, Joan Fontaine, Dorothy Dandridge, Producer Darryl Zanuck, Director Robert Rosen, Drama, 77 min.

WANGAWARA The, Wayne Morris, Michael Collins, Rick Jason, Producer Charles Brackett, Director Vic Vicas. From the John Steinbeck novel, Drama, 70 min.

COMING

ALL THAT I HAVE Walter Brennan.

BADLANDS OF MONTANA Rex Reason, Margareta Danae, Beverly Garland, Producer H. Knoo, Director D. Ulman.

BEAUTIFUL BUT DANGEROUS Gina Lollobrigida, Vittorio Gassman, Producer Massimo Malloci, Director Robert Leonard, Drama.

LURE OF THE SWAMP William Parker, Skippy Homol, Homol, Production.

RESTLESS BREAD, THE Eastman Color, Scott Brady, Anne Bancroft, Producer E. A. Alpersen, Director Alan Dwan.

SEA WIFE Cinematope, Deluxe Color, Richard Bur- nett, Joan Crawford, Producer Bob Naughton, Film is torpedoed by Jay submarine off Singapore harbor.


WAY TO THE GOOD, THE Barry Sullivan, Jeffrey Hunter, Producer David Weisbart, Director R. Webb.

20TH CENTURY-FOX

January


SMILEY Cinematope, Eastman Color. Sir Ralph Rich- ardson, John McCallum, Colin Petersen, Producer, Anthony Kimmins, Drama, An unscrupulous lumberman tries to coerce the owners of a large forest acreage into cutting their timber at a faster rate, 68 min.

February

OH, MEN! OH, WOMEN! Cinematope, Color. Dan Dury, Ginger Rogers, David Niven, Producer-director Nunnally Johnson, Dramatic satire, It's not what a woman finds out sometimes he doesn't know, 10 min. 2/4.

THE TRUE STORY OF JESSIE JAMES. Cinematope, Robert Wagner, Jeffrey Hunter, Producer Herbert Swope, Jr., Director Nicholas Ray, Western. The lives and times of America's outlaw gang. 52 min. 2/18.


Match

HEAVEN KNOWS MR. ADAMS, The Cinematope Deluxe Luxe Color, Deborah Kerr, Robert Mitchum, Producers Samuelson, Eugene Franka, Director John Hutton, Drama, Soldier marries a French girl in a French village, World War II 93 min. 3/16.

Tiger, The, Ray Milland, Robert Aldrich, Producer, Benedikt Boge, Director Allan Dwan, Adventure, Story of a professional killer.

March

DELIQUENTS, THE Tommy Laughlin, Peter Miller, Dick Bakayan, Imperial Productions, Robert Altman, Director. He takes his 17-year-old girl victimized by a teenage gang. 75 min. 3/18.

HIT AND RUN, Cleo Moore, Huagas Heas, Producer, Jimmy O'Connell, Producer, Frank O'Connell, Director. He is a B-movie actor and his marriage show the strain of marriage. She and her boy friend plot his murder, 84 min.

REVOLT AT FORT LARAMIE Cinematope Color, John Wayne, C. W. McNaughton, Associate-producer, Robert Els¬ ler, Production. Director Lesley Selander, Western, Civil war story of soldiers who are attacked by Indians. 73 min.

April


FURY AT SHOWDOWN John Derek, Carolyn Craig, Nick Adams, Producer John Beck, Director Gerd Os¬ man, Western, A cop gets arrested. He is a tough cop who is tried to go straight. 75 min. 3/18.

IRON SHERRY, THE Sterling Hayden, Robert Ryan, Producer-director, Sidney Salkow, Sheriff tries to clear his son of a murder charge, 77 min.

RIDE BACK, THE Anthony Quinn, William Conrad, An Alarid Production, Director Allen Miller, Western, Sheriff is afraid of failing in assignment to bring border outlaw to justice.


WAR DRUMS DeLuxe Color, Les Barker, Joan Taylor, Production. Director sitting on the Meek. A story of two来看看, Director Sidney Lumet, Drama, Jury cannot agree on a verdict. 95 min. 4/12.

May


HIDDEN FEAR John Payne, Nathalie Norwick, A St. Aubry-Kohn Production, Director Andre de Toth, Drama, Police try to clear her charged with murder. 83 min.


MONKEY SHOOTER, THE James Bond, Esau Phillips, Western, Spain, Producer-director, Producer-director, Producer-director, Producer-director, Producer-director. A handsome Italian nobleman for gambling marries a rich woman in order to pay his debts.

June


UNIFIED ARTISTS

January

BIG BOODEL, THE Errol Flynn, Rosane Aroy, A Lewis F. Blumberg Production, Director Richard Wilson. Adven¬ ture, A blackjack dealer in a Havana nightclub is suspected of being a drug racketeer, 75 min.

FIVE STEPS TO DANGER, ROMAN Sterling Hayden, A Grand Production, Director Henry Koster, Drama. A woman fighting to stay alive, 78 min.

HALLIBAND DAY, THE Joseph Cotten, Viveca Lind¬ ford, Producer-director, Director Joseph Lewis, Western, Inter-faith family feud threatens father and son with disaster, 77 min.

February

CRIME OF PASSION Barbara Stanwyck, Sterling Hayden, Producer, Producer, Producer, Producer, Producer, Producer, Director Gerd Oswald, Drama. Newspaper woman whose ambition for her husband leads to murder, 85 min.

DRAGON SHAMAN, Joy Dere, An Einar production, Hall Bartlett. Production, Director. Adventure, A strange man in Somehow, he is the center of a scheme, 77 min.

MEN IN WAR Robert Ryan, Aldo Ray, Robert Keith, Producer Sidney Harmot, Director Anthony Mann, Drama, An American general is caught in a border campaign. In the territory tries to retreat during the Korean War, 101 min. 2/4.

TOMAHAWK TRAIL John Smith, Susan Cummings. A Bal Air Production, Director Robert Perry, Western. A cowboy tries to save a town, 64 min.

Henry Fonda in

ANGRY MEN

Like Twelve Sticks of Dynamite!

Film Daily

filM Daily

Full, exciting and suspenseful. Holds reader interest throughout.
"Top calibre acting!!"

"N.Y. Daily News

Superb direction! Excellent performances with tension and suspense. "Highly recommend.

N.Y. World-Telegram & Sun

A truly gripping and compelling drama!
A powerful film!
"Really superb acting by 12 fine actors. Fonda at his
superb performance by 12"
Film BULLETIN

It's goin' to be a Bright Bright Summer for Movie Business!

Spring & Summer PRODUCT PROSPECTUS 1957
# The Most Powerful

**Line-Up of Boxoffice Pictures**

## Difficulty of the Task

- Directed
- Produced
- Starring

### Directed and Produced by John Rawlins

**The Lost Lagoon**

| Starring Terence Morgan • Yolande Donlan • Andre Morell • Ursula Howells Directed and Produced by John Rawlins. |

### Directed and Produced by Michael Todd

**A Round the World in 80 Days**

| Starring John Payne • Karen Steele • Paul Kelly • Produced by Michael Todd. |

### Directed and Produced by Francis D. Lyon

**At 43,000**

| Starring Peter Graves • Directed by Harold Daniels • Produced by I. E. Fessler and M. A. Ripp. |

### Directed and Produced by Andrew V. McLaglen

**Gun the Man Down**

| Starring James Arness • Emile Meyer • Robert Wilke • Harry Carey, Jr. Directed by Andrew V. McLaglen. |

### Directed and Produced by Robert E. Morrison

**Hidden Fear**

| Starring John Payne • Alexander Knox • Conrad Nagel • Natalie Norwick • Anne Neyland • Directed by Andrew De Toth. |

### Directed and Produced by Robert St. Aubrey and Howard E. Kohn

**HIT AND RUN**

| Starring Hugo Haas • Cleo Ryle • Produced and Directed by Howard Hopper. |

### Directed and Produced by John Farrow

**Operation Murder**

| Starring Tom Conway • Directed by Aubrey Morris. |

### Directed and Produced by Aubrey Schenck

**Revenge**

| Starring Mark Stevens • Directed by Mark Stevens. |

### Directed and Produced by Harry Jackson

**Revolt at Fort Laramie**

| Color by De Luxe. Starring John Dehner • Gregg Palmer • Frances Helm • Don Gordon. |

### Directed and Produced by Alexander Mackendrick

**THE CARELESS YEARS**

| Starring Natalie Trundy • Dean Stockwell Directed by Arthur Hiller. |

### Produced and Directed by William Berke

**Sweet Smell of Success**

| Starring Burt Lancaster • Tony Curtis • Susan Harrison. Directed by Alexander Mackendrick. |

### Directed and Produced by Alexander Mackendrick

**The Delinquents**

| Starring Tommy Laughlin • Peter Miller • Dick Bakalyan. Directed by Robert Altman. |

### Directed and Produced by Robert DeToth

**The Devil's Disciple**

| Color. Starring Burt Lancaster • Sir Laurence Olivier • Carroll Baker. |

### Directed and Produced by Alexander Mackendrick

**The Fuzzy Nuigton**

| Starring Jane Russell • Ralston • Keenan Wynn • Directed by Norman Taurog. |

### Produced and Directed by Robert Waterston

**The Lost Lagoon**

| Starring Rory Calhoun • Production by Russell Rouse. |

### Produced and Directed by Bess Houdini

**The Pride and the Passion**

| Starring Cary Grant • Directed by Stanley Kramer. |

### Directed and Produced by Charles Marquis Warren

**Time Limit**

| Starring Richard Widmark • Directed by Karl Malden • Produced and Directed by Richard Widmark and William Reynolds. |

### Produced by Sol Baer for A Fielding Production

**Trooper H0**

| Starring Joel McCrea • Barbara Stanwyck. |

### Produced by Michael Todd

**The Most Powerful**

| Starring Julie Adams • Directed by Howard Hawks. |

### Produced by Aubrey Schenck

**The Most Powerful**

| Starring Grant Withers • Directed by Aubrey Schenck. |

### Produced by Richard Widmark

**The Most Powerful**

| Starring Richard Widmark • Directed by Richard Widmark. |

### Produced by Burt Lancaster

**The Most Powerful**

| Starring Burt Lancaster • Directed by Burt Lancaster and Burt Lancaster. |

### Produced by Robert Aldrich

**The Most Powerful**

| Starring Burt Lancaster • Directed by Robert Aldrich. |

## Additional Information

- Produced by Todd-AO • Technicolor
- Produced by Technicolor
- Produced by Todd-AO
- Produced by VistaVision

### Produced by Todd-AO

**The Most Powerful**

| Starring Burt Lancaster • Directed by Burt Lancaster. |

### Produced by VistaVision

**The Most Powerful**

| Starring Burt Lancaster • Directed by Burt Lancaster. |

## Notes

- Directed by Russell Rouse
- Produced by Clarence Greene
- Produced by John Farrow
- Produced by Harry Jackson
- Produced by Michael Todd
- Produced by Richard Widmark
- Produced by Todd-AO
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**UA story!**
SHEER PLEASURE

It's Christmas in July when hundreds of theatres hang up M-G-M's "Silk Stockings." Filled with box-office appeal, they'll fill your house with spectacular, zingy entertainment!

MONEY FACTS:

1. "SILK STOCKINGS," the two-year Broadway stage hit on the screen in a BIG, bouncy, CinemaScope and Color production.

2. The wonderful story was picked by Arthur Freed of "American In Paris" fame for his first independent offering and he's given it the works.

3. Cole Porter's magic music and lyrics. 13 of his top tunes, plus new ones, including "Ritz Rock 'n Roll."

4. Another big triumph for Fred Astaire and co-starring is Cyd Charisse at her greatest. Big talent cast includes Janis Paige, Peter Lorre and others.

5. Smooth as "Silk Stockings" promotion in the big-time M-G-M manner. National magazines, newspapers, radio, TV.
UA’s Future
Even Brighter

The speed with which United Artists stock and bond offerings, were gobbled up by the investing public is highly encouraging. And it is a good thing for our industry to have this company become a publicly owned corporation. Under its extremely able owner-management, United Artists has staged a comeback unparalleled in the history of our industry. As a publicly owned corporation, it should contribute materially to the faith of the American investing public in a vital medium—the motion picture screen.

Good news for exhibitors is also implicit in the offering of United Artists stock and debentures. In the first place, the success of this offering means greater resources for the company, and UA has already demonstrated that it intends to concentrate all its resources on providing the best possible flow of solid commercial product to theatres.

In the second place, the history of production-distribution companies in the motion picture business illustrates only too well the fact that publicly owned companies are harder than privately owned ones. We have only to look at the most recent instance—RKO Radio Pictures—to see that distribution today requires more resources than a single owner cares to invest. There are, of course, successful examples of smaller-scale production-distribution combinations such as Disney’s Buena Vista, but only a limited amount of theatre product is handled by such a group.

United Artists long ago committed itself to the idea of giving motion picture theatres as much product as the market could take. This doesn’t just mean x number of pictures; it has to be expressed in terms of quality as well as quantity. Probably one of the results of the UA stock sale will be an upgrading of quality for the now lower budget pictures—and this too can be reflected in better theatre business.

In the last few years the American public has been led to believe that theatre motion pictures were almost a dying business. This sort of defeatism has served as a deterrent to patronage and a drag on promotion. And there is no better answer than the story of United Artists, which shows dramatically how much life there is in the old screen yet.

All in all, we have much reason to welcome United Artists to the publicly owned fold. Its future, we believe, is ever brighter than its phenomenal past five years.

Encourage Young Help

Every June the American school and college system delivers a brand new crop of youngsters to the American business community. Ambitious young men and women start shaping their careers, planning their future, learning their trades and professions. And every June some of these young people are recruited as summer help for the movie business. Every June we hope that this year we can hold on to more of the good ones.

It is awfully easy, and largely true, for us to say that we are out-bid for the good ones by other more prosperous businesses: but that isn’t the whole story. Too often, we don’t take full advantage of our natural assets.

For example, we don’t make it clear to the youngsters that they can have a good future in our business. We don’t stress as much as we should that a kid who works up to assistant manager occupies a semi-executive position he would find hard to duplicate in other businesses, and gets all-around training that will always stand him in good stead. We don’t give the kids a picture of where they go from here in the theatre business.

And we don’t recognize as much as we should that even though we cannot always pay as high salaries as the local factory, we have other selling points. For example, we think it’s enough to tell the kids we hire that after all they will be seeing all the movies free. We might capture their interest more if we occasionally invited one or two of them to a trade show with us, or if we encouraged them to report how they think the audience is reacting to a film.

We should give them interesting articles in the trade papers to read. We should, wherever possible, try to plant news about them—if only the news that they have been hired by the theatre—in their own local newspapers. We should not forget that sometimes you can accomplish a great deal by telling a youngster’s parents how well he is doing, and what he can look forward to in his job.

Employee relations are not as simple today as they were a generation or two ago. For that matter, nothing in this business of ours is quite so simple any more.

Once again we are about to begin work with a new crop of employees. How well we do depends very largely on us, not them.
DON'T HOCK YOUR MOTHER-IN-LAW'S HEIR-LOOM CHINA on our say-so, but as we hear it the moment for making that investment in movie securities has come propitiously at hand.

The portents are these:

- A gaining market in film shares as represented in the chart below:

**Film BULLETIN Cinema Aggregate***

*Composed of carefully selected representative industry issues.

- At no time in the past 26 months have film company securities managed to recover lost ground at the pace of the past two months, March and April, recapturing in all 7½% points. The fever has spread to all save Columbia, Warner Bros. and Allied Artists. The day to day consistency on the demand side is symptomatic of a trend.

- Quarterly film company income, reported and estimated, runs 8% above last season, though semi-annual income is up only 2%.

- Theatre attendance, according to a majority of statistical sources, is—and has been in recent months—rising, albeit very gradually. Some agencies put the year-long sales curve at plus 14%, others as high as plus 22%. Thanks go mainly to beefed-up drive-in figures.

- Conditions within moviedom's prime competitive influence, TV, is decidedly deflationary. Video set production is in a thorough-going decline, while the color set field is as dim and remote as atomic home heating. The summer programming potential appears to be about on par with the big league promise of the Washington Senators B team. Telecasting alley's most jacked-up jingo will, if put to the question, concur. We've asked!

- In this context approaches the summer solstice, and underlining it, moviedom's push-button hot weather tradition. For this time of the year, at least, the public is out seeking the relaxation of the movie house; sometimes without too much regard for the movie itself. What does matter is the air-conditioning and one's metabolism. The nervous system says go, go, go, and what the people see on the screen is absorbed below the level of the cortex anyway. Ordinarily, of recent years, summer's advent furnished the boxoffice a gold-plated warranty. Summer 1957 looks a lot better than ordinary.

- Not in years have so many upbeat factors come down the pike to usher moviedom into its peak season. In effect the industry is easing into Summer '57 with a 10 length lead over anything seen since Summer '48, that sweet halcyon time which moviemen must recall with the same plaintive sense that Frenchmen recall Paris before the blitz. This year, we firmly believe, the rush to the theatre will begin earlier, last longer. Theatre men will enter June from a level normally reserved for late July.

- But the biggest fillip to shareholders and prospective purchasers arises from a condition strictly non-operational. We refer to impending control contests, real and threatened, which promise to rock moviedom to its very ectoplasm. No secret is the fact that proxy privateers are abroad in the land. Of a sudden, the ambition to rule a film dynasty has become epidemic. Indeed, so rampant is the rumor it has become cocktail sport within certain New York and west coast echelons guessing who is and who is not inviolate.

- A list of target companies reads like a red book of the industry: Loew's, Paramount, 20th-Fox, Allied Artists and Republic, which may be sequestered momentarily. And the list of those suspected of corporate piracy on finance's high seas numbers such kings and captains of old as Louis Mayer, Howard Hughes, even the MGM departed Dore Schary. Maybe, maybe. But the bigger, more immediate incursions are being mapped by groups wholly alien to movie commerce, according to best sources. Among them, and probably in command of one potent group at least, is the vaguely tagged "Stockholder X" (See Financial Bulletin, April 29). Not so vague, however, to entrenched leadership, are "X's" reported capabilities. One informant says of "Stockholder X" and his cronies: "These boys eat their young alive." Says another: "Charlie Green or Louis Wolfson couldn't carry their water bucket."

- No matter who is after what, the smell of hostilities is in the air. Among sensitive stocks the market is discounting accordingly. The prime meat of the situation to the little shareholder is the prospect of heavy accumulations by outlander interests forcing prices up. He is hitching his wagon to the big diesels and the big dough. What cares he who rules or who rules (since he knows not the importance of knowledgeable management). It is axiomatic that the small stockholder prospers in control fights—over the short term. Longer term prosperity, as stated, rests mainly with the capabilities of the intruder elements.
SPENCER TRACY / KATHARINE HEPBURN

make the office such a wonderful place to love in

DESK SET

co-starring
GIG YOUNG
JOAN BLONDuell

with
Dina Merrill/Sue Randall
Neva Patterson
Nicholas Joy/Diane Jergens
Merry Anders/Ida Moore
Rachel Stephens

Produced by
HENRY EPHRON
Directed by
WALTER LANG
Screenplay by
PHOEBE and HENRY EPHRON

from 20th Century-Fox
in
Cinemascope
Color by De Luxe
Tracy and Hepburn
...the way audiences love them
in the kind of fun-picture with which they made box-office history!
‘Big Show’-manship

THEY'RE TALKING ABOUT 20th Century-Fox's 90-minute product feature "The Big Show". And the statistics support the title. By the time the 41 scheduled showings of the CinemaScope film are all held this month for exhibitors, stockholders, press, radio and television representatives and civic leaders in major U.S. and Canadian cities, the company estimates that more than 150,000 key people will have seen and heard the dynamic presentation.

Sometimes it is possible to get a glimmering of the impact of a program from the way people turn out to see it, and this was the case at the premiere showing of "The Big Show" at the Roxy Theatre in New York on May 8th. For show business, 9:15 A.M. is hardly the most convenient of times for a screening, but the mammoth orchestra of the Roxy was filled practically to capacity as the house darkened and the show got under way. This of course is a tribute to the respect in which Spyros Skouras is held throughout the industry, and also a tribute to the characteristically superb promotional job done by S. Charles Einfeld and his hard-working staff. But it also indicates something far more significant than the ability of these men.

The great appetite, indeed the great hunger of the motion picture industry these days is for product and for news of product. People turned out in droves to hear about the Fox product and the Fox plans because they jumped at the opportunity to see for themselves. The best way to sell movies—as the drawing power of trailers continues to illustrate—is by the use of the movie screen. The best way to sell exhibitors is to give them as much information as you can.

The excellent films being prepared under the aegis of Buddy Adler, as well as the programs of independent producers Darryl F. Zanuck, David O. Selznick, Jerry Wald, Richard Rodgers and Oscar Hammerstein II and many others, were carefully spotlighted in "The Big Show", and full attention was also given to introducing the various new performers for whom Twentieth Century-Fox has such high hopes. General sales manager Alex Harrison added his optimistic note. (In a special international version of "The Big Show" Murray Silverstone, the company's international chief, will appear.)

Perhaps the best comment on the presentation was that made by the former president of one of the major production-distribution companies. An exhibitor asked him in the lobby what he thought of "The Big Show" and he replied: "I was tremendously impressed by Fox's product and plans, but I couldn't help hoping that in addition to impressing exhibitors perhaps this film might light a fire under some of the other film companies."

There is now and in the predictable future a burning need for salesmanship in the motion picture industry. We sell people on going to the movies by giving them as fine a selection of movies as we can, and also by seeing that the movies are pre-sold. Twentieth Century-Fox never lets up in beating the drums for its product.

Charles Einfeld, 20th Century-Fox vice president, in his "Big Show" appearance outlined a "hand-tailored merchandising" program embodying the most modern publicity and advertising techniques to help exhibitors sell 20th's 55-picture program. He told the audience:

"We assure you that each property will be thoroughly analyzed for its merchandising possibilities long before it goes into production. If the basic values of showmanship are not there, we will build them in beforehand.

"We will employ every technique to promote our pictures—there will be new methods and we will not overlook the tried-and-true old methods."

Einfeld said 20th employs over one thousand people "in every corner of the earth" to create the necessary publicity and advertising ideas to merchandise product and stars.

"Your presence here today is in itself the best example of what we mean by inspired showmanship. You can see that we are dedicated to hand-tailored merchandising, so that every 20th Century-Fox picture will reach the screen with a basic, built-in, carefully thought-out value to make it attractive to the widest possible audience."

One point which Spyros Skouras keeps making—and which he practices as well as preaches—is that the industry simply cannot afford to cling to a cautious policy of watchful waiting, or cutbacks. Fox is making the biggest production investment in its history, just as it made the unprecedented investment a few years ago in CinemaScope, because Mr. Skouras and his associates recognize that a company or an industry which stands still moves backward into the shadows.

There is one unique thing about the movie business, as compared to groceries or transportation enterprises. Good movies help each other. If you buy one brand of groceries you won't buy the competition, but if you see one good movie you'll go back to see another. So when 20th-Fox whips up interest in forthcoming product it is doing a job for the entire industry. But it shouldn't have to do the job for the entire industry. Some of the other companies share Fox's enthusiasm and energy; a few are lagging. And this is no time for laggards.

"We are now resolved," said Mr. Skouras, "more than ever that we shall be the master and not the slave of circumstances. We are hoping that this example will be followed by other producers and that Hollywood will unite its resources and creative talents to guarantee an ample supply of the finest films for every theatre and audience."

Once again, the Skouras Company gave the industry something to talk—and cheer—about.
“Something of Value”

Business Rating ★★★

Good boxoffice value in general market, best for metropolitan areas. Hot property Hudson and novel’s fame factors.

Writer-director Richard Brooks has shaped Robert Ruark’s novel, “Something of Value”, into a taut, starkly mounted tapestry, ironically underscored with black and white photography. It is Mr. Brooks’ second “Blackboard Jungle”—this time of Africa. However, while “Jungle” was a high-powered boxoffice factor of a few seasons ago, this one (though it will do well enough), does not figure to fare as well. The subject matter of “Something of Value” is concerned with problems far removed from the American scene. The Mau Mau uprisings are, of course, tangential to all uprisings everywhere, yet they can only have an academic appeal, at best, to the American public. In fact, most of the fascination of Mr. Ruark’s best-seller lay not in its tale of a friendship destroyed by racial conflict, but simply its bristlingly clinical descriptions of many African customs. As presented by Pandro Berman in this MGM production, the initiation of a Mau Mau with sheep’s blood, seven sword cuts on the arm, fi’ye impalement etc., is all somewhat bizarre, with a curious, rather than a shock, value. But interesting it is. Some of scenes of “Value”, particularly the footage/ devoted to the first ‘break-up’ between Rock Hudson as the son of an old Kenya settler and Sidney Poitier as the Kikuyu native he grew up with, when the latter explains to a perplexed Hudson that because they cannot be equal they can no longer be friends, and a later sequence of the meeting between them when Poitier has become a Mau Mau General and Hudson his enemy, come alive as human explosions. Most of the film, though dexterously devised and executed, is straight melodrama. Skyrocketing Mr. Hudson won’t be grounded for his performance. Dana Wynters as the girl Hudson marries, Wendy Hiller as his sister whose husband is killed by the Mau Maus, seem rather lusterless with their roles.


“Sierra Stranger”

Business Rating ★★★ Plus

Low-grade western with confused plot.

Even western fans will find this minor Columbia release pretty much of a bore. With only a modicum of action and a touch of romance, “Sierra Stranger” is talky and confusing, a generally unprofessional job. Its own usefulness might be as a supporting dualler in action sub-runs. The profusion of characters and of plot twists, unusual for a western, will burden hoss opera devotees. Lee Sholem’s direction provides only an occasional spurt of action. Marquee bait is tasteless. Duff saves Ed Kemmer from a beating and is himself threatened by the same men at a bar. He is defended by Kemmer’s half-brother, Dick Foran. Kemmer is convinced Kemmer is a good person, despite the contrary opinion of the townspeople. Later, however, Kemmer robs a stagecoach, kills a guard. Duff rides out with posse, finds Kemmer, kills him.


“Desk Set”

Business Rating ★★★

Tracy and Hepburn score in tailor-made comedy hit. Tops for metropolitan, suburban audieces. Good generally.

Spencer Tracy and Katharine Hepburn have been reunited in “Desk Set”, and if Mr. Tracy’s Lunt is not quite the equal of Miss Hepburn’s Fontanne, they are still a trenchant and tempestuous team. The plot of “Desk Set” has a basketful of gimmicks and screenplaywrights Phoebe and Henry Ephron have managed to spike up the William Marchant original with some pithy, witty dialogue of their own, which veterans Tracy and Hepburn attack with gusto. This is a pleasant punch-bowl of a comedy that should do dancingly in metropolitan and suburban class trade areas. Under Walter Lang’s exuberant direction, the plush Henry Ephron production for 20th Century-Fox (Cinemascope-Color) recounts Spencer Tracy’s secret mission into Miss Hepburn’s NBC-stylized Research Department with his efficiency machine (Emmarac) and her subsequent capitulation to him and Emmarac’s charm. Of course, this isn’t done until Mr. Tracy eliminates Miss Hepburn’s boss as a romantic contender (in a brisk Yaie-Club-On-Broadway performance by Gig Young), and allays her fears over possible job replacement by Emmarac. Miss Hepburn again proves that she is an expert, elegant and endlessly endearing comedienne. There is no one quite like her: that trapeze sense of timing, the gaunt yet glamorous body movements, the deadpan, devastating smile. And while Mr. Tracy is no match for Miss Hepburn’s juvenescence, he turns in a jaunty, jocund kind of performance that is his alone. All in all, theirs is unalloyed performing and “Desk Set” is a resounding romp indeed.

20th Century-Fox. 103 minutes. Spencer Tracy, Katharine Hepburn, Gig Young. Produced by Henry Ephron. Directed by Walter Lang.

“Public Pigeon No. 1”

Business Rating ★★★

Fairly laughable Technicolor comedy for Skelton fans.

“Public Pigeon No. 1”, latest Red Skelton film, contains enough laughs and tomfoolery to be well received as a supporting feature in the general market. This Harry Tugend production serves as an amusing vehicle for the rollicking redhead. Under Norman Z. McLeod’s brisk direction the four principals—Skelton, Vivian Blaine, Janet Blair and Jay C. Flippen—all turn in effective performances. Numbered among the plus factors for this Universal release are a toe-tapping David Rose musical score and the splashy Technicolor photography. Lunch-counter waiter Skelton and his sweetheart, Janet Blair, as swindled out of $1500 by two con men and Vivian Blaine. When Red threatens to expose them they soft-soap him into believing they are FBI agents and persuade him to get arrested, then act as a G-man inside prison walls. Policeman Jay C. Flippen sets up a situation with the prison warden whereby Skelton leads them to the crooks. In spite of himself he escapes and baits the trap. The police close in, capture the crooks and rescue their pigeon. Skelton gets a $10,000 reward and Janet Blair.

"The Kettles on Old MacDonald's Farm"

Business Rating 0 0

True-to-form "Kettle", with a new "Pa", for rural areas and small town duallers.

The latest in the Kettle series (No. 9), as well-larded as ever with stock comedy situations and pot-and-pan type humor, can be expected to fare as well as its predecessors in the hinterlands. It boasts two deflections from the norm in a new "Pa Kettle" (Parker Fennelly), who slides in neatly opposite the perennial Marjorie Main, and a precocious bear, "Three Toes", whose slapstick antics are thoroughly in keeping with those of his two-legged cohorts. The latter only occasionally go beyond the assorted pleasant-cretin types. Miss Main, performs her role with the maximum laxity of taste and abundance of roaring folksiness that has won an appreciable audience over the years, as she and Fennelly to play Ma and Pa Fix-It in a script largely concerned with the vicissitudes of love-birds Gloria Talbott and John Smith, whose varying backgrounds beset their road to romance with complications typical of the series. Dominant story line is based on Ma's efforts to prepare Gloria, daughter of the rich rich, for her role as wife to poor-but-honest Jumber Smith. Locale switches from the backwoods shack to a farm the Kettles buy, accounting for the title. How long the Kettles will go on is anybody's guess. This one adds no lustre, and it might very well be the last of the series. There will be few groans if that is the case.

Universal/International. 79 minutes. Marjorie Main, Parker Fennelly, Gloria Talbott, John Smith, George Dunn. Produced by Howard Christie. Directed by Virgil Vogel.

"The Living Idol"

Business Rating 0 Plus

Off-beat reincarnation theme will be hard to sell. Slow moving and talky. Lacks name values.

Albert Lewin, triple-threat producer-director-writer, has come up with some reincarnation hokum set against a colorful Mexican background that will need plenty of hard-hitting exploitation to get off the ground. Unfortunately, the unique theme of this M-G-M release gets bogged down by a rambling plot coupled with too little action and too much talk. Chief plus factor is the top-notch camera work by Jack Hilyard in Eastman Color and CinemaScope offering some intriguing views of the Yukatan. Performances (by a no-name cast) and Lewin's direction are routine. Archeologist James Robertson Justice is obsessed with the notion that a Mayan jaguar god of olden times still lives and that Liliane Montevcichi is a reincarnation of a young girl of that era who was sacrificed to the god. In an attempt to recreate a present-day reenactment of that pagan era, he releases a jaguar from the Mexico City Zoo, the jungle beast kills him, then wanders to Miss Montevcichi's home where it is killed in a life-and-death struggle by Steve Forrest, her boy friend. All in all, this stacks up as a very minor league entry under the banner of the once-noble lion Leo.


"The Burglar"

Business Rating 0 0

Jayne Mansfield is the big exploitable in this fair mystery-melodrama. Double bill fare generally.

This crime-meller about jewel thieving is a mediocre programmer. However, it is blessed with the robust "talents" of Jayne Mansfield. Dan Duryea also stars in this independently-made (Kellman) production. Despite these two, however, "The Burglar" talks too much to be very exciting, and it appears destined for the lower slot on dual bills. Made on location in Philadelphia and Atlantic City, there is only a modicum of action and suspense to hold interest, and Paul Wendkos' direction gets off some wild histrionics and his pacing is poor. Script by David Goodis, from his novel, is film's major drawback. Mickey Shaughnessy, in a supporting role, bids fair to be seen more often. Overlong story has Duryea, with the help of Miss Mansfield, Shaughnessy, and Peter Capell, stealing diamond necklace. When, in their hideout, Shaughnessy makes pass at Miss Mansfield, Duryea sends her to Atlantic City. Through Martha Vickers, Duryea learns that Stewart Bradley, one of the cops who tried to stop the robbery, has also planned to heist the diamonds. Soon, everyone is off for Atlantic City. Duryea and Shaughnessy are eventually killed, and cop Bradley is nailed with the jewels.


"The Ride Back"

Business Rating 0 Plus

Unusual Western is a study in character, mood. Fine performances. Anthony Quinn for marquee.

This is an unusual, decidedly different Western, filmed in Mexico for United Artists release. It has much to recommend it to both the discriminating and the general outdoor fan. Anthony Quinn, fresh from his triumphs in "Lust for Life" and "La Strada", turns in a fine performance as a suspected murderer who decides to face the law. The unusual elements of the picture lie in the story, which penetrates into the emotional make-up of its characters, the sombre mood of the entire picture, the unusually fine photography and the uniformly excellent performances. Screenplay by Anthony Ellis is without much action but plenty suspenseful. Allen H. Miner's direction is sure and sustains interest. Quinn, suspected of murder, is arrested in Mexico and taken into custody by Texas law officer William Conrad. On the ride back, Quinn, with the aid of Mexican girl Lita Miian, tries to capture Conrad but fails. When pair are attacked by Apaches, they take refuge in a farmhouse and discover a little girl, Ellen Hope Monroe, only survivor of her massacred family. When the Indians attack, Conrad is wounded, gives Quinn his gun so he can defend himself. Quinn disperses Indians, sends the girl for help for Conrad, rides off to freedom. He returns, however, deciding to take his chances with the law.

"Michael Todd's show makes this a better world... and the whole world loves it!

**The Big Show**

**Around the World in 80 Days** in Todd-40

**BEST PICTURE OF THE YEAR!**

**ACADEMY AWARD**

New York Film Critics
Associated Press
National Board of Review

**Motion Picture Critics say...**

"Spectacular Entertainment—Mr. Todd outdoes the movies with 'Around the World in 80 Days'!"

Crowther-N.Y. TIMES

"Absolutely tops...earth-shaking beauty. Niven is simply perfect.

Pelvis-N.Y. JOURNAL-AMERICAN

"TITANIC, TITILLATING, and THRILLING...IT'S A PIP!"

Gilbert-N.Y. MIRROR

"BREATHTAKING SUPERSPECTACLE."

Winston-N.Y. POST

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George-UNITED PRESS

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"It's a rewarding show—full of variety and excitement."

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**Radio and TV say...**

"The miracle of all miracles."

Max Lieberman-NBC

"A great wide, wide wonderful smash!"

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ED SULLIVAN

"The most spectacular, most entertaining picture we have had in years and years and years."

HEDEDA HOPPER

"80 Days is a smash hit!"

EARL WILSON

**The Magazines say...**

"The world's littlest showman has made Hollywood's littlest movie. There is only one Todd."

WHEE-EEEE.

EXTRAVAGANT!... "Funny! Spectacular!"

TIME

"Entertainment at its best!"

REVIEWER

"Big, splashy. The actors are all fine, and the scenic effects are tremendous!"

THE NEW YORKER

**"Great, great show...a new epic!"**

WALTER WINCHELL

"The whole world must see 'Around the World in 80 Days.'"

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"The best I ever viewed. This is a classic of classics. Furthermore, it's the best show on Broadway, stage or screen."

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"Purely wonderful fun!"

ROBERT STYLERVE

"Loved it! Go, take the kids, the maiden aunt, and your raffish old Uncle Jake!"

BOB CONSIDINE

**"Entertainment of Movie-Making!" LIFE**

"The world's liveliest showman has made Hollywood's liveliest movie. There is only one Todd."

WILLIAM LOWE

"I'm overwhelmed!"

JOHN RINGLING NORTH

"I stamped, clapped and raised hurrahs..."

ROBERT MOSES

**Recommended to lovers of anything because it has just about everything!**

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**"Not!" Board of Review says...

"The human race has never before seen entertainment such as this. Greatest show now on earth."

NATIONAL BOARD OF REVIEW

**Public Figures say...**

"One of the best pictures I ever saw."

MODERN SCREEN

"Opens up a new dimension in motion pictures."

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"A rare delight to the eyes and mind; the most spectacular of the motion picture medium today and the film classic of tomorrow."

MOYERLAN

**The Literary Circle says...**

"A good show...replete with comedy, circus attractions, spectacles...Go see it!"

SATURDAY REVIEW OF LITERATURE

**Simply wonderful.**

BENNETT CERLETZIE

**"One of the greatest shows I've ever seen."**

WILLIAM SABORAT

**The Family Magazines say...**

"FAMILY MEDAL AWARD. RATED EXCELLENT." PARENTS' MAGAZINE

**"A fantastic movie. Good Housekeeping gives it 4 but 40 stars!"

GOOD HOUSEKEEPING

"I predict that we will take our grandchildren to see it 20 or even more years hence."

EVERY WOMAN'S MAGAZINE

"A delightful fantasy...merry and magnificently scenic."

WOMAN'S HOME COMPANION

"Equals at least 5 of the best pictures of any year."

MADEMOISELLE

**The International Press says...**

"A spectacle—artistic, full of humor and grace." LA PRESSE

"The greatest and most wonderful thing that I have ever seen..."

LONDON EXPRESS

"It leaves an immense and profound impression."

FRANCE AMERICA

---

**Michael Todd presents the big show**

**AROUND THE WORLD IN 80 DAYS**

**Starring**

DAVID NIVEN CANTINFLAS
ROBERT NEWTON
SHIRLEY MACLAINE

**Featuring the following "Cameo" Stars:**

Charles Boyer I Joe E. Brown I Winton Cask I John Carradine I Charles Coburn I Ronald Colman I Melville Cooper I Noel Coward

Finlay Currie I Reginald Denny I Andy Devine I Marlene Dietrich I Luis Dominguez I Fernandel I Walter Fitzgerald I Sir John Gielgud I Hermione Gingold I Juan Genet I Sir Cedric Hardwicke I Trevor Howard I Glynnis Johns I Buster Keaton I Evelyn Keyes


Red Skelton I Ronald Squire I Basil Sydney I Richard Wattis I Hervey Williams

**THRUSH UA**
Spring
&
Summer
1957

Product
Prospectus

OPEN HERE
Bright Seasons Ahead!

It is our firm and unequivocal prediction that the industry will this Spring and Summer enjoy one of its brightest periods of Warm Weather commerce and overall prosperity in years. It is our further forecast—given an able assist from the studios—that theatre business will sustain the upbeat surge throughout the following fall and into winter. In essence, moviemend stands on the threshold of happy times. A news weekly recently ventured the estimate that it will take an explosion to shake loose the bales from our bustling hull. Well, an explosion is precisely what we say in store—a solar explosion, if you will.

A glance to the right will reveal a list of twenty-three (23) attractions scheduled to be released through the balance of the Spring and in the Summer quarter, highly meritorious films all. We have designated these the Boxoffice Kings of the months ahead. But these outstanding motion pictures represent only part of the foundation on which we predicate our high flown prediction that this will be a bright, bright summer for movie business. After long weeks of poring over releasing data, of sifting and weighing the ingredients contained in the 1957 Warm Weather product, of analyzing its potentials, the conclusion is inescapable that this will be a great season for our business.

It is, unfortunately, as any theatreman will attest, that policy mandates by distribution have prevented the industry from snapping back from its slump earlier. A dearth of attractive product during the past few months has retarded the entire recovery. But that is in the past. Ahead is a rounding inventory of picture product calculated to make boxoffice ring with a vengeance.

This does not refer only to the Boxoffice Kings. A wide array of strong exploitation merchandise is helping the vaunts of a number of the film companies ready to be released. Exhibitors say the sooner the better, and we join in that exclamation call to the distributors, for it is our firm belief that the public appetite for movie-going is today whetted as it hasn’t been for years. Ample evidence of the fact is offered by the remarkable grosses rolled up by top drawer film after top drawer film, and, mark you, even by relatively minor ones that have special exploitation “gimmicks”. The market is there, make no mistake about that; only the merchandise is needed.

Another influence that has developed is the hunger for theatre product is the year-long diet of vintage films via TV. As one after another of the old movieland pipe their nightly way into American homes, TV viewers have had opportunity to draw parallels between the professional quality of movies as against the deficiencies of television. Old films, we believe, are restimulating the public interest in new motion picture entertainment, and this interest is bound to manifest itself in the warm seasons when so many first-rate movies will be offered in theatres.

Air-conditioning, human restlessness, TV’s summer sabbatical—these are accepted factors by now, but nonetheless recurrent influences working toward a brighter industry summer. Joined with the prospect of a balanced, blockbuster output, movieland will indeed have the most imposing amalgam of forces working on its behalf in many a moon.

Yes, Spring and Summer, ’57, will be bright.

**BOXOFFICE KINGS**

**ISLAND IN THE SUN**

**THE PRIDE AND THE PASSION**

**SILK STOCKINGS**

**DESK SET**

**LOVE IN THE AFTERNOON**

**JEANNE EAGELS**

**BEAU JAMES**

**A FACE IN THE CROWD**

**SWEET SMELL OF SUCCESS**

**A HATFUL OF RAIN**

**SOMETHING OF VALUE**

**NIGHT PASSAGE**

**THE PRINCE AND THE SHOWGIRL**

**AN AFFAIR TO REMEMBER**

**THE MONTE CARLO STORY**

**FIRE DOWN BELOW**

**WILL SUCCESS SPOIL ROCK HUNTER?**

**GUNFIGHT AT O.K. CORRAL**

**THIS COULD BE THE NIGHT**

**THE SUN ALSO RISES**

**HUNCHBACK OF NOTRE DAME**

**MAN OF A THOUSAND FACES**

**PATHS OF GLORY**

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**THE PRIDE AND THE PASSION**

**UNITED ARTISTS**

Gary Grant, Frank Sinatra, Sophia Loren, Theodore Bikel, Joan Wymand. Produced-director, Stanley Kramer.

In a Spring-Summer season of exceptional quality product, Stanley Kramer’s "The Pride and the Passion" looms as a likely candidate for boxoffice King of the Summer. Possibilities... The film is brimming with drama, adventure, emotion and passion, and one of UA’s greatest pre-selling campaigns... a sure miss being one of the year’s top grossers. Of epic scope, with a cast of thousands, this is more than merely spectacular, however. The C. S. Forester story is themed on the incorruptible spirit of men fighting against oppression. Its symbol is a huge cannon, jealously held by the Spanish Army during the Napoleonic invasion, rescued by a small band of guerrillas and drawn through apparently insurmountable adversity passing through a great attack on a loyal town held by the French. Grant is a British officer, forced to join the band and later a driving force in their success; Simone is the clever, fiery leader personifying the flame of freedom and love in beautiful counterpart, both doomed in the climactic battle.

**DESK SET**

**20TH CENTURY FOX**

Katharine Hepburn, Spencer Tracy, Gig Young, Joan Blondell. Producer, Henry Ephron, Director, Walter Lang.

The incomparable team of Spencer Tracy and Katherine Hepburn, whose delightful romantic comedies were highlights of earlier years, are reunited in their first co-starring effort for 20th Fox—and it bids to be a boxoffice blockbuster. Adapted in CinemaScope and Deluxe Color from the Broadway comedy by Michael Arden, it is one of those dialog bright, situation-zany movies the Tracy-Hepburn combine have demonstrated they can handle so expertly. This time the setting is a plush broadcasting company office with all the standard office characters everyone will recognize (and a dilly of an exploitable) in which Kate pits her amazing fund of knowledge as the head of the Research Department against a calculating machine developed by Tracy, a Methods Engineer assigned to do an efficiency job with the company. Sandwiched between their rhetorical sparring is a host of hilarious situations, including Kate’s persistent efforts to get Gig Young to propose, all this being mercifully mixed up with the fear in the office that machines will replace people.
One of the most piquant starring combinations of recent seasons in an offbeat romantic comedy under the dexterous directional hand of Billy Wilder makes "Love In the Afternoon" a cinch for honors among the summer's elite. Gary Cooper, for the first time in many years, doffs his familiar homespun type for something different—and with a vengeance—as he gambols through a role as an American playboy in Paris, a modern-day Casanova who'll have his fans rubbing their eyes with wonder. Superb assistance is furnished by Audrey Hepburn, as a Parisian innocent who make the long-time lover forsake his stable of amours, and Maurice Chevalier, a French detective who specializes in obtaining evidence of marital dalliance. The script bubbles with unique turns, as it assigns Chevalier to get the goods on Cooper's romance with a married woman, and the detective's daughter (Audrey), fascinated by the dossier on Cooper, substitutes herself for the errant madame just as the husband comes crashing in. Subsequent amorous twists promise delightful fun.
BOOK THE BIG FO

JAMES STEWART

NIGHT

TECHNICOLOR

cool-starring
DAN DURYI
ELAINE STEWART

Directed by JAMES NEILSON • Screenplay by BORDEN
JULY!

packed by a Big PRE-SELL...including a NATIONAL 24 SHEET BILLBOARD CAMPAIGN blanketing the nation's highways from east to coast!

...and a Spectacular SPLIT-PAGE color ad to reach the more than 15,000,000 readers of LOOK Magazine!

AUDDIE MURPHY

PASSAGE

in

TECHNIRAMA

IANNE FOSTER

RANDON deWILDE as "JIRT" with JAY C. FLIPPEN

written by AARON ROSENBERG • A UNIVERSAL-INTERNATIONAL PICTURE

composed and conducted by DIMITRI TIOMKIN
"WILL SUCCESS SPOIL ROCK HUNTER?"

20TH CENTURY-FOX

Jayne Mansfield, Tony Randall, Betsy Drake, Joan Blondell,
John Williams. Producer-Director, Frank Tashlin.

Due for late Summer release, the data on "Will Success Spoil Rock Hunter?" is still incomplete, but there is enough inherent in the smash Broadway play by George Axelrod that brought fame to the now well-escconced Jayne Mansfield to warrant inclusion in the hot-weather high-grossing prospects. In addition to the amply endowed Mansfield, there is Tony Randall, who impressed in the stage's "Inherit the Wind" and is being talked about as one of Hollywood's brightest new personalities due for stardom. The original Axelrod satire poked fun at movie business, but the film version will turn the bars on television, with Miss Mansfield playing a fabulously popular movie star (a la Monroe) being wooed by TV. It has been given the full-scale CinemaScope, De Luxe Color treatment by producer-director Frank Tashlin, who also did the screenplay. Plus Betsy Drake and Joan Blondell.

"SOMETHING OF VALUE"

METRO-GOLDWYN-MAYER

Rock Hudson, Dana Wynter, Wendy Hiller, Sidney Poitier,
Juanita Hindu. Producer, Pandro S. Berman. Director,
Richard Brooks.

Robert C. Ruark's powerful story of the Mau Mau uprising in East Africa has been translated into screen terms that is bound to win critical acclaim. It's our firm belief that it will also gain wide audience penetration once word gets around of the violent dramatic impact it carries in every scene. While there is only one marquee name, it is an important one in Rock Hudson. And the portrayal given by Sidney Poitier, as Hudson's boyhood friend who becomes his mortal enemy as white man and Mau Mau exact retaliatory vengeance, is the one that will be talked about most. The drama is heightened by the story's concentration on the conflict between individuals who both long for peace with honor, but are forced to outrageous atrocities by each other's methods. In these personal terms, it is bound to leave powerful emotional scars on any audience and should be responsible for the kind of word-of-mouth that will build audiences.

"PATHS OF GLORY"

UNITED ARTISTS


The young producing-directing team of James B. Harris and Stanley Kubrick, who have done some exciting work in minor league production, are stepping into the big time with "Paths of Glory". On the basis of the promise they have shown, the important subject matter of this film, and the star, it merits inclusion in the select list of the summer season's nobility. Not all the information is yet available on the production, tentatively scheduled for September release. The screenplay by Kubrick, Jim Thompson and Calder Willingham is built on the Humphrey Cobb novel detailing the corruption in the French Army during the first World War. Here's one that will bear watching and may turn out to be one of the summer's biggest "sleepers".

Page 22 Film BULLETIN May 13, 1957
"MAN OF A THOUSAND FACES"
UNIVERSAL-INTERNATIONAL

The life of one of the most fascinating actors of all time, the great Lon Chaney, whose name became synonymous with movie horror and the art of make-up, becomes one of U-I's top pictures of the year and certainly worthy of listing among the king-size grossers. The very capable James Cagney is given the difficult role of the "Man of a Thousand Faces" and it would be tough to find a marquee name better suited to play the part. Another formidable asset is Oscar-winner Dorothy Malone as the emotional showgirl who marries Chaney in his song-and-dance days and is divorced from him before he hits the jackpot as the movies' greatest horror man in "Hunchback of Notre Dame". The actor's bizarre career, so full of great joys and even greater tragedies, is chock-full of the dramatic meat that makes good movies and good boxoffice. Robert Arthur has accorded it an ambitious CinemaScope production. Chalk this up as a great ballyhoo prospect.

"A FACE IN THE CROWD"
WARNER BROS.

Budd Schulberg's gouging portrait of a folksy, brash guy who becomes television's biggest personality, his rise and fall, filmed by the most uncompromising director of all, Elia Kazan, already is being talked about as the most controversial film of the year. Bearing a striking resemblance in many ways to a real-life TV giant, the character portrayed by Andy Griffith (the sensation of Broadway's "No Time for Sergeants") promises to be probably the most fascinating in a long line of striking characterizations etched by Kazan's fine hand and Schulberg's incisive pen. It details the rise of Andy Griffith's "Lonesome Rhodes" from his discovery in a jail's drunk cell by radio reporter Patricia Neal, through his grip on the local housewives by his folksy radio personality, and the ultimate rise to unparalleled ratings on network TV. Enthralled by his power, he attempts to make political capital of it and is finally brought to his doom by the girl who found him, when she deliberately opens a control switch as he is sounding off on the stupidity of his audiences after a broadcast, and millions of people hear the fatal words. Backed by a big WB promotion and hefty exploitables inherent in the story and title, this is one to watch for a real boxoffice surprise. It's set for June release.
Joe Pasternak's "This Could Be The Night" is the kind of movie that people will tell their friends to go see because they had such a wonderful time seeing it themselves. No big-time musical or lavish production, this, but a well-filled CinemaScope (black and white) package of all the components of pure entertainment—laughs, lovably offbeat characters, zing musical numbers, and a general aura of happiness that is wholly infectious. Jean Simmons is the central figure as the school teacher who takes a part-time job in a rowdy night club owned by ex-mobster Paul Douglas and Anthony Franciosa. "Protected" by the assorted employes from the "low" elements to whom she is exposed, the pretty Jean teaches 'em all a few tricks and endears herself by settling some knotty personal problems, as well as landing the handsome Franciosa for herself. Among the special assets: Julie Wilson, the torch singer, and Neile Adams, strip-tease dancer with a yen to cook (both sensations from Broadway's "Pajama Game"), Ray Anthony & orchestra, and a delightfully wacky cast.

The tragically short, drama-packed life of Jeanne Eagels is the basis for Columbia's most important release of the summer. Check these assets: one of the hottest stars in movie business today, Kim Novak; Jeff Chandler as co-star; a story that pulls no punches in describing the fanatic drive and ambition of the famed actress; one of the top directors in the business, George Sidney (who also produced). This is laden with every prospect for a box-office hit. Essentially, the engrossing story is the dominant factor. While this generation may remember Miss Eagels as the original Sadie Thompson in W. Somerset Maugham's "Rain", her phenomenal success in that role was only a chapter in a pulsating career. There is little glorification in the script which details the fierce ambition that caused another actress' suicide, her romance with a married man, whose home she broke up, then married and divorced, her heavy drinking and later dope addiction which destroyed her career and ultimately led to her death.

Named by 20th-Fox as its Labor Day release, Darryl Zanuck's second independent film for the company is a star-laden version of the Ernest Hemingway novel that gives every prospect of maintaining the producer's high standard. Currently filming in Mexico (Ed Sullivan left last week for Mexico City to film location scenes and interviews for his TV show—a fair barometer of the picture's importance), it is the story of a passionate British noblewoman who seeks an outlet for her love, after her husband's war injury makes him unable to return her affection. The drama is played against the backgrounds of Spain, Mexico and France. The cast is one of the most impressive assembled for a picture this year—Power, Gardner, Mel Ferrer, Eddie Albert and the return to the big-time by Errol Flynn. In CinemaScope and DeLuxe Color.
The Night Of The Bachelor Party...

The story of five ordinary men on a stag dinner that exploded into an angry, drunken, hilarious binge.

A night of party-crashing, Greenwich Village pickups and aimless bar-hopping that ends for each in a moment of great truth.

If you're a woman one of these five is your husband, your boyfriend, your lover — if you’re a man one of these five men is you.

A vivid glimpse of life—brought to the screen by the men who made “Marty”.

HECHT, HILL and LANCASTER present the Bachelor Party

HECHT, HILL and LANCASTER present the Bachelor Party
"SILK STOCKINGS"

METRO-GOLDWYN-MAYER

Fred Astaire, Cyd Charisse, Janis Paige, Peter Lorre,
George Tobias, Joseph Buloff, Jules Munshin. Producer,
Arthur Freed. Director, Rouben Mamoulian.

It's hard to see how "Silk Stockings" could be anything
but smash boxoffice. There's Fred Astaire, Cyd Charisse
and Janis Paige, cream of Hollywood's musical stars;
there's the top-drawer Cole Porter score; there's a story
that swelled Metro's coffers when it was presented many
years ago as "Ninotchka"; there's CinemaScope and
Metrocolor to catch the visual beauties of the cast and the
Paris locations; and there's the fame of the musical that
rocked Broadway. There are no less than 13 Cole Porter
melodies for Astaire, the misses Charisse, Paige and
Carole Richards, and the "three commissars" (George
Tobias, Joseph Buloff and Jules Munshin) to romp
through between laughs in the tale of the dedicated Soviet
girl who is sent to Paris to bring back a Red composer
who prefers Paris to Moscow, and winds up losing her
inhibitions and her heart to an American. If it delivers all it
promises, here is the musical of the year. In the hands
of such topflight craftsmen as producer Arthur Freed and
director Rouben Mamoulian there can hardly be any doubt
that this will come through as one of the season's majestic
leaders. And just to guarantee its success, M-G-M's show-
men are backing "Silk Stockings" with a really royal pro-
motional campaign. Fit for a kingly show.

"HUNCHBACK OF NOTRE DAME"

ALLIED ARTISTS

Gina Lollobrigida, Anthony Quinn, Jean Danet, Alain Cuny.
Producer, Robert Hakim. Director, Raymond Hakim.

For the third time in as many generations, Victor
Hugo's classic is brought to the screen. And for the third
time, there is every good prospect that it will be right up
there among the year's top boxoffice pictures. If anything,
this Robert Hakim production might very well surpass its
predecessors in production values, with its location filming
in CinemaScope and color in Paris. With Oscar winner
Anthony Quinn in the role of Quasimodo, and the volup-
tuous Gina Lollobrigida as the fiery gypsy Esmeralda, the
film is amply endowed with both quality and marquee
power. As for the story, it remains as sure-fire for audi-
ence acceptance as it did when Lon Chaney exploded into
prominence with it in 1923 and Charles Laughton re-
peated the sensation in the 1939 version. It tells of the
hideously deformed bell-ringer of Notre Dame, who re-
ceives the first sign of sympathy from the gypsy girl, and
responds with pathetic eagerness and love. He saves her
from the gallows when she is convicted of murdering an
Army officer, cares for her in the towers until she is par-
donned and releases her to her lover as he remains among
his beloved giant bells whose peals have long since de-
stroyed his hearing. The story of the Hunchback is a
classic that never wears thin. The older generation re-
members it fondly, the new is bound to be intrigued. Mark
this down right now as one of the biggest attractions in
the growing, new Allied Artists' history.
TWO OF TODAY'S MOST PUBLICIZED PERSONALITIES IN AN OUTDOOR DRAMA THAT'S BIG BOXOFFICE . . . !

Anthony Perkins and Jack Palance, both of whom have been making industry headlines, are now teamed in an exciting attraction that will be getting strong boxoffice attention in June. Its story is warm with human appeal—its action is hair-raising, with savage gun battles and a spectacular wild-horse hunt that's a brand new entertainment thrill!

THE LONELY MAN

Starring JACK PALANCE • ANTHONY PERKINS

EVILLE BRAND • ROBERT MIDDLETON and introducing ELAINE AIKEN

Produced by Pat Duggan • Directed by Henry Levin • Written by Harry Essex and Robert Smith • A Paramount Picture
“THE MONTE CARLO STORY”
UNITED ARTISTS
Marlene Dietrich, Vittorio de Sica, Arthur O’Connell,
Natalie Trundy, Producer, Marcello Girosi, Director,
Samuel A. Taylor.

The glittering excitement of Monte Carlo forms the
tbackground of a romantic comedy with what was once
called the “Lubitsch touch”, starring two of the most ex-
pert delineators of this brand of bubbly entertainment,
Marlene Dietrich and Vittorio de Sica, Italy’s all-around
wonder man of the movies. The first production filmed in
the new Technirama process and Technicolor, it promises
a wealth of entertainment in several ways. The authentic
thrills of the legendary Casino in which fortunes are won
and lost each night are woven into the story of a pair of
inveterate gamblers, Dietrich and de Sica, who fall in love
but won’t risk marriage. Complicating the affair are
American Arthur O’Connell and his young daughter,
Natalie Trundy, with Arthur going for Marlene and Nat-
alie losing her teen-age heart to Vittorio. The latter wins
and loses a fortune on a system born of her argument for
their marriage, but in the end, Dietrich and de Sica wind
up together with their mutual love, Monte Carlo. This Ti-
tanus production for United Artists brings about a happy
wedding of two of filmdom’s most glamorous personalities
—the perennial beauty, Dietrich and the suave de Sica—in
a show that seems replete with strong selling assets.

“GUNFIGHT AT THE O.K. CORRAL”
PARAMOUNT
Burt Lancaster, Kirk Douglas, Rhonda Fleming, Jo Van
Fleet, John Ireland, Lyle Bettger, Frank Faylen. Producer,
Hal B. Wallis. Director, John Sturges.

Burt Lancaster as Wyatt Earp, Kirk Douglas as Doc
Holliday! A firmer basis for a big-time Western was
never better conceived than this double-barreled co-star-
ing combo portraying two of the old West’s most famous
gunmen. Produced by Hal Wallis in VistaVision and
Technicolor, it bolsters this powerful marquee pairing with
fine support in Rhonda Fleming, Jo Van Fleet and John
Ireland to assure maximum cast quality to match the
ambitious Wallis production. Add to this Dimitri Tiom-
kin’s scoring, with the title song recorded by Frankie
Laine on its way to the top, and you have an attraction
that could hardly miss in any season of the year. Under
John Sturges’ direction, the Leon Uris script tosses the
two famed gun-handlers—different as night and day—in
a strange alliance against a vicious gang that is terrorizing
the town in which Earp is Marshal. The key to the plot is
the inexorable building of tension to the climactic gun-
fight, reputedly one of the most roaring in screen history.
Lovers of action will anticipate with glee the relationship
between the West’s leading exponent of law enforcement
and the law-scorning, cynical gambler and their formidable
team for the final battle to the death.
The sombre, strong faces of Jack Palance and Anthony Perkins inject a moody, powerful note into the ad art of this Paramount western, convey its tense emotional nature.

Promising newcomer James MacArthur gets most of the space in "Young Stranger" ads, with copy slanted to teenage market. Seventeen isn't an age... it's an eternity... nobody knows you and worse, you hardly know yourself.

"Arty" art for the Otto Preminger production conveys mood, mystic fervor of the Shaw classic, "Saint Joan." Copy emphasizes Shaw name and those male stars over newcomer Jean Seberg.

(A more EXPLOITATION WINNERS on Page 32)
The BONGO BEAT and The BIG HEAT

Allied Artists is

READY RIGHT NOW - FOR A CALYPSO - CRAZY NATION!

Calypso Joe

starring

HERB JEFFRIES
ANGIE DICKINSON - EDWARD KENN
LAURIE MITCHELL

LORD FLEA
And His Calypsonians

THE EASY RIDERS
of “Marianne” Fame!

HERB JEFFRIES’ CALYPSOMANIACS

World’s Greatest Calypso Stars!

DUKE OF IRON
LADY T

The LESTER HORTON DANCER

Produced by WILLIAM F. BRODY • Directed by EDWARD DEIN • Written by EDWARD and MILDRED DEIN
HOTTEST TWIN BILL Ever Released!

Firstest with the Mostest!

HOT ROD RUMBLE

They'll need shock absorbers for this one!

Starring
LEIGH SNOWDEN • RICHARD HARTUNIAN
WRIGHT KING with JOEY FORMAN • BRETT HALSEY

Phone
Allied Artists Today for Fast Dates on This Scorching Combo!

Produced by NORMAN T. HERMAN • Directed by LESLIE H. MARTINSON • Written by MARTIN DOLINSKY
Exploitation
Winners

United Artists shrewdly follows the successful "Marty" campaign with this second Chayefsky drama, "Bus Stop!" Murray is prominently displayed. Sex adds allure.

"What kind of rooms do they have upstairs?"

Spectacle and action keynoted the campaign of this Paramount adventure. Colorful art robustly delineates the exciting elements, displays star Cornél Wilde as swashbuckling advantage over, fighter.

"The Life...The Loves...The Adventures of Omar Khayyam"

Thousands of copy and feature stories were in the press of "The Life...The Loves...The Adventures of Omar Khayyam" by Sonya Gaye, screenwriter, and both the key copy and campaign work, plus these: "He's not a man for a woman like you"!

Fierce action and suspense are strongly articulated in the campaign for Columbia's "3:10 to Yuma", stars Van Heflin, Glenn Ford, shown in scene below, example overall power of picture.

Sexy rock-'n-roll gyrations of Mamie Van Doren are used as come-on for "Untamed Youth", hot number from Warner Bros. Display emphasis is on the blonde bombshell.

Bing Crosby goes dramatic again in this MGM offering and the campaign makes the most of it. Reference is made to the popular Bing's Oscar-winning "straight" role in "Country Girl".

Original art work, plus intriguing line, "The most fascinating house you ever met!", convey the power and offbeat tone of this Columbia entry. Newcomer Ben Gazzara also featured.

Mystery, danger and suspense are all documented in the ads on this Republic melodrama. Title is central as-

United Artists

original art work, plus intriguing line, "The most fascinating house you ever met!", convey the power and offbeat tone of this Columbia entry. Newcomer Ben Gazzara also featured.

Fierce action and suspense are strongly articulated in the campaign for Columbia's "3:10 to Yuma", stars Van Heflin, Glenn Ford, shown in scene below, example overall power of picture.
EXPLOITATION
WINNERS

Too Tough For Tears!

SAL JAMES
MINEO - WHITMORE
J. CARROL NAISH

THE YOUNG DON'T CRY

- Hot after the business looming in two current crazes, calypso and delinquency, is this Allied Artists combination.

2 SUPER-CHARGED, RHYTHM-WILD, JET-FUELED, HIGH-VOLTAGE HITS!
CALYPSO JOE
HERB JEFFRIES

HOT ROD RUMBLE
LOUIS JOURDAN

- Dope traffic, murder and mystery are the ingredients in Columbia's "Pickup Alley". Above, Anita Ekberg has done the killing. Victor Mature is a narcotics agent.

IT RIDES A TRAIL NO WESTERN EVER RODE BEFORE!
The ASSOCIATES & ALDRICH COMPANY presents
Academy Award Winner
ANTHONY QUINN

STARRED IN
THE RIDE BACK!

- The tough-kid theme gets the works in this Columbia entry, an obvious pitch for the youth element. Other ads scream "Mino's Magnificent!"

- The mystery of a British officer who disappeared during the Rommel attack in Africa is intriguingly unravelled in this Rank import. Anthony Steele has the lead.

And in this case the dope habit is the hook on which UA's campaign hangs. The Barney Ross story, it has all the showmanship gimmicks that put over "Man with the Golden Arm". It's rugged, we hear.

The mystery of a British officer who disappeared during the Rommel attack in Africa is intriguingly unravelled in this Rank import. Anthony Steele has the lead.

- Slick personalized catchline gets the copy on this Joel McCrea western across to the reader on a "you" basis.

You feel the gun leap in your hands... you hear the muffled cry... see the red stain spread... Now YOU are a killer in the furied days of the Cherokee Strip!

ALLIED ARTISTS presents
JOEL MCCREA

THE OKLAHOMAN

BARBARA HALE, JIM HAWK, GLORIA TALBOT
A WALTER MIRCHI PICTURE
CINEMASCOPE
Spyros Skouras' promise of good-and-plenty product from 20th Century-Fox in 1957 has been brilliantly fulfilled in the imposing Spring-Summer lineup. The synthesis of quality and quantity in the 28—yes, 28—releases for the warm weather half year makes this company a veritable fountainhead of product for every type of theatre. In its variety, its star power, its top-drawer production values, its exploitables, 20th stands at the head of the Hollywood product source.

No less than 15 of the group are given the CinemaScope treatment, 10 of these in very fine De Luxe Color. At least five must be rated in the majestic group of boxoffice kings and there is a good prospect that several more will end up hearty grossers with their exceptional exploitation values and sleeper potentials.

Rock Hunter?” (Mansfield-Randall) in August, and the second Zanuck big-timer “The Sun Also Rises” (Gardner-Power-Flynn-Ferrer) as the Labor Day release.

Those strong on showmanship and potentials for the better grosses:
The current “Boy On A Dolphin”, with the sizzling Sophia Loren the big exploita-

“Seawife”, an offbeat CinemaScope color
drama of a nun and three men cast adrift in the Pacific during World War II, backed by a big promotion in Catholic circles, stars Joan Collins and Richard Burton, is due for an August release.

“The Way to the Gold” is well-suited to the lovers of adventure-melodrama, with

Jeffrey Hunter and Sheree North top-billed in a high-caliber cast that includes Barry Sullivan, Walter Brennan and Neville Brand. Going out this month, this is being sold for conflict and violence between “the ex-delinquent and the blonde hell-cat whose paths double-crossed like live wires ... !”

Two pairs of exploitation twins are in the group, “Kroncs” and “She-Devil” make up the package currently exercising the goose-pimples, and Fox aims to give the chills another workout in August with “The Unknown Terror” and “Back from the Dead”.

Also set for Spring-Summer dating:
Current—“River's Edge” (C-Scope, De-Luxe), outdoor adventure-drama with Ray Milland, Anthony Quinn and Debra Paget.

(Continued on Page 36)
United Artists

Always reliable as a wellspring of product, with the inevitable big ones sparkling in the bountiful offering, United Artists comes through again in this Spring-Summer season as amply endowed as ever—and possibly more than ever if the results live up to the promise.

Well out in front quantitatively—a whopping total of 34 films have been tentatively scheduled for April-through-September—UA bows to no other distributor in its wealth of solid boxoffice product. The range is infinite—from the lavishly endowed "The Pride and the Passion" to the more modest, but savagely dramatic "The Sweet Smell of Success", to the highly exploitable "Monkey On My Back" and on through the entire gamut of movie-making that spells entertainment.

At least four have earned the distinguished grosser Crowns on the basis of what is already known of them or on their promise. These have been covered in the Boxoffice Kings—the aforementioned "Pride and Passion" (Grant-Sinatra-Loren), the eagerly awaited Stanley Kramer VistaVision and Technicolor drama, a July release, and "Sweet Smell of Success", (Lancaster-Curtis), Hecht-Hill-Lancaster production due in June; Stanley Kubrick's "Paths of Glory" (Kirk Douglas), set for September, and Victor De Sica's "The Monte Carlo Story" (Dietrich-De Sica), not firmly set, but due for a warm-weather release date. And, of course, still very much current and in significant box office, the Michael Todd block-buster, "Around the World in 80 Days".

Preminger's 'Joan' Ballyhooed

Making convincing bids for prominence in the better boxoffice picture:

Otto Preminger's much-ballyhooed "Saint Joan", due for an imposing start on the basis of the campaign, which plucked new star Jean Seberg from an Iowa hamlet to play the title role in the Bernard Shaw classic. There is a question mark, however, on the holding power, since early opinion seems to indicate disappointment in Miss Seberg's performance and entertainment qualities.

"12 Angry Men", an April release, not only has an imposing cast in Henry Fonda, Lee J. Cobb and Ed Begley, but fine production credits in screenplaywright Reginald Rose and director Sidney Lumet, both making the successful jump from television. Story of an all-male jury who must decide fate of boy charged with murder, it's explosive, brilliantly acted. UA has given it a socko publicity campaign.

Add to the list of spring-summer releases the following wide variety of fare:


Mystery, Calypso, Drama

July: "Hidden Fear" (John Payne, Conrad Nagel) murder mystery set in Denmark. "Bop Girl Goes Calypso" (Judy Tyler). "The Buckskin Lady" (Patricia Medina, Richard Denning) outdoor romance-drama. "Outlaw's Son" (Dane Clark, Ben Cooper) gunslinger western.


September: "Gunsight Ridge" (Joel McCrea, Mark Stevens) western thriller. "The Careless Years" (Dean Stockwell, Natalie Trundy) teenage drama. "Enemy From Space" (Brian Donlevy) science fiction. "Street of Sinners" (George Montgomery) melodrama.

(Continued on Page 36)

SIX (b) 'JOAN' TRAILERS

United Artists has prepared a series of six trailers to promote "St. Joan". The group, titled "The Making of a Movie", comprises five 3-minute trailers, each featuring a "Joan" star, and a concluding 20-minute subject.
The fare is pretty well divided among comedy, drama and musical, and, with two exceptions, leans heavily on romance in all three categories. None is in the epic vein, but a fair portion of the slate represents the high production values.

That the company has kept its eye on entertainment values rather than lavish production is evident in the Metro films selected as season's boxoffice kings. Of the three detailed in the Crowning Achievement section, only "Silk Stockings", Arthur Freed's CinemaScope color picturization of the Cole Porter hit musical due in July, indicates the big-budget picture. The other two, "This Could Be the Night" (Jean Simmons-Paul Douglas-Tony Franciosa) in May and "Something of Value" (Rock Hudson-Dana Wynter) in June, are lighter on the budget, but heavy in entertainment values.

All of the others have merits of their own that could land them in the better b.o. category. "The Little Hut", coming into theatres this month backed by a heavy Metro promotion and eye-filling Ava Gardner-in-a-tarantula suit, is a real showmanship entry. The romantic comedy, co-starring Stewart Granger and David Niven as Ava's husband and lover, respectively, on a lonely South Seas island, is in Eastman ("blushing") color, gains added stature from the Mark Robson direction and F. Hugh Herbert screenplay.

BIG MAY SLATE

Sales chief Charles M. Reagan announced that May will be one of the most prolific releasing months in M-G-M's history, with six new films showing on Broadway. They are: "Designing Woman", "This Could Be the Night", "The Little Hut", "Something of Value", "The Living Idol" and "The Vintage".

Reagan also announced that "Raintree County", (Elizth Taylor, Montgomery Clift) epic story of the Civil War, has been tentatively set for fall release, backed by a huge advertising-exploitation campaign.

Another July release which makes a bid for high-grossing honors is the Bing Crosby starrer, "Man On Fire", bolstering its hand with a solid Randol MacDougall script (under the writer's direction) about the effect of divorce on a boy and his estranged parents. It's the same type of serious role that gained Bing an Oscar in "Country Girl",

marks the first film in which he doesn't sing a note. This may surprise.

W. Somerset Maugham's novel, "The Painted Veil" set for June, becomes the basis for "The Seventh Sin". CinemaScope drama of a bored, selfish wife involved in an illicit love affair, who is redeemed in the crucible of plague-stricken China. The cast is truly international—Eleanor Parker, the British Bill Travers and George Sanders, and the French Jean Pierre Aumont and Francoise Rosay.

"The Vintage", currently playing in CinemaScope and Metrocolor, goes to the vineyards of France for its romantic drama of the conflict between young love and mature responsibility. The cast is headed by Pier Angeli, Mel Ferrer, John Kerr, and Michele Morgan.

The current "Designing Woman" is heavy on star power (Gregory Peck-Lauren Bacall-Dolores Gray) in a light romantic comedy of a marriage heckled by intricacies of the designing and sports worlds. One of Doré Schary's last for Metro, it's in CinemaScope and Metrocolor, is directed by Vincent Minnelli.

Final entry for May is "Tarzan and the Lost Safari" with a new ape-man, Gordon Scott, in a Jane-less Technicolor tale under the Sol Lesser aegis.

20TH CENTURY-FOX

(Continued from Page 34)

"Break in the Circle" action spy-drama with Forrest Tucker, Eva Bartok, "China Gate" (C-Scope) adventure melodrama with Gene Barry and featuring Nat (King) Cole. "Badlands of Montana", western with Rex Reason. "The Restless Breed" (color) Edward Alperson western with Scott Brady, Anne Bancroft.

Also in June: "2 Grooms for the Bride", comedy with Virginia Bruce, John Carroll. "Lure of the Swamp", murder melodrama with Willard Parker, Marshall Thompson, Joan Vohs, Skippy Homeier.


Also in August: "The Last Warrior", western with Keith Larsen, Jim Davis. "Down Payment" (C-Scope) with Dana Wynter and Jeffrey Hunter.

Also in September: "Hell on Devil's Island", melodrama with Helmut Dantine, Bill Talman. "Ten North Frederick" in CinemaScope and DeLuxe (Spencer Tracy) a Charles Brackett production of the John O'Hara best seller.

(Continued on Page 38)
BOB O’DONNELL says:
"I’M HOLDING MY BEST SUMMER PLAYING TIME FOR ‘FIRE DOWN BELOW’!"
AND AS TEXAS’ BOB GOES... SO GOES THE NATION!

RITA HAYWORTH • ROBERT MITCHEM • JACK LEMMON
FIRE DOWN BELOW

Screenplay by IRWIN SHAW • Directed by ROBERT PARRISH • Produced by IRVING ALLEN and ALBERT R. BROCCOLI
A WARWICK PRODUCTION • TECHNICOLOR® • CINEMASCOPE
Exploitable product has always been the hallmark of Universal, and its Spring-Summer array runs true to form. Of the nineteen pictures being released in the May-to-October slot, a substantial number figure to prove potent money-makers at the boxoffice —gulfine exploitation. The entire U-I slate cries for exploitation.

Two of the Spring-Summer releases were named worthy of boxoffice king crowns: "Man of a Thousand Faces", a September release in CinemaScope, starring James Cagney as the late Lon Chaney, Sr., and featuring strong support in Oscar-winner Dorothy Malone, and "Night Passage", Technicolor western listed for August release, topcasting James Stewart, Audie Murphy, Dan Duryea and Elaine Stewart, made in the new Technirama process.

Importance of the entire warm-weather line-up is attested by its technical assets: four are in CinemaScope and color, five more in CinemaScope, six more in color.

Note, we suggest, the exploitable in this array of other coming U-I product:

"Joe Butterfly" (CinemaScope and Technicolor), a likeable, laughable comedy of GI's in Japan for July release. Filmed on location, it has an unusually good cast in Burgess Meredith, Audie Murphy, George Nader and Keenan Wynn. Meredith plays the title role, a lovable Japanese con-man.

CinemaScope feature looks ideal for hot weather enjoyment, and should attract, particularly, the female audience.

"Jet Pilot", the long-awaited Howard Hughes film about the first use of jet planes is set for a July release. Made several years ago, starring John Wayne and Janet Leigh, directed by Josef von Sternberg, it must be regarded with a certain degree of apprehension in view of the long delay in getting it into release. However, the Wayne name gives it at least a promising b.o. start.

Debbie Reynolds and Leslie Nielsen differ over a bottle of perfume in "Tammy and the Bachelor".

Kim Hunter, James Daly round out a fine cast.

"Tammy and The Bachelor" teams Debbie Reynolds and Leslie Nielsen in a light Technicolor-CinemaScope comedy set for July release. Supporting cast is first-rate: Mildred Natwick, Walter Brennan, Mala Powers and Sidney Blackmer. This looks like one for family appeal.

"Interlude" features the romantic pairing of Rossano Brazzi and June Allyson in a deeply moving love story filmed in Munich. A bitter sweet romance, this Technicolor-

The balance of the spring-summer product provides a hamper-full of marketable product:

Currently in release: "The Girl In The Kremlin" (Sza Sza Gabor, Lex Barker), mystery melodrama. "The Deadly Mantis" (Craig Stevens, William Hopper), science fiction fantasy.

June releases include: "Man Afraid" (George Nader, Phyllis Thaxter, Tim Hovey), CinemaScope melodrama. "The Kettles on Old MacDonald's Farm" (Margorie Main, Parker Fennelly), comedy. "Public Pigeon No. 1" (Red Skelton, Janet Blair, Vivian Blaine), Technicolor comedy.


September: "Run of the Arrow" (Rod Steiger, Sarita Montiel), Technicolor western. "Joe Dakota" (Jock Mahoney, Luana Patten), Eastman Color western. "That Night" (John Beal, Sheppard Strudwick), drama.

October: "Quantz" (Fred MacMurray, Dorothy Malone) Eastman Color-CinemaScope western, and likely to be a good one. "The Unholy Wife" (Diana Dors, Rod Steiger), Technicolor drama.
Paramount

Paramount’s Spring-Summer line-up, including films set through August, bodes a steady, albeit sparing, supply of boxoffice product. Limited to a single new release in both April and June, and but a pair for the other three months, the caliber of the pictures bears a potential for better-than-average grosses for the most part.

Production values are on a top-drawer level, all in VistaVision and half tinted in Technicolor as well. Two of the seasonal releases rate the Crown for boxoffice achievement possibilities on the basis of cast and story assets. The Decoration Day release, Hal Wallis’ “Gunfight at the O.K. Corral” has two top names in Burt Lancaster and Kirk Douglas, playing Wyatt Earp and Doc Holliday, respectively; Inde-Advance word on the latter has been very good. Both of these are detailed in the Crown section.

The balance of the slate is well-stocked with showmanship possibilities that could lift any of them into the better grosser category.

“The Delicate Delinquent” showcases Jerry Lewis in his first solo effort, a serious one at that. This July release in VistaVision should prove a crowd-pleaser, given the right promotional backing. The erstwhile pendence Day will see Bob Hope as the late Mayor Jimmy Walker in “Beau James”, comic gets assists from Darren McGavin, Martha Hyer.


“The Buster Keaton Story”, currently in release, topcasts Donald O’Connor as the famed screen comedian, with support furnished by Rhonda Fleming Ann Blyth.

“Omar Khayyam”, VistaVision-Technicolor adventure, brings Cornel Wilde to the screen in a swashbuckling, romantic role. Rounding out a balanced cast: Debra Paget, John Derek, Michael Rennie, Raymond Massey. For August.

“Fanny Face”, already in release and already ready recipient of fine critical notices. Fred Astaire and Audrey Hepburn team to brilliant advantage, aided by the incisive wit and talent of Kay Thompson. This comedy-musical is in VistaVision and Technicolor.

“Loving You”, the upcoming Elvis Presley starrer, is as yet undated. In VistaVision and Technicolor it also topcasts Lizabeth Scott, Wendell Corey. If the wiggling yod- eler’s popularity hasn’t waned, this is a good prospect.

The Lives of Great Entertainers
Make Great Movie Entertainment!

“For Whom the Bell Tolls” is in current re-release. This is the Gary Cooper-Ingrid Bergman interpretation of famed Hemingway novel, in Technicolor.

Towering, of course, above all the current product is Cecil B. DeMille’s colossal epic of the Old Testament, “The Ten Commandments”.

Columbia

This is not to say that variety is lacking, but rather that the range of choice is a wide one within the dramatic category. There is the sultry and actionful “Fire Down Below”, a July release further expounded in the Box-office Crowns section, marking the eventual return of Rita Hayworth to the screen with Robert Mitchum and Jack Lemmon as co-stars. There is the highly emotional and tragic story of “Jeanne Eagels” (Kim Novak-Jeff Chandler), another Crowning b.o. achievement choice due in August.

Going beyond these two standouts, there is the grim and offbeat drama, “The Strange One”, a current release, with Ben Gazzara making an impressive screen bow as the “fascinating louse” who becomes the virtual dictator of a military school before he meets his come-upance. There is the big outdoor adventure “3:10 to Yuma”, due in July with Glenn Ford, Van Heflin and Felicia Farr topcast. And there is the dramatic story of the survivors of a sunken liner, “Abandon Ship” (Tyrone Power-Mai Zetterling-Lloyd Nolan), also now in release.

What else comprises Columbia’s warm-weather schedule? Look at these: Currently in release: “Hellcats of the Navy” (Ronald Reagan, Nancy Davis), drama of the Navy in war: “Sierra Stranger” (Howard Duff), outdoor programmer; “The Burglar” (Jayne Mansfield, Dan Duryea), crime melodrama.

Columbia will prove a highly serviceable source of product to theatremen during the warm-weather season. Boasting a release schedule that averages one picture per week through the May-August period, this company displays an unbroken succession of

meaty dramas and action films that will be a special joy to those theatres whose patrons dote on such solid fare.
GREAT TALENT MAKES GREAT PICTURES

Lucky Andy Griffith, at left with ace director Elia Kazan, will screen-bow in Budd Schulberg's "A Face in the Crowd," Kazan production to be premiered in New York on May 28th. Above, Andy on the set of "No Time for Sergeants," in which he re-creates the hit comedy role he made famous on Broadway, is flanked by Jack L. Warner and Steve Trilling, with actor Myron McCormick and producer-director Mervyn LeRoy at left.

Eileen Bassing, whose "Home Before Dark" has been added to Warner Bros.' list of distinguished book purchases, is joined by husband Robert in writing screenplay of the sensational novel, to be produced by Henry Blanke.

Plans for filming "The Nun's Story," Kathryn Hulme's best-seller, are discussed by Audrey Hepburn, who will star; Miss Hulme; producer Henry Blanke; screenwriter Robert Anderson; director Fred Zinnemann. Portions of picture will be filmed in Belgian Congo this winter.

Jack Webb as tough drill instructor, plays not-so-tough scene from "The D.I." with leading lady Jackie Loughery. Hard-hitting Marine Corps drama, as timely as today's headlines, is Mark VII Ltd. production, and is directed by Webb.

On a night-club piano, to be sure, is Ann Blyth, playing title role in "The Helen Morgan Story," musical drama of the fabulous torch singer and roaring '20's. Paul Newman and Richard Carlson co-star in long-awaited production, directed by Michael Curtiz, produced by Martin Rackin. (CinemaScope)

WE'RE DOING THINGS HERE AT WARNER BROS.
Now the love theme is being scored for
Kim Novak and
Jeff Chandler, in
"Jeanne Eagels"
A George Sidney Production • A Columbia Picture
COLUMBIA

(Continued from Page 39)


"The Young Don't Cry" topcasts teenage idol Sal Mineo in an action melodrama that figures to please its fans. An August release, it has strong support in James Whitmore, J. Carrol Naish.

"Pickup Alley" has top name value in Victoria Mature, Anita Ekberg, Trevor Howard. This August release, is a melodrama of international dope runners and their eventual capture. Shapes up well for the exploitation market.


Scheduled for July release: "20 Million Miles to Earth" (William Hopper, Joan Taylor), science fiction. "The 27th Day" (Gene Barry, Valerie French), science fiction.

For August: "No Time To Be Young" (Robert Vaughn, Kathy Nolan), teenage melodrama. "Town On Trial" (Barbara Bates, Charles Coburn, John Mills), British murder mystery.

Representing the quantitative low of the major companies, but bolstered by a pair of extremely promising Boxoffice Crowns, Warner Brothers' Spring-Summer slate carries only seven releases in the April-July period, although more may possibly be added.

Topping this company's brief schedule is the much-publicized "The Prince and the Showgirl", the Marilyn Monroe-Laurence Olivier British-made romance, named as one of the B.O. Rulers. It is the only attraction in the program that is on the lighter side. Mere in the heavy tenor of the WB releases is the other Crown choice. "A Face in the Crowd", Ella Kazan's dramatic apogee of the rise and fall of a top TV personality.

Both "Prince" and "Crowd" are dailed in the King section—and both stand high in the select group.

Highly exploitable (it has already encountered censorship difficulties) is May's "Untamed Youth", A somewhat higher-class promotion prospect is June's "The D.I.". The May entry, with the eye-festive Mamie Van Doren and Lori Nelson in the top roles, is typical of the brand of wild youth films that have been racking up unusual returns.

This one has some sensational art in the ads that will be an important factor in selling this Aubrey Schenk production.

"The D.I." (Marine term for drill instructor) bears the typical Jack Webb label of seeming authenticity. It shapes up as an automatic come-on to millions of ex-service men who'll love to see what the movies have done with one of the most heartily-hated characters in the service. Added interest will accrue from the recent headlines of the McKeown Marine Corps trial. Webb has the title role, with Monica Lewis co-starred.

Rounding out the small but impressive program are these current releases: "Shoot-Out At Medicine Bend" (Randolph Scott, James Craig), western in which Scott and his men pose as Quakers to seek out wrongdoers, and "The Counterfeit Plan" (Zachary Scott, Peggie Castle), crime melodrama laid in England.

Allied Artists

The production seeds planted by this fast-expanding company are beginning to bear appetizing fruit for theatremen. Following close on the heels of "Friendly Persuasion", which spring-boarded Allied Artists up among the top-ranking film-makers, two other important AA productions will brighten the Spring-Summer seasons: Billy Wilder's romantic comedy "Love In The Afternoon" and "The Hunchback of Notre Dame", both acclaimed Crowning Achievements in this product prospectus. The former, in color, has a top triple-threat trio in Audrey Hepburn, Gary Cooper and Maurice Chevalier, performing at peak charm under the adroit hand of Wilder. "Hunchback of Notre Dame", a re-make of the famous Victor Hugo classic, is in CinemaScope and color and has an almost unbeatable team in Gina Lollabrigida and Anthony Quinn.

Not content to rest on these enviable laurels, the AA policy-makers have scheduled a covey of varied money-makers to back up this top product. Three of these have been dubbed Exploitation Winners, and deservedly so.

Leading off is the May release "Let's Be Happy" (Tony Martin, Vera-Ellen), in CinemaScope and color, which bids fair to fill the current cinemascopic void handsomely. Also for May circulation is the Joel McCrea-Barbara Hale western, "The Oklahoman", in CinemaScope and color. This has the benefit of a popular outdoor star in McCrea, plus an intriguing yarn.

June will bring two splashy exploitations: "Calypso Joe" and "Hot-Rod Rumble". Capitalizing on the current teenage fads of calypso music nd hot-rod racing, this combo should find an eager market among the youngsters and the action fans.

This is by no means all of the abundance of spring-summer product lined up by this burgeoning company. Already in release are two actionful, suspenseful Westerns, "Badger of Marshal Brennan" and "Dragoon Wells Massacre", the latter in CinemaScope and color with Brian Sullivan, Dennis O'Keefe and Katy Jurado.

Also scheduled for release in May is "The Persuader" with James Craig, unusual story
ANALYSIS OF THE PRODUCT

ALLIED ARTISTS

of a preacher who wins over a tough town with love rather than bullets. Added to this list the May release of “Destination 60,000” (Preston Foster, Jeff Donnell, Coleen Gray), an exciting action-drama on the testing of a new jet with a revolutionary type of fuel. This looks like a timely exploitation bet.

Other June-July exploitation releases which should see yeoman duty in rounding out playing time in many theatres are these: For June “Spook Chasers” has the Bowery Boys at their rompingest best, and “Skin Dive Girl” features the curvaceous Mara Corday in a very topical adventure. For July, “The Disembodied” and “Daughter of Dr. Jekyll” are just right for hot-summer enjoyment.

Also on the July schedule is the Sal Mineo starrer “Dino”. As the current teen-age rage, Mineo guarantees this top boxoffice prestige.

On tap for August from Allied Artists are “The Victor Riesel Story”, “Rebel On Wheels” and “Golden Disc”.

Republic

For some time Republic has been the most inactive of all the major producing companies, turning out only a limited program dual bill fare. Even the lush promises of spring and summer business have failed to nudge production at this company to any length beyond an occasional independent release, mostly British-made.

Besides the May reissue of “The Quiet Man” (John Wayne, Maureen O’Hara, Barry Fitzgerald), the only other bright hope is “The Weapon”, selected as an Exploitation Leader. This murder mystery has a good cast in Steve Cochran, Lisabeth Scott, Herbert Marshall and the mouth-watering Nicole Maurey. This might prove to be in the minor “sleeper” category with the proper ballyhoo.

Of the other product, two are current: the Trucolor-Naturama outdoor opus, “Spoilers of the Forest” (Rod Cameron and Vera Ralston) and “The Man In The Road” (Ella Raines). Latter is a spy-mystery set in London with a primarily British cast. The other two May issues are “The Lawless Eighties” (Buster Crabbe), a Naturama western and “Time Is My Enemy”, British crime thriller. Latter might shape up as art house fare.

George Montgomery, no s’ouch in the Western field, heads the cast of the June Trucolor release “Pawnee”, a fair item for hot summer fare, particularly drive-ins. Two others for June are all-British: “Journey to Freedom” and “Operation Conspiracy.”


(Continued on Page 11)

THE BIG ONE IS COMING IN JUNE

The most amazing motion picture of our time!

I WAS A TEENAGE WEREWOLF

starring

MICHAEL LANDON * YVONNE LIME • WHIT BISSELL • TONY MARSHALL

Produced by HERMAN COHEN. Directed by GENE HOPPER JR. Screenplay by RALPH THORNTON. A JAMES HICKSON • SAMUEL AIROFF Production • AN AMERICAN INTERNATIONAL PICTURE

SEE YOUR
American International Exchange NOW

 american International Pictures
ANALYSIS OF THE PRODUCT

(Continued from Page 43)

**Rank Film Distributors**

One of the highlights of the spring-summer product scene is the appearance of Rank Film Distributors of America, Yankee distributing arm of Britain's famed production organization. With all the aggressiveness typical of the British lion, the RPDA promotional team has mapped out an extensive exploitation campaign in order to win over both American exhibitors and theatregoers to the importance of British films beyond the art house category. Already Britain's most popular star, Kenneth More, has put in an appearance on these shores in connection with the American premiere in April of "Reach For The Sky", film biography of the most famous of England's aviation war heroes, Douglas Bader.

While it is difficult at this moment to forecast which Rank releases will appeal to American tastes, several hopeful prospects seem destined for better-than-average runs and grosses, particularly where exploited properly. The best Locking trio, all in Vista-Vision and Technicolor, are:

"An Alligator Named Daisy", with beautiful Diana Dors and Jeannie Carson, known to U.S. TV viewers through her "Hey, Jean-nie!" show. This is in Technicolor and Vista-Vision, should lend itself to a multitude of promotional ideas. "The Black Tent" is a mystery adventure set amid the war in North Africa, boasts two popular British stars, Donald Sinden and Anthony Steel. "Pursuit of the Graf Spee" is a taut, suspenseful battle story of the scuttling of the famous German battleship, and stars John Gregson and Anthony Quayle. This one should find a ready market among the action houses.

Of the five other spring-summer releases on tap from Rank, "The Third Key" and "A Town Like Alice" shape up as encouraging hot weather prospects. The first has Jack Hawkins in a spine tingling Scotland Yard mystery; the second an exciting adventure of a group trapped in Malaya at the war's outbreak.

"Checkpoint!" (Anthony Steel) in Eastman Color is concerned with auto racing in Italy and should lend itself to timely exploitation in view of the recent publicity and tragedy in the Mille Miglia races there. "Triple Deception", in Vista-Vision and Technicolor, tells of a plot to flood Britain with counterfeit money; "The Gentle Touch" is a love story in a London hospital.

**American-International**

This aggressive newcomer has been maintaining a constant round-robin release schedule of highly exploitable horror and fantasy releases are named among the season's nobility, they nevertheless represent worthy product in the exploitation category. If American International, under the aegis of president James H. Nicholson, can keep up its releasing pace and in time turn to more important product, it bids fair to move steadily forward.

"Rock All Night" and "Dragstrip Girl", both aimed right at the teenage audience, comprise a combination currently in release. In June, A-I will release "I Was A Teenage Werewolf" and "Invasion of the Saucer Men", both horror shows well calculated to keep devotees of chill fare on the edge of their seats. Also scheduled for June are "Naked Africa", in color, and "Safari Girl", an outdoor action combo.

Two double-bills are on tap for September: "Girls Reform School" and "Motorcycle Girls", "Amazing Colossal Man" and "The Cat Girl". For October: "Girl from 2,000,000 A.D." and "Island of Prehistoric Women".

**Buena Vista**

Only three films scheduled for release from Walt Disney for the summer months, one of them, "Bambi", a re-run slated for July. Of the other two, "Johnny Tremain", a Technicolor live-action film, looms as the most promising, particularly for the younger set and action fans. It's a Revolutionary War adventure which follows the exploits of several youngsters as they take part in Paul Revere's ride, the fighting at Concord and Lexington. Scheduled for release in September, "Perri", True-Life Fantasy in Technicolor, is an unusual picture in the Disney tradition: a live-action film of the life and loves of a female squirrel. With exploitation and the indelible Disney imprint, it should be a natural for fanciers of this fare.
In an era of skyrocketing costs, the Prize Baby still provides trailers and accessories at down-to-earth prices.

Since 1940, food is up 132 percent, fuel 122 percent and furniture 133 percent. Compare the stratospheric rises to the negligible increases, if any, that some of you have given the Prize Baby.

Then, you will appreciate the Prize Baby's desire to continue to provide the kind of service you expect and receive—at the least possible cost.
Summer Showmanship

Showmanship knows no season, as far as the basic elements are concerned; but times change. Summertime is now the big motion picture season, the time for utilizing every bit of showmanship not only to get a fair share of the hot weather business but also to build customer interest for the seasons to come. Every one of the ideas presented here is taken from actual successful theatre operations. Enterprising theatre operators will undoubtedly devise many individual variations. Sell your promotional stunts via heralds and window cards during the warm weather seasons when the population is roaming out of doors.

SALE MERCHANDISING

Stores often run big sales with their goods priced so low that they sustain a loss on these items; but usually the people who come in for the sale buy so many other things, on which the store realizes a fair profit, that the loss leader pays for itself. Some theatres have promoted community Largain days, at which they along with the other merchants reduce prices to real bargain levels. Use a flat rental picture for a special 10c or 25c show, for example, tied in with equal values at the hardware store, the grocery and the drugstore in a big downtown bargain day.

PACKAGE COMBINATIONS

Because family groups and individuals generally have more leisure time during the summer, they are apt to be receptive to combination offers such as a bargain price for dinner-and-a-movie, reduced bus-ride-and-movie or sometimes even baby-sitter-and-a-movie. Contact your local merchant neighbors for the most attractive combination package arrangements—and don't overlook your local newspaper as a possible partner. (With a combination price for a week's newspaper deliveries plus movie tickets.)

FAMILY DISCOUNT CARDS

Used by some exhibitors as a means of getting larger group attendance at the movies. These cards sometimes operate on a one-show bargain price for the family on week nights, and sometimes on the basis of a monthly family ticket, non-transferable, good for each attraction which plays during the month. This is another version of a widely used juvenile sales promotion, the teen age discount card.

MERCHANDISE AUCTIONS

Summertime, particularly in resort and vacation areas (and don't forget that the big cities are also vacation areas for people from out-of-town), is a time when people love to do impulse buying. An antiques auction or sale of gadgets or handicrafts at the theatre can be an important added attraction to your regular program. It is particularly advantageous if you are not competing with existing local enterprises. Turn this merchandise operation over to the local auctioneer, for example, or develop a new type of sale such as a left-over jamboree on behalf of all the community merchants.

PLAYGROUND PROMOTIONS

Extremely important for drive-ins, particularly where there are separate-charge attractions at the playground. Attention must be given to seeing that customers know how early the playground opens and what facilities it contains. Special club stickers for automobile bumpers, souvenir pins for the youngsters and occasion gate prizes are helpful in publicizing the facilities. It is surprising how many people still don't know that drive-ins offer playground facilities.

AIR CONDITIONING

Still a major summertime theatre attraction. While stores and restaurants are also air conditioned these days, as are many homes, the theatre is still the best place for comfort in the evening for most of the population. Naturally, advertisements for air conditioned theatre should give adequate display to the fact that cool comfort is available. In addition, an occasional special notice addressed to those who suffer either from the heat or from hay fever or rose fever (“not just cool air, but clean, purified, pollen-free zir”) is timely during the season.

KIDDIE VACATION SHOWS

Successfully promoted, particularly in the midwest, for a number of years now. Tickets are sold on a series basis for a special morning show held once a week. Often the sale of the tickets becomes a sort of community promotion, since the programs are specially selected and part of the sales appeal is that the venture is approved by the local school system, parent teacher organizations, etc.

GROUP TICKET SALES

Potentially important all year round, but in the summer there are certain special opportunities. For example, in resort and summer camp areas attention should be devoted toward selling the entire house or a large block of seats to a specific children's camp or a hotel, even if only a one-shot basis. In larger communities and industrial locations, office and factory parties at the theatre can be suggested to personnel departments and trade unions. Also, on occasion when a particular attraction warrants it, group tickets can be sold to special purpose clubs. The local camera club, for example, might be interested in a group purchase for a program featuring unusual photographic effects.

COUPON BOOKS

Either as a graduation present or as a vacation-time budgeting device for the family, the coupon book can be promoted most successfully. Coupons in the book are redeemable both for tickets of admission and for purchase of refreshments at the theatre. The books can be sold not only at the theatre but also at the counters of local stores, particularly those stores which stand to gain from steady theatre traffic.

SPONSORED SHOWS

Sometimes a single company, such as the local Pepsi Cola bottler, can be interested in buying the house for special children's morning matinees. In such case, admission is either free or through turning in of a stated number of empty bottles or bottle caps. The same sponsored morning show can be purchased by a group of local merchants, who distribute the tickets as premiums to their customers. It is important to try to arrange such shows on a regular basis, rather than as one shots (every Tuesday morning, for example) and to schedule them at a time when the theatre does not normally operate, so as not to inconvenience your regular patrons.

SPECIAL GROUP NIGHT

Such as the camera night mentioned above can be arranged for various local groups. The Boy Scouts or the American Legion are types of organization for whom special group nights often have a particular appeal, as a means of getting a better turnout of their membership. Sometimes the offer of mention en the theatre marquee and display of an organization's notices and posters in the lobby can pave the way for sale of tickets to a special group night. The regular screen performance would not be altered in any way for the group, but it might be possible to let them have a short meeting either before or after the show.
ELMER C. RHODEN sang a beautiful spring song to National Theatres stockholders about a 50 per cent rise in earnings: $1,088,000 ($4.20 a share) in net income for the 26 weeks ended March 26, 1957, compared to $722,000 ($2.72 a share) for the corresponding period last year. Theatre gross income for the six months was up $1,229,907 ($28,629,354 this year against $27,399,447 in the previous year).

The National Theatres president made this comment: "Administrative expenses were reduced and most theatre expense items were held in line, but there was a substantial increase in program costs, particularly film rentals. The increase in film rentals is largely attributable to the continuing shorting of films which has created a seller's market".

PHILIP F. HARLING refuses to give up the fight to make more exhibitors eligible for Senate Small Business loans. In his most recent move, Harling, chairman of TOA's small business committee, petitioned SBA administrator Wendell Barnes for a meeting at which exhibition can present its case. His letter was in reply to Barnes' statement of April 12 in which he turned down Harling's request that the SBA's rules be liberalized so exhibitor applicants would be able to obtain loans on easier terms without the necessity of proving inability to obtain private financing. Barnes stated that the prerequisite of proving that private financing is unavailable is "fundamental American economic policy" and he doubts that Congress would or should eliminate the requirement that SBA loans be of such sound value as to assure repayment. "The greatest disservice that SBA can do an honest businessman is to make a loan to him that is unable to repay and which would only postpone the day of reckoning," Barnes stated. In his letter, Harling re-emphasized that private financing, particularly of mortgage loans, is closed to theatremen, and that "in the interest of clarification and for the purpose of presenting our position which we hope will indicate good credit risk and ability repay, it would be desirable to hold a meeting to get these matters squared away."

BARNEY BALABAN told Paramount stockholders that the company might sell its pre-1948 picture backlog to television "in the near future". In his annual report, the Paramount president also disclosed the net income after taxes for 1956 of $8,731,568 ($4.54 per share) compared to the 1955 net cf $9,707,929 ($4.49 per share). However, fully half of the 1956 income, according to Balaban, came from the sale of marginal assets, including the company's theatres in Great Britain, plus adjustment of investments in affiliated companies. On the probable sale of the film library, the executive stated: "The shortage of major program material for tele-

Triumphant smiles are flashed by United Artists' management team upon successful conclusion of the company's recent stock offering. President Arthur B. Krim, seated center, receives checks totaling $16,000,000 from vice president Seymour M. Peyser. Flanking them are, from left, UA controller Joseph Ende, vice presidents William J. Heineman, Max E. Youngstein, Leon Goldberg, secretary Seward I. Benjamin. Issue was offered and fully subscribed April 25. F. Ebersott & Co. headed underwriters.

ROBERT W. COYNE cited the "hard and painstaking efforts of local exhibitors for the fact that 19 local governments have released admission taxes and eight others have reduced theirs since publication of COMPO's report on state and local admission taxes several weeks ago. Coyne, COMPO special counsel, also announced that the success of these measures "should be a stimulus and a source of encouragement to exhibitors in hundreds of other communities who are still burdened by these oppressive and discriminatory levies."

ROBERT HELLER & ASSOCIATES retained by Loew's as management consultants, according to Loew's president JOSEPH R. VOGL, changed their name to HARRY C. SCHAD, veteran Reading, Pa., theatre owner.
TODAY as never before
THE INDISPENSABLE ELEMENT OF EVERY THEATRE PROGRAM IS

FOX MOVIE TONE

MEETING THE CHALLENGE OF CHANGING TIMES WITH COVERAGE—IN DEPTH!

essential to the program of every drive-in in the country!

a must to round out the program of every single-feature situation!

an important supporting attraction for every neighborhood theatre!
Business-wise
Analysis of
the New Films

Reviews:
BULLETIN

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Exhibition Asks:
"LET US PRODUCE TO RELIEVE SHORTAGE!"

—Justice Department Answers:
"We're Considering"

Exclusive Film BULLETIN Feature

FUTURE BRIGHT; TOLL-TV NO THREAT

Full Text Latest "Value Line" Survey
Catapulting
INTO THE INNER CIRCLE
OF TOP GROSSING
AIR FORCE ADVENTURES.

READY to roar with U.S.
Air Force paced exploitation.

Reveals for the
first time...
the rocket-hot story
of our 'Human Bullets'

"BAILOUT AT 43,000"

Starring JOHN PAYNE • KAREN STEELE • PAUL KELLY • Co-starring RICHARD EYER
with CONSTANCE FORD • EDDIE FIRESTONE • Written by PAUL MONASH • Produced by WILLIAM C. THOMAS—HOWARD PINE
Directed by FRANCIS D. LYON • A PINE-THOMAS-SHANE Production
Don't Overestimate Our Public!

We do not agree with, but nevertheless cite as our text for today the sarcastic old saw that "nobody ever went broke underestimating the American public." We cite this text because in its undiplomatic way it reminds us of a fact about promotion in general and motion picture publicizing in particular. Nobody ever went broke underestimating the receptiveness of the American public for publicity; a lot of people have gone broke overestimating this same receptivity.

A constant source of amazement to polling services and newspaper researchers is the amount of information which Americans fail to retain. No nation has as many television or radio stations, as many newspapers or magazines or books or theatres, as the United States of America. We like to call ourselves the best informed people on earth, and certainly more information is transmitted to us than to anybody else. But an awful lot goes right past us or right through us.

Try this test on yourself, just to illustrate the point: What happened to the Andrea Doria? What was the name of the lawyer who opposed Sen. McCarthy in the Army-McCarthy hearings? Who won the top five Academy Awards this year? Do you think the story of Dr. John Bodkin Adams is screen material? Then, after you have answered these questions yourself, try them out on three or four people at random.

Unless you and the people you question are in the small upper minority, the total score will be less than 50%. And that will be pretty good, when you consider that you can find hundreds of thousands of people in New York who don't know the name of the Mayor, to cite one city and one sample.

This failure to retain information is of direct concern to the motion picture industry, because we sell our tickets to people so much on the basis of what they know about a picture and/or its stars. They usually don't retain quite as much as we think they do, of the movie information they receive — and whether they receive enough or the proper information to begin which is also moot point.

Back in the good old days when movies had little competition and the theatre audience was devoted and regular, the selling job was entirely different. Some film executives and theatre executives alike have been unable to adjust themselves to this new market in which the public is no longer loyal and sheeplike in its devotion to movioging. Every single motion picture today represents a selling challenge. In the case of the outstanding movie, that reliable old factor, "word-of-mouth," is far less potent than it used to be — because the mouths that would speak of it from personal experience are fewer. And the less attractive product today requires the kind of persistent, intriguing promotion that sells automobiles, cigarettes (despite the cancer scare) and cereals.

According to a recent tabulation by Sindlinger, the most widely known current motion picture in the U. S. is known about by slightly less than 90,000,000 Americans over the age of 12. This is an impressive figure, but bear in mind that it refers only to people who know that a particular picture happens to be around, not necessarily the same as knowing who's in the picture, what it's about or why they might be interested in seeing it.

Except for a small handful of pictures, the Sindlinger-tabulated know-about for currently playing attractions generally ranges between 17,000,000 and 60,000,000, mostly halfway between these figures. Again, remember that this is a tabulation only of people who are aware that a certain picture exists, rather than of the details.

Considering the amount of competition for the attention of the average American, this figure is not too bad at all; but it isn't too good either. It indicates that in all too many cases we are not making our pictures known well enough for the public to remember.

Some of this, of course, traces to economic problems. We are not advertising our pictures sufficiently. Entirely apart from the vast new advertising medium of television, there has been a tremendous expansion of the amount of advertising time and space aimed at the American people. Even though the film industry has maintained and possibly even expanded its ad budgets, we are hard pressed to hold our own, space and time-wise, against the vastly increased use of advertising by other industries, notably television.

But by the same token there are means of obtaining recognition from the public without outbidding all the other advertisers. Consider the case of "The Seven-Year Itch," for example, where an entire campaign was sparked by one picture of Marilyn Monroe's skirts blowing on a New York street. Or look at the impact of Yul Brynner, a fine actor but certainly more of a success today because his shaven head is
IT'S A SIN NOT TO ADVERTISE "THE SEVENTH SIN"!

FOR INSTANCE—CATCHLINES FOR THE CAMPAIGN. They're all in M-G-M's high-powered press-book:

She thought she was getting away with it—but every woman pays for "THE SEVENTH SIN"!

Lovers become careless—but everyone must pay for "THE SEVENTH SIN"!

THE WORLD FORGIVES MANY THINGS but not..."THE SEVENTH SIN"!

Is there a way back for the woman who has committed "THE SEVENTH SIN"?

M-G-M presents "THE SEVENTH SIN" starring Eleanor Parker • Bill Travers • George Sanders • Jean Pierre Aumont • Francoise Rosay • Screen Play by Karl Tunberg • Based on the Novel "The Painted Veil" by W. Somerset Maugham • In CinemaScope • Directed by Ronald Neame • Produced by David Lewis
Don't Overestimate Our Public!

(Continued from Page 3)

so unique and rememberable.

Just repeating the name of a picture is not enough. The TV announcer who keeps asking guests at a premiere, “Did you get your plug in?” is not doing quite as much of a favor as he thinks. People do not remember plugs. Twenty-five appearances on twenty-five television shows by a star who just gives a straight plug for his picture don’t mean half as much as one full-fledged controversy about the same picture.

There is a great fetish among some movie people for “space”. They measure the success of a promotional campaign by the number of times the picture has been mentioned. But some of the most mentioned pictures have been the least remembered. Mention is not without importance. A picture which receives pedestrian plugs will still be somewhat better known than a picture which receives no plugs at all. Let us be grateful for small favors, even though we recognize that they are small.

Let us also, however, endeavor to promote our products with the same hard-boiled realism that Madison Avenue uses for its wares. Let us find a “story line” on which to peg each promotional campaign. Let us look for memory-aiding devices, such as a uniquely fetching pose of the leading lady (one pose, not a variety which dim the recollection of any single one) such as made a star of Rita Hayworth in a nightgown for “The Strawberry Blonde.”

And let us remember that the memory of the American public is short. The best seller of two years ago in most cases is practically unknown today; the heroes of 1930 are forgotten now, and it takes more than the fact they are being biographied on the screen to make them come alive again.

This brings us to the matter of stellar personalities. We are being impatient about the new ones, and rightly so, because for so many years the development of stars was neglected in Hollywood. But we must remember that stars don’t develop overnight, except for the occasional freak incident of an Elvis Presley. (And we must also remember that Liberace is a great star too, but didn’t work out that way in the movies. Movie stardom is the most difficult to attain—and generally takes the longest time.)

We are apt to promote people as stars before they rate it; we expect the public to remember these people before the public even knows what they look like. Jayne Mansfield is certainly famous now; but only after several years of assiduous photographic cultivation of mammary photogeny did she achieve any appreciable level of public recognition, and that brings her merely to the threshold of movie stardom. She still has a long way to go before she reaches that goal.

Above all, we must keep ourselves better informed. In the great competition for the public, the movie industry must remember that between Hollywood and the theatre screen is the key figure of the exhibitor. Exhibitors must be given more information about their upcoming product further in advance. We are not referring here to press books or exploitation material, but simply to information for the theatre man’s own “know-about”. Too often these days a motion picture arrives suddenly and without advance promotional build-up within the trade. Sometimes it arrives without even a trade ad to describe it, and bookings are taken from theatremen who have had no conditioning on how to sell it and no enthusiasm for it themselves.

That didn’t happen with “The Ten Commandments”, of course, or with a somewhat less expensive production called “Marty”, or with many other successful films. Part of the secret of these successes has been that they were so well promoted to exhibitors before and while they were being promoted to the general public. The theatreman’s own enthusiasm for a film is conveyed to the public.

Here then is what we must do. We must give the public something easily remembered about a picture or a star or both. We must do this early in the game and then keep it before the public to strengthen its mnemonic value. We must have an angle, a peg, a gimmick or whatever you wish to call it. We must never equate plug and sell. We must start our sell early and keep it up. We must never wait till the last minute. Only a rare human interest story like the boy in the well can capture overnight attention. Most stories have to be built up steadily, thoroughly and gradually.

And, as they say in the Army, never assume. Never assume the public knows something; tell it to them again, and again, and again.

COMING!
The Most Complete On-The-Spot Report of the BARTLESVILLE 'TELEMOVIES' TEST
A FUTURE FOR LEO? Since assuming the hot-seat presidency of Loew's, Joseph R. Vogel has been a virtual "man on fire". Among his assorted duties: he has had to placate various groups of dissident stockholders, slash burdensome overhead costs, fire old personnel, hire new personnel, engage outside independent management consultants and accountants, launch an increased production program, conduct a winning public relations campaign on all fronts and—incidentally—make money.

Is he succeeding?

Mr. Vogel thinks he is. At a recent meeting of the New York Society of Security Analysts he painted a rosy picture of Loew's future, a portrait of black ink and healthy dividends. How well does Mr. Vogel's understandably optimistic statements stand up against the cold, analytical report of a respected investment, brokerage house—Arthur Wiesenberger & Company? Let's take a look:

"At the end of World War II, Loew's was, and had been for years, the leading company in the motion picture industry with a proud record of success in production and exhibition. Operating revenues in 1946 were $188.5 million and earnings after taxes $18.7 million, equal to $3.66 per share. The post-war growth so characteristic of our economy and of most industries and companies passed this company by. For the fiscal year ended August 31, 1956, operating revenues were $172 million and earnings after taxes a mere $4.8 million, equal to 91c a share. Average earnings for the years 1947-56 were only $1.25 per share.

1956 — 80.91 1951 — 1.52
1955 — 1.03 1950 — 1.53
1954 — 1.28 1949 — 1.31
1953 — 0.85 1948 — 1.03
1952 — 0.91 1947 — 2.26

"This poor record notwithstanding, there are solid values in the Loew's situation which have attracted sophisticated investment interest. A large store of valuable assets and the possibility of a sharp expansion of income are the lure. Tucked away in Loew's balance sheet are some $300 million worth of theatres, production facilities and valuable land, old and new films and miscellaneous assets which after allowance for about $80 million of liabilities, amount to over $40 a share ...

"The many changes in directors and management over the past few months offer the promise of revitalization of the company. An almost completely new board of directors was elected at the February 28th annual meeting and important changes in operating personnel have taken place. Mr. Joseph Vogel, new president, has already evidenced a determined effort to improve earnings from present properties. If he cannot, we expect a gradual withdrawal from the areas of unprofitability ...

"Loew's poor post-war record arose mainly from the insistence of the former management that motion picture audiences must be expected to continue to trek to the theatres while years ago the public made it evident that it much preferred to get its entertainment more conveniently and at virtually no cost at home via television ...

"An accommodation to television is therefore one obvious necessary requirement of a successful reattainment of Loew's position in the entertainment industry. Others are a final settlement of the long-pending divestiture of theatre and film making activities and revitalization of studio operations ...

"Loew's is also trying to get more use from its studios. Culver City was designed for shooting more than 40 feature films annually vs. the 21 films made annually in the past 3 years. Present plans call for production of 36 feature films over the next year. This production center with its amazing array of specially designed structures was recently offered for TV film production. Also there have been talks with 20th Century-Fox relating to coterminous. Lower studio operating costs and probably a new source of income and profits should result.

"Another large expense is distribution. The company maintains 32 film exchanges throughout the country at an annual cost of some $15 million. Similar centers are maintained by other major film producers. Duplication of these facilities adds needless costs to each company; a joint operation could prove a big money saver for all concerned ...

"The asset of greatest potential value is the library of old films that we estimate will produce an income of over $100 million in the next 8-9 years.

"Greater exploitation of this asset is a vital concomitant of a major and profitable change in the company's future operations. Until last spring, Loew's management consistently avoided rental or sale of the old films for TV use 'to protect exhibitors'.

"Earnings from more efficient film production and distribution and from TV rentals might approximate $11-16 million annually or about $2-3 a share on the present stock. Adding theatre earnings of about 50c a share on the present stock gives a total income potential of $2.50-3.50 a share. At the 10 times multiple, typical of the market's past evaluation, such earnings would produce a price of $25-35 a share. And if earnings can be brought up to $4.00—a 10% return on calculable equity value—an eventual workout price of 40—equal to "break-up" value—can be foreseen.

"CONCLUSION. All this means, we think, a higher market price for Loew's shares.

"Near-term, the imminence of the spin-off and the sharp improvement TV revenues are producing in income could result in a price of about 25 for the present package.

"Longer term, total earning of $2.50-4.00 a present share could produce a price of 35-40. Moreover, the possible liquidation of unproductive assets and the use of the proceeds to hasten debt retirement or reduce the common capitalization would accelerate the improvement."
20th Century-Fox

proudly
announces
a distinguished
motion picture
from
the pages of
the supreme novel
by the master
story-teller!

JOHN
STEINBECK'S
The Wayward Bus

Cinemascope

PRODUCED BY
CHARLES BRACKETT who gave you "The King and I"

DIRECTED BY
VICTOR VICAS one of Europe's outstanding directors

SCREENPLAY BY
IVAN MOFFAT from the novel by JOHN STEINBECK

to be launched on its important career
soon at the
VICTORIA THEATRE, New York
and at
selected theatres across the nation
The Steinbeck people!
The Steinbeck passions!
The Steinbeck power

Joan Collins in a performance revealing a new peak of power!
Jayne Mansfield emerging as an actress of great emotional range
Dan Dailey in one of his most penetrating characterizations!
AND THE FRESH AND COMMANDING NEW TALENTS OF
Rick Jason destined to be a great new romantic star!
Betty Lou Keim brilliantly fulfilling the promise of "Teenage Rebel"!
Dolores Michaels introducing a young beauty with notable acting skill!

With
Larry Keating • Robert Bray • Kathryn Givney • Dee Pollock • Will Wright

another BIG ONE
from 20th!
To Relieve Product Shortage—

EXHIBITION ASKS:

"Let Us Produce!"

EDITOR'S NOTE

In a recent issue of Film BULLETIN we addressed an open letter to the Department of Justice calling for prompt consideration of the petition by the theatre chains to allow their entry into film production. This, we suggested, is a logical step to relieve the product shortage that is jeopardizing the existence of thousands of theatres. Our letter brought responses from a number of prominent exhibition leaders and from the Assistant Attorney General in charge of the anti-trust division. Their correspondence follows:

E. C. RHODEN

President, National Theatres
Los Angeles, California

Your letter to Hon. Victor R. Hansen, Assistant U. S. Attorney General, was factual and to the point. Certainly it was timely so far as National Theatres is concerned because we are now petitioning the Department for the right to have a financial interest in motion picture films.

As you undoubtedly have read, we have formed a film finance company whose purpose it will be to furnish funds to independent producers so that more quality films will be created. Your letter to the Department of Justice at this time will undoubtedly help our cause immensely, and we appreciate it very much.

MORRIS WOLFSOHN

Wometco Television & Theatre Co.
Miami, Florida

I was very pleased to read your "Letter to the Department of Justice".

This is timely and well-put! Not only is it a choice bit of writing but it is a correct statement of the exhibitors plight.

It is about time that industry leaders like yourself raise their voices to point out the needs of our industry. I hope that your message, backed by mass industry opinion, will reach the proper parties.

Surely the government could amend the Paramount decree to permit the production of film by former affiliates, with reasonable regulation so that the entire industry would benefit and without undue monopoly being created.

Congratulations and keep up the good work!

E. D. MARTIN

Martin Theatres of Georgia, Inc.

I read with a great deal of interest the letter written by the Film Bulletin to Victor R. Hansen of the Anti-Trust Division, Department of Justice, "Relieve The Film Shortage".

You very ably state the awkward position of the exhibitors and their problems, with the only possible and sensible solution—a greater supply and more equal distribution of better motion pictures.

It is sincerely hoped that your letter will have some effect upon the Department.

MYRON N. BLANK

Central States Theatre Corp.
Des Moines, Iowa

Your open letter to the Department of Justice requesting them to

(Continued on Page 10)
'Let Us Produce!'  

Blank Says Safeguards Not Necessary Now  

(Continued from Page 9)  

allow our industry to "Relieve the Film Shortage" was well written. Perhaps the greatest blow that ever came to the motion picture industry was the separation of production and exhibition. Many of us were aware of it at the time, but I feel certain that with few exceptions all of exhibition recognizes it presently.  

Exhibitors, with approximately three billion dollars invested in specialized brick and mortar, are hamstrung without the necessary number and quality of pictures to use in these specialized buildings which we call theatres. Before 1949, the studios in Hollywood were geared to meet the needs of the theatres and gave us a continual flow of good product. Since then, and particularly today, there has been a radical change in the operation of the studios. For instance, a company such as Paramount that produced and released approximately thirty-six pictures a year has reduced their production to ten and twelve pictures. This would not have occurred if Paramount had not been separated from their theatres. One of their releases, such as THE TEN COMMANDMENTS, has served no more than one-hundred theatres since the picture was released in January. It is imperative, for our industry to exist on a sound and healthy basis, that corporations with theatres be allowed to produce pictures. There is no industry, with the exception of ours, in the United States that prohibits retailers who cannot get proper product or merchandise from going into the production or manufacturing business.  

Allied, represented by their president Rube Shor and counsel Abram Myers, joined with Herman Levy and myself, representing TOA, to call on the Department of Justice in January of 1956 to request that they allow the divorced circuits to produce pictures in order to avoid the seller market which was resulting in the closing of theatres. The Department of Justice was very sympathetic to this request. Unfortunately, the Department has requested too many safeguards to encourage these corporations to go into production. TOA, Allied and other exhibitor associations have continually requested that the Department of Justice allow the divorced circuits to go into production. We definitely feel that the laws, through the courts, have been so interpreted that safeguards are not necessary at this time and the Department of Justice can always go back to the courts if they feel that regulations should be applied. I sincerely hope that good judgment and good sense will prevail.  

MARC J. WOLF  
Y & W Management Corp.  
Indianapolis, Ind.  

Very briefly, I have always felt that exhibitors should run theatres and producers should make pictures. However, since we are not getting enough pictures from the producing companies I think that anything which will make more product available would be greatly helpful to the industry.  

Of course, the pictures we get must be of a calibre that will sell tickets. A lot of “just film” will not help. I have the feeling that if the government okay film production by theatre men that we will get pictures of good quality and certainly this will be a great aid to all of us.  

E. G. STELLINGS  
President, TOA  

I have your letter of April 17th, enclosing your editorial to appear in your April 15th issue. You are probably aware of the fact that last year TOA, by special resolution, requested the Department of Justice give their approval to all formerly affiliated circuits to enter production of motion pictures. It is my belief that this should be done.  

At the Mid-Winter Meeting in Chicago of the Directors and Executive Committee of TOA, we again reiterated this position, and so notified the Department of Justice, specifically requesting that they approve the right to produce motion pictures by Paramount, Stanley Warner and National Theatres.  

The fact that you have come out in your publication under date of April 15th, I sincerely hope will be beneficial in this effort we are making along this same line.  

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

We are in the rather envious position here in the Southwest due to the fact that we have always been a single feature territory, and for that reason we have not felt the pressure of the diminished supply. For that reason, we find it rather difficult to allow our temperature to rise, or become exercised over a condition that has not caused us to lose any sleep.  

MILTON H. LONDON  
Allied Theatres of Michigan, Inc.  

I have just finished reading your excellent April 15th editorial petitioning the Department of Justice to allow the divorced circuits to produce motion pictures. As you know, both National Allied and our own organization here in Michigan have long been on record as favoring this step. Your letter brings into sharp focus our industry’s most desperate problem. The entire motion picture industry is based fundamentally on the boxoffice. Anything that restricts the boxoffice must of necessity hurt all branches of the motion picture industry. It is axiomatic that the volume of movie-going will vary directly with the amount of product available. The scarcity of product has become so acute, however, that the public’s movie-going habit has been broken. This strikes at the very foundation of our industry and should be of utmost concern to every individual, in every phase of the business. An increase in the produc-
"Let Us Produce!"

Petitions by Circuits 'Considered'—Hansen

(Continued from Page 9)

not know whether any of such circuits will decide to enter into production and distribution or whether it will be possible to devise adequate safeguards against the return as a result of any such new integration of practices violative of the antitrust laws prevalent in the industry before the Paramount case. Also, we are aware this may not be the ideal way of securing more motion picture product. However, because of our deep interest in the industry and its welfare and because we try to know what the problems of the industry and especially the problems of the small independent exhibitor are, we are giving a great deal of attention to this proposal.

"It would be easy for us to rest on the judgments which divorced exhibition from production and distribution and oppose any such proposal . . . However, we do know that the number of pictures produced has fallen, that the level of film rentals has risen and that whatever the reasons are for the rise in the level of film rentals a short supply of pictures must contribute to such rise. Therefore, with the independent motion picture exhibitor in mind, we have taken the proposal under advisement."

In accordance with this expression of our views to the Senate Small Business Committee we will give careful consideration to any proposal for the production or financing of motion pictures by the divorced circuits. Obviously we cannot commit ourselves in advance to supporting any such proposal. Our position will depend on whether, everything considered, production by the divorced circuits can be permitted consistently with the maintenance of proper competitive conditions in the distribution and exhibition of motion pictures.

No doubt you know that American Broadcasting-Paramount Theatres, Inc., has actually started the production of pictures. Authorization for the production of pictures by National Theatres, another of the divorced circuits, is presently under consideration by the Antitrust Division.

Sincerely yours,
(V. R. Hansen)
Assistant Attorney General
Antitrust Division

Herman M. Levy
General Counsel, TOA

For some time now the exhibitors of this country have not had a steady flow of playable product. For some time, too, it has been obvious that the steady flow will not come from the now active production companies. The only realistically available source for that steady flow is the so-called "former affiliate" chains of theatres. The most important and influential of those chains are prepared to and are eager to go into production. All they ask is they not be frustrated with conditions and qualifications before they start.

That exhibitors need more product is recognized by all parties in interest. That being so, it is for the Department of Justice to act timely and quickly to bring about the survival of so many theatres that may well perish without help.

We, of TOA, were the first in exhibition, I believe, to call on the Department of Justice to relax its stern attitude. We have reaffirmed that position on every occasion that we have met as an organization unit. Further, our officers, have travelled the highways and byways of the country espousing the cause.

Leo F. Wolicott
Allied ITO of Iowa-Nebraska

You have outlined present conditions very well; the things you recite are actually happening in many, many situations in our Prairie territories today. Just a few days ago a Nebraska exhibitor auctioned off his theatre and equipment—the building was bid in at $100; the whole sale brought in exactly $350.00! Five years ago it would have brought $25,000 minimum. Yes, the fewer pictures have played a very big role in the ruination of many theatres; the "bigger and better pictures" promised, largely a myth.

As my record of voting in National Allied Board meetings will show, I am heartily and urgently in favor of theatre chains—and anyone and everyone who can do so—entering film production as quickly as possible.

Robert A. Wile
Executive Secretary ITO of Ohio

This organization, as well as National Allied, has passed resolutions requesting that the Department of Justice permit the theatre chains to produce pictures. Therefore, I would say that your editorial very well expresses the point of view of this organization.

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DIFFERENT!

MAY 30

JUNE 5

CHICAGO THEA., CHICAGO
PARAMOUNT, NEW YORK
Theatre-going Will Hold Own
Against Toll-TV, Says Value Line

Two major upbeat factors—the rejuvenation of the theatre-going habit and the dismissal of subscription television as a serious threat to the motion picture industry—highlight the current Value Line Survey, published by Arnold Bernhard & Company. Because of these two plus-factors the analysis forecasts that “most movie companies will report substantial profits during 1957” and that “most theatre circuits are likely to register impressive boxoffice receipts”. This overall improvement in net profits is also attributed to the anticipated larger supply of quality pictures. Profits on a per share basis are also expected to expand because of the growing trend toward divestment of unprofitable assets such as marginal theatres and excess studio facilities. The Value Line expresses the view that there is a growing desire by the public to “step out” for their entertainment, that the exposure to TV for a number of years is reducing interest in that medium. The survey covers the major film and theatre companies.

Value Line Summary

Since last summer, theatre attendance has shown strong year-to-year advances (interrupted only in March because of this year’s later Easter). Prospects are that most movie companies will report substantial profits in 1957... There has been talk that the government will soon license “pay-as-you-see” TV broadcasting. This would probably pose little threat to Hollywood, however. The rejuvenated interest in theatre-going seems fostered by the growing desire to “step out” and enjoy quality films on wide screens. The rising trend of motion picture attendance is likely to persist for some time. Meanwhile, many companies in the group are planning to sell some of their unproductive theatres and producing facilities. Proceeds will probably be applied to reduce common capitalizations, enhancing the earning power of the remaining shares.

UPBEAT IN THEATRE ATTENDANCE

The long-awaited recovery of the motion picture industry finally seems to have taken shape. After having been depressed for many years by severe and unaccustomed competition from television, theatre business is on the up again. Since last summer, monthly movie attendance has been showing favorable year-to-year comparisons. To be sure, the uprend in theatre admissions was temporarily interrupted in March. However, this was due principally to the somewhat later Easter this year. Most producers postponed the release of their more promising films until the Easter weekend. We believe that the present uprend in box office receipts is not of a fleeting nature (especially since a substantially larger number of quality features will be forthcoming during the Summer months) and reiterate our previous prediction that 1957 will be a prosperous year for the motion picture industry.

It must be pointed out, however, that although more people are expected to go to the movies this year, not every company in the group will be able to participate in the boom. In the motion picture industry, it is particularly true that the success of an individual company depends greatly on the quality and quantity of the products it has to offer. Because of a managerial reorganization, for example, production activity at the Warner Bros. studios was drastically curtailed last year. As a result, this company has only a few completed features for current release, and is likely to show a decline in both revenues and net profits during the months immediately ahead. (Thanks to a substantially smaller common capitalization, however, earnings on a per share basis will probably continue to compare favorably with those of a year ago.) Likewise, one or two of the other producers may not be able to take full advantage of the expanding market because of their inability to produce audience-drawing movies. On balance, however, prospects for Hollywood are indeed the brightest in many a year. Most theatre circuits are likely to register impressive box office receipts, and, among the producers, Paramount Pictures and Twentieth Century-Fox in particular seem likely to show wide advances in net operating earnings.

Subscription TV on the Horizon

Rumors have been flying in recent months that the Federal Communications Commission soon approve “Pay-As-You-See” TV broadcasting. (“Pay-As-You-See” TV or “Subscription Television”, is the name applied to all systems by which TV viewers can select a program being broadcast in garbled form and, through a code furnished to them for a fee, unscramble the program and see it.) Presumably, subscription TV would present high quality entertainment without periodic interruptions for commercials. The prospect that television might soon offer more competitive programs has broadened renewed apprehension in some Hollywood circles. A number of exhibitors,

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VALUE LINE ANALYSIS

*Step-Out* Urge Seen Bound To Grow

(Continued from Page 13)

remembering the misfortunes occasioned by the advent of free television, now fear that toll-TV would again detract audiences from their box offices. We believe, however, that this new medium of home entertainment would pose little threat to Hollywood.

To begin with, Hollywood producers will have much to gain and little to lose. For more than half a century, they have been furnishing the world with professional quality entertainment. Backed by time-honored showmanship, their products would be well qualified for subscription TV presentations. Thus, commencement of paid video operation would extend their markets into new territories.

Meanwhile, if the new medium proves successful, theatre owners could also participate by joining the bandwagon. By becoming the dispatchers of motion pictures for the home screens, aggressive exhibitors could, in effect, be placing their box offices in their audiences' living rooms. Already, many big theatre chains have proposed to bypass the FCC by piping first-run Hollywood pictures into their customers' TV sets through underground cables. (Such closed-circuit television does not require the FCC's approval.) In fact, only a few weeks ago, International Telemeter Corporation, an 88% owned subsidiary of Paramount Pictures, introduced a simplified closed-circuit TV system designed to enable theatres to get into the home market at nominal cost. The complete system, including wire hooked up to houses, reportedly would not cost the theatre more than $100 a home. This is considerably cheaper than the cost of building a theatre, now estimated at $420 per seat.

THEATRE-GOING HABIT REJUVENATED

Actually, an examination of the basic reasons for the recent uptrend in theatre attendance suggests that the advent of subscription television would probably not affect box office receipts too adversely. The principal victim of this new medium, if it should be successful, would be likely to be the present commercial television networks. In our opinion, more people are going to the theatres now because they want to "step out" for outside entertainment. To the average American, who has been exposed to TV for many years, watching television has now become a part of his daily routine. For recreation and variety, he wants to get out of his living room. This is particularly true for teenagers, the largest customer group of the motion picture industry. Going to the movies is perhaps the cheapest form of outside entertainment. Thus, as long as Americans have more leisure time on their hands, such as recent trends indicate, this yearning for stepping out is likely to accentuate the movie habit.

Meanwhile, Americans are also gradually rediscovering the superior quality of the movies offered by their neighborhood theatres. Motion picture theatres boast certain technical and physical advantages that cannot be equalled by television for many years to come. For example, the movie theatre can project its picture on a wide, curved screen, giving its audience a deeper feeling of participation. No foreseeable home TV screen can duplicate this important effect. The theatres can also offer true high fidelity sound reproduction and faithfully colored scenes. Above all, they afford their audiences absolute "escape" from their daily cares—escape that cannot be enjoyed watching television at home.

PER SHARE EARNINGS AUGMENTED

Not only are the overall net profits of most movie companies likely to expand because of increasing theatre attendance and a larger supply of quality pictures, but earnings on a per share basis will probably be further augmented by contracting common capitalizations as well. Virtually all the companies in this group own certain assets that are no longer making contributions to income. In a few cases, in fact, these properties are actually burdensome to maintain. For example, all three of the major theatre circuits are now operating a number of marginal or unprofitable theatres. Divestment of these theatres would therefore have little or no effect on the companies' earning power, but would only help eliminate expensive maintenance costs and real estate taxes. Likewise, most of the producers in Hollywood have excess studio facilities that are not being put to use. Moreover, Paramount Pictures and Universal Pictures (a majority-owned subsidiary of Decca Records) still have not made any arrangement for the sale of their huge pre-1948 feature film libraries. Fully aware of this situation, the movie companies are now proceeding to convert these unproductive assets into cash or earnings-producing items.

Because most of the theatre buildings, studio facilities and old film libraries possess large market values, they return their owners very significant cash proceeds when and if they are sold. (For instance, Paramount Pictures will probably announce the sale of its old feature films in the very near future. The transaction is expected to net the company some $30 million.) While a portion of the extra funds thus generated might be retained to finance internal expansion, a good portion is likely to be used to re-acquire company stock. Practically all of the movie company shares are currently trading well below their respective book values and are returning very generous yields. They therefore represent excellent, and perhaps the most suitable, investments for their own companies. By following a systematic program of reacquiring stock, the movie companies, even with the same overall net income, can conceivably increase their per share earning and dividend-paying power by as much as 25%.

CONCLUSION

Although prospects are that most movie companies will report substantial profits in 1957, the market prices of their stocks have not advanced significantly during the last few months. As a result, many of them appear undervalued relative to current earnings and dividends. Indeed, a number of these issues may provide returns of as much as 7.5% over the next 12 months. With company earnings prospects improving, such dividends, in our opinion, are well protected. Meanwhile, even on the assumption that the nation's movie attendance will increase but moderately over the next few years, most of the companies in this group are likely to show substantially larger earnings during the early Sixties, as a result of their asset realignment and capital reduction programs. Compared to the average 27% gain projected for all stocks, the 3- to 5-year appreciation potential of the amusement stocks as a group is a wide 61%.
COLUMBIA PICTURES

BUSINESS: Columbia Pictures produces and distributes motion pictures of both "A" and "B" classes for exhibition in theaters. Screen Gems, Inc., a subsidiary, produces films, including commercials, for television; also sells and distributes to television stations, the backdrop of motion pictures from Columbia's film library. About 45% of revenues originate abroad. Since World War II, cash dividend payout has averaged 35% of earnings. Employees: 5,000; stockholders: 2,342. Revenues have increased 18% faster than disposable income since 1939. President: H. Cohn. Incorporated: New York. Address: 711 Fifth Avenue, New York 22, New York. Stock traded: NYSE

REPORT: Columbia is having trouble at its domestic box offices this year. In a period when theatre attendance and gross profits of other movie makers are on the upgrade, Columbia is having less success than last year. We now estimate earnings in the fiscal year ending June 30th at $1.75, or about 20% less than the year before.

Sales by foreign subsidiaries and the Screen Gems subsidiary have improved this year. However, the problem of converting blocked foreign funds into dollars is more difficult than building up overseas business. While foreign revenues are included in the parent company's sales and comprise roughly 45% of over-all volume, only income actually received and converted into dollars is reported in company earnings. Currency conversion problems now are no better than last year. Therefore, income received from foreign sales is not expected to prop up sagging domestic earnings to any great extent.

On the other hand, revenues of the Screen Gems subsidiary may well be more than 50% higher than last year's $11 million. Earnings are improving also, but not in proportion to the growth in sales. Reason: Screen Gems makes only nominal income on the original runs of the television films that it creates —its principal profits are expected to come from syndication and reruns of the television film series. Reruns may be several years away for much of its output. Income from Screen Gems will be bolstered in this fiscal year by the receipt of part of the approximately $750,000 in income that will be obtained from a New York television station for the rental of 50 films from Columbia's library. The subsidiary has now leased about 200 films from studio files.

The U.S. Department of Justice has filed suit to enjoin Screen Gems and other television distributors from "block leasing" groups of old films to TV stations. The Department wants to make it possible for the television stations to buy only the films that they want to exhibit. The effect upon Columbia's earnings from any such required change in leasing practices is expected to be negligible.

Lease income from the rental of films to television is expected to bring both growth and stability to future earnings. We project average annual sales to $110 million in the hypothesized 1960-62 economy, characterized by a GNP of $490 billion. Average earnings of $3.80 and dividends of $1.75 might then be expected. Capitalized at 6.2% in line with past norms adjusted for trend, such dividends would suggest an average price of 28 (7.4 times earnings) during the period.

ADVICE: Columbia is currently classified in Group III (Fairly Priced) because the stock stands in line with its virtually level Rating. The current 7.1% expected yield far exceeds the 5.1% average for the market as a whole. While the stock's 65% appreciation potentiality over the next 3 to 5 years is far superior to the market average, holders of the issue must accept the considerable risks associated with this business. Retention of the stock in risk portfolios is recommended.

DECCA RECORDS

BUSINESS: Decca Records is a primary independent producer and distributor of phonograph records. Recording is done in studios in New York and Hollywood. Records are manufactured in leased plants. Company also sells phonographs and accessories. Engaged in music publishing business through subsidiary, Northern Music Corp. Owns controlling interest (80%) in Universal Pictures, a producer of motion pictures for Class A and Class B markets. Since World War II, dividend-payout has been 55% of earnings. Management group owns about 39% of outstanding stock. Employees: 1,500; stockholders: 5,100. Pres: M. B. Rackmil, Inc.: New York. Address: 50 West 57th Street, New York, New York. Stock traded: NYSE

REPORT: The two horses in the Decca stable — records and motion pictures — have been out of stride with each other for the past year, but the net result has been beneficial in reducing fluctuations in over-all income. Decca's equity in the earnings of its 80% owned Universal Pictures subsidiary was very small in the fourth quarter of 1956, since Universal released no films in November and December. At the same time, the record business was enjoying an unprecedented boom, thanks to excellent demand for long-playing albums. As a result, Decca's earnings for the full year of 1956 were 20% over 1955 even though the equity in Universal's profits (included in Decca earnings) fell from $1.20 a share in 1955 to 96c in 1956. The profit margin on the record business was 80% higher than in 1955 due to the fact that heavy initial production and release expenses, a major cost item, could be amortized over a larger sales volume.

Last year's situation is reversed now; Universal is making up for lost time now that its release schedule is back on pace, while the record business is suffering the typical first-half doldrums. (The major portion of record sales is made in the last four months of the year.) Sales of records in the first quarter have been ahead of last year's pace, however. Decca can earn $3 a share this year if the record business holds up. While prospects for maintenance of the current $1 annual dividend are good, more favorable action probably will be deferred until working capital has been enlarged — perhaps until the Universal pre-1948 film library has been released to television.

Over the next 3 to 5 years, Decca's results should be bolstered not only by rental of Universal's film library, but also by rising disposable income in general, and by the marked expansion of the teen-age population in particular, since this is the most important segment of the market for both films and records. Assuming consolidation with Universal, we project Decca's average annual sales to $127 million (including $32 million in record division sales) in the hypothesized 1960-62 economy, characterized by a GNP of $490 billion. Earnings are conservatively estimated at $3.50 a share. A higher dividend payout should be possible by this period, since the purchase and retirement of Universal's common stock should be completed. Dividends of $1.40 might then be expected. Capitalized at 6.2% in line with past norms adjusted for trend, such dividends would command an average price of 23 (6.6 times earnings) during

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VALUE LINE ANALYSIS

(Continued from Page 15) the period.

ADVICE: Decca Records is currently classified in Group II (Underpriced) because it stands within one standard variation of its rising Rating. The stock seems conservatively priced at only 5.3 times estimated 1957 earnings, although the current yield of 6.3% is a shade below past norms for the issue. However, this return is well above the 5.1% average yield expected for all dividend-paying stocks under survey. The 44% appreciation potentiality to the years 1960-62 is superior to the 27% gain foreseen for the market as a whole. The issue appears to be suitable for purchase by risk accounts for income appreciation.

Belle's INC.

BLLNESS: Loew's is the last fully integrated producer, distributor and exhibitor of motion pictures. Dividends of theatres to take place in 1957. Theatres, mainly in Northeast, presently account for about 40% of revenues. Pictures, under M-G-M trademark, account for most of the rest. Foreign revenues about 40% of film earnings. Labor costs, over 65% of revenues. Since World War II, earnings almost completely paid out as dividends. Directors own or control $1,700 shares (1.4% of total). Has 14,000 employees, 29,646 shareholders. Pres., Joseph Vogel; Chrmn., Exec. Comm., O. B. Reid, Incorporated: Delaware. Address: 1540 Broadway, New York 36, New York. Stock traded: NYSE

REPORT: Liew's financial statements continue to be a source of disappointment to stockholders. Company earnings for the second quarter of fiscal 1957 (ends Aug. 31st) were only 18c a share, down from 31c a share in the like period a year ago despite the inclusion of rental income from the leasing of old M-G-M films to TV. Furthermore, profits were the lowest in the company's history for this particular quarter, normally its best from an operations standpoint because of the inclusion of the lucrative Christmas box office receipts.

Loew's major problem still seems to be its inability to turn out sufficient top-flight films to make its production activities profitable. The company has made good progress in reducing its film budgets and is planning to step up its film schedules, but it is sorely in need of more "hit" pictures. Its roster of movies currently in release does not seem to be in tune with the public demand for spectacular productions.

Improvement in the Loew's situation will probably be slow in coming, although the company is gradually building up a solid core of earning power from its theatre business and film rentals. Chief worry is that the company may be caught in a cash squeeze before it can be put back on its feet (or paws) again. Cash assets declined from $35 million to $26 million during fiscal 1956, and a further dip is probably taking place in the current fiscal year. Accordingly segregation of Loew's theatre and production business, which may take place by the end of fiscal 1957, may be accompanied by a critical review of company dividend policies.

Because divestment plans have not yet been formulated, we continue to project sales, earnings and dividends into 1960-62 for the company as presently constituted. Rising TV rentals and more ambitious film production schedules could boost revenues to an annual average of $210 million in the economic environment hypothesized for that period. Earnings would then be likely to average $2.15 a share and dividends $1.25. Capitalized to accord with past experience adjusted to trend (at 9.8 times earnings and on a 6% yield basis), such results would command an average price of 21. However, the value of the company's assets (including its real estate, studio properties and film library) is believed to be well in excess of this amount; systematic disposition of a portion of these assets could result in a price of 30 for the shares.

ADVICE: Loew's is currently classified in Group III (Fairly Priced) because of its large underlying asset values, realization of which would justify a considerably higher price for the stock. However, it seems generously priced in relation to current and prospective earnings and dividends; to determine the desirability of maintaining commitments in this issue, investors must weigh this overvaluation against the apparent undervaluation in relation to assets.

PARAMOUNT PICTURES

BLLNESS: Paramount Pictures Corp. produces and distributes Class A motion pictures primarily. Owns Vitavision. Operates largest theatre chain in Canada. Holds 25% interest in Du Mont Laboratories as well as Du Mont Broadcasting Corp., 88% interest in International Telemeter Corp. ("pay-as-you-see" TV broadcasting); 100% interest in Chromatic Television Labs, Inc. (developer of low cost color TV tube). About 50% of total revenues derived abroad. Directors own about 27,000 shares of stock (11.2% of total).

工作报告: During 1956, Paramount devoted much of its efforts to the completion, distribution and promotion of two spectaculars—"War and Peace" and "The Ten Commandments". The importance of these two films is indicated by their combined negative costs of almost $20 million, an investment that is ordinarily sufficient to produce perhaps a dozen "Class A" features. Because they were not released until the latter part of the year, however, these two pictures contributed only nominally to last year's results. For that reason, Paramount's revenues and operating earnings both declined considerably in 1956.

The returns from these two epics will probably find favorable reflection in this year's financial results. Thanks to an unexpectedly enthusiastic acceptance overseas, "War and Peace" has already proven to be a highly profitable production. Meanwhile, "The Ten Commandments" has been breaking new box-office records in every theatre where it is being exhibited. Enjoying warm support from various church and educational groups, this picture is almost certain to achieve the highest gross for a single picture in the history of the motion picture industry.

These are reasons to believe that Paramount will announce the sale of its pre-1948 feature film library to television within the next few weeks. If such a development materializes, we estimate that the sale would net the company some $80 million (or $15 a share) after taxes. While the company might retain a portion of the proceeds for general corporate use, it could conceivably use about $80 million to reacquire its own com-
VALUE LINE ANALYSIS

mon stock (either on the open market or through an invitation for tenders), thus reducing the number of shares outstanding to about 1.5 million. Each of the remaining shares would then have a 25% larger equity in overall profits.

Within the hypothesized 1960-62 economic environment, characterized by an average annual disposal income of $345 billion, we project Paramount's average annual revenues to $150 million, earnings to $60,000 a share and dividends to $3.30. Such dividends, capitalized on a 6% yield basis to accord with past norms adjusted for trend, would command an average price of 55 (8.5 times earnings).

ADVICE: Paramount Pictures is currently classified in Group II (Underpriced). If the company should declare a year-end extra dividend of 25c to 50c a share, as we believe probable, the stock would provide a yield of 6.8% to 7.6%, far superior to the average return afforded by all dividend-paying stocks under survey. To the years 1960-62, this issue offers an appreciation potentiality of 67%, more than double the average gain projected for all stocks.

Paramount Pictures also appears attractively priced relative to its asset value. Should the sale of the fully-amortized film library materialize as we estimate, the prospective net capital gain would lift the stock's book value to at least $55. At 33, therefore, the stock is currently available at a discount of no less than 40% from its liquidating value.

TWENTIETH CENTURY-FOX

BUSINESS: Twentieth Century-Fox produces and distributes Class A feature films primarily. Owns Cine-muscope, a wide screen projection process and has a 50% interest in the recently formed Film Network. Also operates theatre chains in Africa, Great Britain, Australia and New Zealand. Foreign revenues account for about 45% of receipts. Labor costs, about 65% of revenues. Directors own or control about 4% of total outstanding common shares. Company employs about 9,000, has 15,000 stockholders. President: S. P. Skouras; Vice Presidents: J. Moskowitz, S. C. Enfield, W. C. Michel, M. Silverstone. Incorporated: Delaware. Address: 444 W. 56th Street, New York 19, New York.

REPORT: The 1956 annual report reveals that last year, Fox realized no profits from its principal business, motion picture production. In fact, during the first nine months, this operation resulted in a loss of nearly $1.2 million. Fortunately, a sharp recovery took place during the final quarter and the overall deficit for the year was a nominal $100,000. An interesting situation thus exists that the entire $2.34 a share in earnings reported for 1956 was derived from "secondary" sources. These include the following: rental of old films for telecasting; dividend income from foreign theatre subsidiaries; royalty payments from oil and natural gas wells on the company's studio property in California.

Most of these "secondary" sources are likely to make larger contributions to overall profits this year. For example: (1) In addition to the more than $1 a share net income from the leasing of television rights to old films, Twentieth Century-Fox may share some of the profits from the newly-organized NTA film network, in which it has a 50% stock interest. Moreover, the company is stepping up its production of half-hour filmed series. Under existing contracts with television networks, it is virtually guaranteed a satisfactory return from these investments. (2) The larger number of oil wells operating this year should also provide increased royalty income. (3) Enjoying expanding business, the foreign theatre subsidiaries will probably remit larger dividends to the parent company.

Meanwhile, indications are that Twentieth Century-Fox will realize substantial profits from its principal line of business. To date this year, pre-tax earnings from the production and distribution of feature pictures have already exceeded $1 million. With the second half seasonally a more profitable period, full year's profits from this source should boost overall 1957 earnings to a record $3.50 a share.

Within the hypothesized 1960-62 economy, we project Twentieth's average annual revenues to $150 million. Earnings are projected to $5 a share and dividends to $2.65. Such dividends, capitalized on a yield basis of 6% to accord with past norms adjusted for trend would justify an average price of 44 (8.8 times earnings).

ADVICE: Twentieth Century-Fox is currently classified in Group II (Underpriced). Reflecting the possibility of a year-end extra dividend of 20c to 40c a share, the estimated current yield ranges from 6.9% to 7.7%. The average return provided by all dividend-paying stocks is calculated at only 5.1%. To the years 1960-62, this issue offers an appreciation potentiality of 69%, compared to the average 27% gain projected for all stocks. While not suitable for investment-grade portfolios, Twentieth Century-Fox appears an interesting commitment by risk-taking accounts.

WARNER BROS.

BUSINESS: Warner Bros. Pictures produces both Class A and Class B films distributed through film exchanges located in principal cities throughout the world. Through subsidiaries, operates a music publishing business and hold a 37½% interest in a major British theatre chain. About 40% of revenues derived from foreign markets. Payroll absorbs about 65% of revenues. Directors control about 100,000 shares of common stock, 27% of total outstanding. Company employs about 4,000, has 15,000 stockholders. President: Jack L. Warner, Exec. V. P.: Benjamin Kalmenson, Inc.: Delaware. Address: 321 West 44th Street, New York 19, New York.

REPORT: For the three months ended Dec. 1st, the first quarter of the current fiscal year, Warner Bros. reported revenues of $21.6 million and earnings of 85c a share. This compares with gross income of $19.8 million and earnings of 37c a share (on a 34% larger common capitalization) in the corresponding period a year earlier. Although the overwhelming success of "Giant" was a contributing factor, this excellent first quarter showing was due primarily to an unusually heavy inflow of foreign receipts during the period. Our analysis suggests that the second quarter report, when released, will show very disappointing results.

Because of an internal reorganization, preceded by management indecision regarding production policy, film-making activities in the company's studies were abruptly halted in the middle of last year. Only a small number of pictures were started in

(Continued on Page 26)
SPYROS S. SKOURAS cited the "energetic and capable efforts" of 20th Century-Fox sales head Alex Harrison and chief of the foreign department Murray Silverstone for the sharp increase in world-wide film rentals for the first 13 weeks of this year: $2,172,000 ($8.26 per share), compared to $160,739 ($1.17 per share) for the corresponding period last year. Speaking at the annual stockholders meeting, the dynamic Fox president declared that rentals in the second quarter are "continuing at the pace achieved in the first quarter". However, he warned that "we must face realistically the conditions confronting us." Other observations: The principal problem is the competition of television, and in order to compete, we must supply better entertainment for the theatres, in both quality and quantity, superior to free home television . . . Theatre attendance has been substantially reduced, and we must try our utmost to build it up, because the future of the motion picture business depends upon the prosperity of the theatres." Skouras credited the old films on television with making TV audiences appreciate the superiority of movies. Without them the "appeal of television will deteriorate" as the public will demand the "superior entertainment" of movies. Skouras also mentioned the four deals made with National Telefilms Associates, distributors of films to TV, covering some 237 pre-1949 20th-Fox films, rented on a basis of $100,000 per "A" picture and $50,000 per "B" film. Negotiations are underway, he said, regarding a possible combining of physical activities with MGM. Plans are afoot to develop the land now housing the main studio.

PARAMOUNT earnings for the first quarter of 1957 showed a decided dip from the corresponding period in 1956. Consolidated net earnings for the "first quarter were put at $1,299,000 ($6.66 per share), against $1,572,000 ($6.64 per share) for the comparable '56 period. Latter figure does not include $350,000 ($1.60 per share) obtained from the sale of film shorts, etc.

ABRITRATION and conciliation, those two long-time bugaboos of industry harmony, give every indication of edging closer to actuality. Though the meetings recently attended in New York by representatives of TOA, Allied, ITO and the MPA, have by no means completed the tasks involved in working out an arbitration-conciliation plan, the cooperative attitudes of those present augurs well for the eventual completion of the long-awaited, much-needed program. The conference, which began May 14 at the MPA headquarters in New York, resulted in a unanimous agreement on all phases of a conciliation program, passing finalization on to a drafting committee of Herman Levy (TOA) and Adolph Schimmel (MPA). The Allied representative was not named. The conference also agreed on a number of arbitrable subjects, including clearances and runs, and named a committee to study the arbitration machinery: Schimmel, Joseph Al- len (TOA) and Snaper (Allied). On hand for these initial conferences: from Allied, president Julius M. Gordon, Wilbur Snaper, counsel Abram F. Myers, Nathan Yamin; from TOA, president Ernest Stel- lings, Mitchell Wolfson, Simon H. Fabian, Herman Levy, Albert Pickus, George Ken- soter; ITO president Max A. Cohen; MPA president Eric Johnston; MPEA executive vice president Ralph Hetzel; for distribution, Abe Montague, Charles M. Reagan, Robert J. Rubin, Adolph Schimmel, George Welmer.

JOSEPH R. VOGEL had some bright words about MGM last week: "Our company is both strong and sound, and I believe that all the basic changes and modernization needed to restore it to a position of greater earnings and better performance are now underway."

The Loew, Inc. president was speaking before a meeting of the New York Society of Security Analysts. He told them that he had slashed overhead costs at MGM studios by more than $2 million a year, had simultane- ously launched a program to increase the an- nual number of motion picture productions and would expand the company's participation in television. Every division and sub- sidiary of the company was in the black for the first half of fiscal 1957, and, said Vogel: "We are carefully watching all developments in the field of toll television . . . We are, however, mindful of our responsibility to exhibitors . . . and it is with them that we hope to participate . . . The main part of our business remains the production and distri- bution of theatrical motion pictures."

ARTHUR B. KRIM had nothing but good news for United Artists stockholders in his first report since the company became pub- licly-owned. UA's grosses for the final six months of 1957, the president predicted, will be "substantially greater" than the same pe- riod of last year, when the yearly total, an all-time high for the company, was $64,771,784. World gross from distribution for the first 10 weeks of 1957, Krim reported, totals $24,761,962 compared to $17,889,799 for the corresponding period of last year. An addi- tional $5,000,000 is anticipated in 1957 from the syndication of UA films to television, which last year brought in $2,000,000. Krim described the upcoming UA product as "the strongest program of motion pictures in the history of the company" with a release rate of not fewer than four films a month. He further stated: the company does not plan to acquire a studio for production; real- ization with the MPA is under discussion; a stock option plan for UA executives is being dis- cussed; the first stockholders meeting is planned for June 4; there are from 2500 to 3000 stockholders. In a previous statement, board chairman Robert S. Benjamin an- nounced the appointment to the board of its first two outside members: Robert W. Dow- ling and Robert C. Porter.

JACK L. WARNER added to the "bright, bright" summer prospects with a sunny War- ner Brothers financial report: a net profit of $2,630,000 for the first six months of the current fiscal year, as compared with $1,863,000 for the corresponding period in the pre- ceding year. And further, the WB president assured stockholders that "prospects appear promising for the future due to the release of many important pictures already completed or in various stages of production". Income from film rentals, etc., for the first half of the current fiscal year: $29,744,000, compared to of previous period, $57,537,000.

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TIDNEY FRANKLIN'S appointment as associate to MGM's production head Benjamin Thau, announced last week by Low's president Joseph R. Vogel, brought forth new speculation about further personnel changes at the Metro studio. The announcement characterized the appointment as "a furtherance of the studio's plan to bring to the screen stories of the calibre and importance identified with his achievements for many years", but some observers believe that Vogel wishes to create production strength "in depth", and that the committee named to assist Thau has not proved practicable. Among Franklin's hits as producer and director: "Mrs. Miniver", "The Good Earth".

PHILIP HARLING lashed back at Motion Picture Association president Eric Johnson for his recent statement that "subscription television could prove helpful to everybody." The co-chairman of the Committee Against Pay-As-You-See-Television dismissed Johnson's remark as having "absolutely no foundation behind it". Harling asked: "when it was necessary for all segments of the entertainment industry to stand up and be counted, where was Johnson when the hearings were held in Washington on this very important issue concerning the customers of his clients."

AL DAFF pooh-poohed the so-called "decline of Hollywood". It is, he said, "absolute bunk". The universal executive vice president, in a speech made last week at U-I's 1957 European Sales Conference in Rome, said that "all this talk of the decline of Hollywood is merely the decline of some companies due in most cases to unfortunate company circumstances. There is no more decline in Hollywood than there is in the film production of France, Germany, Italy and England". Seventy per cent of the world's screen-time is devoted to Hollywood-made pictures, Daff pointed out. On the overseas film situation, he said that "the protection and subsidization of any country's film industry by its government does not guarantee quality product nor does it guarantee public acceptance of pictures made this way. You cannot legislate quality or should incompetence be supported."

LEONARD H. GOLDENSON: "The outlook is Good" for American Broadcasting-Paramount Theatres. The AB-PT president told stockholders at the annual meeting in New York last week that the "key problem" in the theatre end is to "create conditions in which highly appealing pictures will be shown in fewer but better theatres, having all the facilities necessary to attract the patronage of today. As progress is made in this direction the supply of quality pictures in relation to the number of theatres will come into balance and an economically harmonious relationship will be established." In line with company policy, AB-PT continues to "re-evaluate our theatre portfolio, and to dispose of those properties which we feel do not have a suitable potential as theatres; and on occasion to acquire theatres which do have such potential," Goldenson stated. AB-PT currently operates 545 theatres which it hopes to reduce to 450, he revealed. He lashed out at home-toll television, asserting that the public would be paying for entertainment they now receive free. Of the ABC network, the president saw great potential for expansion. AB-PT Pictures, the newly-formed production subsidiary, has a tentative schedule of "six exploitable pictures, brought in at a reasonable budget", Goldenson informed the stockholders.

WALT DISNEY continues to follow the prosperity road. Latest financial figures for his Walt Disney Productions: net profit for the six months ended March 30, 1957, of $1,532,391 ($1.03 per share) compared with $1,418,850 ($1.09 per share) in the corresponding period last year. According to president Roy Disney, earnings for the second six months "are expected to equal, or slightly exceed," those of the first six.

GOLDENSON

A. H. BLANK, founder and president of Tri-State Theatre Corp., Des Moines, to retire from active management of the company July 1. Announcement made by EDWARD L. HYMAN, vice president of AB-PT, parent of TriStates. A. D. ALLEN and WOODROW R. PRAUGHT will serve as co-general managers of the organization. United Artists board chairman ROBERT S. BENJAMIN honored at the Annual United Jewish Appeal luncheon of the motion picture and amusement industries, May 25 in New York. LEON LEECH, ABC's vice president and 1957 chairman of the trade drive for UJA, presided . ALFRED W. SCHWALBERG, industry veteran and recently head of his own firm, Artists-Producers Associates, Inc., joined National Telefilms Associates. He'll be responsible for operations of NTA Pictures, Inc., NTA theatrical distribution arm. . . Comedian SID CAESAR and former NBC board chairman SYLVESTER L. GRAY to team up for motion picture production, some of the films to star Caesar. . . Low's president JOSEPH R. VOGL announced appointment of Arthur Andersen & Company, certified public accountants, to make a review and recommendation concerning effective accounting procedures. The company executives FRANK H. RICKETSON, Jr., and ROBERT W. SELIG lending their support to the famed Central City Opera House Association, producers of the summer theatre-opera festival at historic Central City, Colorado. Ricketson is president, Selig vice president, of the organization. . . Paramount ad-pub vice president JEROME PICKMAN a London visitor attending company's sales and promotion section for the release of DeMille's "The Ten Commandments" . . . American International president JAMES NICKELBERRY announced supervision of production of AIP's first foreign-made film "The Cat Girl". . . . B. G. KRANZE, vice president of Stanley Warner Cinemas, taking a month's look at Cinemas operations and opportunities in Europe . . . Exhibitors from Alaska to the Rocky Mountains joining the four branches in the five-week "Herman Wobbler Golden Jubilee", testimonial to the western district manager's 50 years of service to the industry. At the same time Fox sales head ALEX HARRISON revealed Wobbler's decision to retire July 1 in lieu of joining the company in an advisory capacity United Artists sales topper JAMES R. VELDE and eastern sales manager MILTON E. COHEN on hand recently to officially open new Charlotte, N. C., exchange . . . Honorary committee for June 19 testimonial dinner to be given by the Will Rogers Memorial Hospital for its president ABE MONTAGUE; BARNEY BALABAN, HARRY COHN, LEONARD A. GOLDENSON, ARTHUR B. KRIM, ERIC JOHNSTON, SPYROS P. SKOURAS, JOSEPH R. VOGL, among other industry executives . . . The Hospital announced it will combine its two annual drives, the Audience Collection and the Christmas Salute drives, both to begin on August 7. . . . Stanley Warner executives from the Newark home office, and S-W theatre managers, joined in a farewell luncheon for FRANK COSTA, retiring as manager of the Warner Theatre, Ridgewood, N. J. after 28 years. RANDY WOOD, president of Dot Records, elected a vice president of Paramount Pictures. Dot is now a wholly owned subsidiary of Paramount . . . MARTIN FRIEDMAN, named United Artists' western片booter according to sales head JAMES R. VELDE . . . EARLE JAMESON, JR., of Kansas City, elected to the board of National Film Service, Inc., replacing his late father, Earle, Sr. . . . DIED: ERICH von STACKHEIM, "1..." lost actor, unexecuted pilot of German army officers, of cancer, at his home near Paris.

HEADLINERS...

DAFF

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Six-Unit Trailer Package
To Pre-Sell UA’s “Saint Joan”

A package of six trailers—five 3-minute units and one 20-minute dramatic documentary—is being utilized by United Artists to pre-sell Otto Preminger's “Saint Joan”. The trailers, specifically designed to effect audience penetration in depth, are to be shown throughout the U. S. and Canada as part-and-parcel of a hard-sell campaign to acquaint theatre-goers with the UA filmization of the George Bernard Shaw classic.

Titled “The Making of a Movie”, the series of six trailers is unique in that they do not rely on the conventional trailer format of scenes and selling copy. Instead, the 3-minute subjects each feature a “Joan” star discussing various behind-the-scenes activities related to the production of the film. The concluding 20-minute king-size trailer details every phase of the Preminger opus—from his round-the-world talent search for a new “Joan” to the final cutting and editing.

To obtain maximum impact for the trailers, United Artists has evolved three basic plans for showing the package. A 6-week plan calls for showing five successive weeks of the 3-minute “shorties” following up with the 20-minute film on the week prior to play-date. The same pattern is followed by split-week houses over a 3-week period, while, in the third plan, two trailers are doubled-up for each program.

To be serviced by National Screen Service, the complete package will be available to exhibitors at the regular single trailer price. The importance of the trailers in the selling of the film will be spotlighted by a UA direct mail campaign of 17,000 brochures to theatremen everywhere and by a NSS trade campaign.

Jack Webb Says P.A. Tours
Act As Boxoffice Catalyst


Citing promotional participation by producers, directors and stars as the key to increased and bigger grosses, Webb offered as proof of the effectiveness of p. a. drumbeating tours his own experience with his first two features. Webb revealed that on his last film, "Pete Kelly’s Blues", he visited forty-one cities in thirty-two days to hype interest in local play-dates. When he made in-the-flesh appearances for "Dragnet" in Chicago, the Warner release set a new opening-day record at the Chicago Theater. Each of these films, he said, will gross about $5 million in the domestic market.

Following thru on this tack, Webb is now in N. Y. on a twelve day visit for his newest Mark VII production, after which he will trek to Chicago for the world debut, then on to Detroit.

Floating Premiere for ‘Affair’

20th Century-Fox and American Export Lines have set an around-the-world tie-up to pre-sell the C. Grant-D. Kerr starrer, "An Affair to Remember". Climax of the promotion will be a festive world premiere to be held July 11 aboard the S. S. Constitution in N. Y. harbor. Included in the co-up are national magazine ads in consumer and travel publications, plus point-of-sale counter cards and window displays in the hundreds of "export" offices the world over.

The Motion Picture Association board of directors last week gave the go-ahead signal to the 11-point business-building plan set up by the Advertising and Publicity Directors Committee in collaboration with representatives of COMPO.

The directors approved funds for the program’s initial phase, a total of $375,000, of which $100,000, to be put up entirely by the film companies, will be used to set up New York and Hollywood offices to carry out MPAA duties related to the promotional project. The remaining $275,000 will be contributed by COMPO. Still under discussion is the method of raising the full sum necessary to finance the entire program.

According to Johnston and Roger H. Lewis, chairman of the advertising-publicity directors committee, the $275,000 to be put up by COMPO will be expended in the following manner: $150,000 for the 1958 Academy Award Sweepstakes, $75,000 for the Authority Awards campaign; $12,000 for the production of a featurette spotlighting the importance of motion pictures and theatres; $5,000 for a research study in Denver, Colo. to test the effectiveness of radio promotion; $25,000 for a public relations program directed to newspapers and magazines, and the balance for miscellaneous purposes.

It was also pointed out that some parts of the program will be conducted by MPAA, while other portions would be conducted in cooperation with COMPO. Who would handle which facets of the program was not revealed at the meeting.

In voicing approval of the program, Johnston stated: "This represents a vote of confidence in the future of this industry. We feel it will help immeasurably in bringing home constantly to the American public and to audiences the world over the fact that motion pictures in motion picture theatres are the most rewarding form of entertainment."

‘Value’ Book Tie-Up

In a far-reaching "read the book—see the movie" promotion, Metro-Goldwyn-Mayer and Pocket Books, Inc. have teamed together to sell "Something of Value" to booklovers and theatrogoers. The paperback publisher is pushing the tie-up via six different types of mailing pieces to every conceivable type of book outlet—drug stores, candy stores, bus and railroad stations. Among the mailing pieces: truck posters, window streamers, rack cards and date bulletins.
They're Out Plugging Films!

The lineup of stars and prominent industry people around this page are seen in various phases of selling movies and moviegoing. This is typical of the accelerated picture plugging as the warm weather signals a fresh flow of quality product. Stunts and p.a.'s are the order and the forms they take are as varied as the pictures. Marilyn Monroe at a distinguished gathering setting plans for a benefit premiere; a half-naked bronzed Tarzan and a monkey bringing gapers to theatre lobbies; a drawling Andy Griffith handing homespun homilies to University students; the hero of a dope film winning friends in the press—offer a kaleidoscope of showmanship. Whether its in the studio, in the theatre, on the street, or in paneled lush offices, they're out plugging pictures again!

Rhoden Keys Up C of C Urges 'Go-Out' Campaign

The public isn't the only target for industry plugs, Elmer Rhoden proved as the principal speaker at a Kansas City Chamber of Commerce meeting. Bristling with optimism as he addressed an overflow crowd of business people, the National Theatres president promised that the history of the movie industry is "yet to be written", that the direction of movie business is up. He dwelt especially on the importance of business people actively helping to get the public out of the house, because only a going-out public is a buying public. The stay-at-homers, Rhoden stressed, are just as harmful to the businessman as to the theatre. The businessmen listened—and applauded.

Theatrenen's Huzzas Greet 'Big Show' Product Display

They loved "The Big Show" and its happy promise in the South—and the North, East and West. That was the consensus of thousands of exhibitors who came to 41 cities to witness the lavish sampling of forthcoming 20th Century-Fox product that is now and will soon be available to their theatres.

Typical of the comments:

"Showmanship at its very best. The audience was captivated, excited and stimulated..."—Robert W. Selig, Fox Inter-Mountain.

"Tremendously impressed...20th-Fox is to be congratulated for their leadership in the industry..."—Jack Kirsch, Allied of Illinois.

"The best answer possible to those who are trying to belittle our industry..."—Harry Mandel, RKO Theatres.

"Wonderful demonstration of confidence in the future of the motion picture industry..."—Rex Young, Y & W. Circuit, Indianapolis.

"More Companies and industries should do this and show it to the public..."—A. R. Boyd, Boyd Theatres.

Obviously 20th Century-Fox has not only the goods—it has made up a scintillating sample case from which to sell.

New York showman Harry Goldstein gives last-minute check to float—and model—which toured Manhattan to compound interest for MGM's "The Living Idol" at the Globe.

[More SHOWMEN on Page 22]
Ted Galanter Hits Road To Tell Press About 'Eagles'

George Sidney, producer of Columbia's forthcoming "Jeanne Eagles" is sending bally man Ted Galanter on an intensive eight-week drumbeating safari to spread the good word to newspaper editors and radio-television executives. Object of the eight-week promotional tour: to acquaint fourteen estaters with the newsworthy facets of the Kim Novak Jeff Chandler starrer, and grab some of that hard-to-get space.

Sidney's special emissary will concentrate on "winning friends and influencing people," thus clearing the road for the regular "hard" promotion to be handled by Columbia exploiteers when the film is released, sometime this summer. Among the cities on the Galanter itinerary are New Orleans and Miami in the South; Chicago and Detroit in the Midwest; Washington, Boston and Buffalo in the East. The exploiter will also visit Canada.

Louisiana 'Tammy' Search Hypos Interest in Premiere

As part of the June 6th world premiere campaign for "Tammy and the Bachelor", Universal, in cooperation with Louisiana civic officials, are conducting a state-wide search for a lovely "who best typifies the spirit of the central character played by Debbie Reynolds" in the CinemaScope-Technicolor comedy.

Joining Universal in the quest are the Pontchartrain Beach Park and the New Orleans Item. Both of these parties are throwing considerable promotional forces into the search—the Park via television, radio and newspaper ads, and the newspaper with contest stories and entry blanks. The winner will be chosen at the amusement center on May 30, six days before the gala debut, with an expected Memorial Day crowd of 25,000 looking on. Besides taking part in the premiere program, the "Tammy" winner will help launch the more than 60 pre-release dates breaking in the territory on the debut date. Accompanying the girl on a drumbeating trek of key Louisiana cities will be Charles A. Simonelli, Jr., Universal publicist.

Paramount Makes Foreign Car Tie-up for 'Funny Face' Dates

Capitalizing on the growing trend toward foreign automobiles, Paramount Pictures has set an exploitation tie-up with the U. S. distributors of Isetta, the three-wheeled import from West Germany. The car, featured in several scenes of "Funny Face", the Audrey Hepburn-Fred Astaire starrer, will be made available by Isetta dealers to theatremen for such stunts as street promotions, lobby displays, parades, newspaper contact work and television appearances. Supplementing the gimmick phase of the tie-up, Isetta dealers are sponsoring newspaper and magazine ads in every major market area of the United States, all keyed to the VistaVision-Technicolor musical.

Make 'Father's Day' Pay Off at Boxoffice, Says Mack

Irving Mack, that showmanship man from Filmack Trailer Co., has come up with a batch of promotional ideas to help sell "Father's Day" as a money-making, movie-going holiday. Citing the fact that the occasion is growing by leaps and bounds in the eyes of merchants, he strongly urges theatres to hop on the bandwagon for extra ticket sales and profits.

Here are a few of the suggestions featured in the June issue of Filmack's sales catalogue:

A merchant's tie-up trailer featuring all the retailers catering to men; such as men's wear shops, auto supply stores, barbers, smoke shops and any number of others.

Present the first one-hundred "pops" attending the "Father's Day" show with free cigars courtesy of a local merchant. All that it costs the theatre is some free screen ads.

Hold a contest-search for the youngest father in town, the oldest dad, or possibly even both, again with merchant-promoted prizes used or advertise the event.

Gift books can be utilized as a suitable present for "that man" with the sales pitch being that it's a gift he'll really appreciate.

Columbia Sets NBC-Radio Drive To Stoke-Up 'Fire Down Below'

"Fire Down Below" will receive an intensive spot announcement campaign over the 186 radio stations of the National Broadcasting Company. The time buy, jointly announced by Paul N. Lazarus, Jr., Columbia vice president, and NBC v.p. Matthew J. Culligan, calls for a June 10-13 saturation drive that will break concurrently or in advance of most major key city dates. In addition to the spot announcements, editorial-type material will be used on several selected programs. Among the shows scheduled for the Warwick production: "Monitor", "Bandstand", "People Are Funny", "Nightline".

Commonwealth Circuit Alerts Managers to Sell School Shows

With the end of the school year rapidly approaching, "The Messenger," house organ of the Commonwealth Circuit, alerts its managers to the opportunity of bringing in extra revenue with school shows. The mid-western chain gives out with a few money-making pointers on how to cash in on this lucrative market. Here are a few of the "Messenger's" suggestions:

Invite graduation classes to attend a special showing of their favorite film at a special group price, or at regular showings.

Join with local merchants to sponsor free movies as graduation gifts to the local youngsters graduating from school.

Celebrate the end of classes with a special "School is Out" show, offering reduced prices.

Hold a "school is out" show for teachers, with prizes promoted from local merchants.
**The Prince and the Showgirl**

**Business Rating 0 0 0**


Marilyn Monroe may never get to play Grushenka, but she is having a ball in Belgrade Square via this Warner Brothers' comedy-romance. The Monroe name alone would insure substantial grosses, but when teamed with the celebrated actor, Sir Lawrence Olivier, you have an unbeatable catch-all combination for the marque. With proper exploitation, this frivolous romantic comedy could gain admittance to the season's "400" of top money-makers. It certainly figures to prove highly marketable in all but deep rural areas. Marilyn proves once again that she is becoming an expert comedienne, which she does in many moments in what is really a powder-puff about an American chorus girl and an on-the-make Balkan Regent in 1910 London. Sir Laurence is somewhat restrained, appearing at times to strain too hard for impeccability, but together they play beautifully, tossing the bon mots of Terrence Rattigan's script back and forth, with impudence and relish. "The Prince and The Showgirl" is loaded with still other assets: eye-filling costumes, some of which cling in the traditional skin-tight manner to Miss Monroe; gorgeous sets by Roger Furse; Jack Cardiff's standout photography; dazzling Technicolor; the deft and daft grand dame stylizing of Dame Sybil Thorndike as the Dowager Queen. Sir Laurence's direction has finesse. The slight plot has Marilyn as a showgirl who comes to London and becomes the amorous target of Sir Laurence. Though at first wistfully resisting his amorous advances, she eventually falls in love with him, then must induce what she once parried. Along the way she helps him reestablish an understanding relationship with his son, the boy-king.


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**The 27th Day**

**Business Rating 0 0 0**

Complex science-fiction charade with all the stock ingredients. Strictly for space ship addicts.

As science-fiction melodrama, "The 27th Day" is right up there in the celluloid stratosphere of hokum, hodge-podge and the desperate, though earthy, attempt to make a fast buck. Exhibitors, however, will probably find the profits on this one pretty rarefied indeed. Telling the story of five people who are each given by a representative from outer space a tablet that could destroy all humanity if used within the next 27 days, the film runs through a series of interstellar, international gambits each making a nice interregnum in the suspense. Under the direction of William Asher, Gene Barry and Valerie French perform with appropriate comic book intensity, and John Mantley's script adapted from his novel is clearly a labor of love. Helen Ainsworth derived maximum values from an obviously limited budget. Of the five who are given the deadly capsules, European scientist George Voskovec works out the secret of his capsule, turns it against men of evil. This neutralizes capsule held by the Russians, keeps them from taking over the world. Earth invites displaced space men to share their earthly non-communistic paradise.


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**Tammy and the Bachelor**

**Business Rating 0 0 0 Plus**

Ingratiating Debbie Reynolds comedy-romance in C-Scope & color will draw above average, especially with family trade and teen-age set.

Ideally suited to the pert talents of Debbie Reynolds, "Tammy and the Bachelor" is a modest amalgam of "Rebecca of Sunnybrook Farm" and "Kitty Foyle". It promises better than average returns from the teen-age and family market. Produced by Ross Hunter in Cinemascope and Technicolor, "Tammy" manages a refreshingly sanguine background for the bucolic romancing of Miss Reynolds and newcomer Leslie Nielsen which should sit well with the majority of teen-agers and with their parents. Perhaps if director Joseph Pevney had added some cattisp to the general proceedings, this Universal release would have had a wider audience potential. As it stands, it is an appealing and generally entertaining film that will offend no one and delight many. Debbie is seen as an unspoiled child of the Bayou backwoods who goes to live at Brentwood Hall after grandpa Walter Brennan is jailed for bootlegging. Nielsen, heir to Brentwood, and Mildred Natwick, his bally, would-be Bohemian aunt, are captivated by Debbie's ingenuousness, but Nielsen's mother, Fay Wray, and fiancée Mala Powers remain untouched. Debbie further ingratiates herself with Nielsen—and alienates Wray and Powers—when she encourages his dream of restoring Brentwood's farmlands with a new species of tomatoes. Their friendship turns to romance when he sees her dressed as a Southern belle, beautifully grown-up, during the tourist visitation to the plantation. Their relationship is temporarily blighted when a hailstorm destroys the tomato crop, throws Nielsen into the doldrums and she returns to the Bayou. But love triumphs and they are reunited to the strains of the lively and engaging theme-song.


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**The French They are a Funny Race**

**Business Rating 0 0 0 Plus**

Preston Sturges import a fair entry for class and art houses. Not up to his better efforts.

Writer-director Preston Sturges has returned to film-making with "TITAAFR" (produced by Alain Poire and Paul Wagner for Gaumont Film Productions), and it is apparent he has forsaken the American idioms of humor he used so successfully during his Hollywood days for the Continental one of the Jacques Tati bon-ton, "Mr. Hulot's Holiday". Since Mr. Sturges is an old pro, his current foray within the French psyche, based on an international best-seller by Pierre Daninos, is filled with the master strokes of an artist whose brash American talent has been suavely seduced by the cosmopolitan charivari of an older civilization. However, the results are not wholly felicitous, for this Sturges mosaic is mounted in two dominant, disparate tones: the golden nuggets of Noel-Noel and Jack Buchanan in some wonderful Anglo-French spoofs have been unfortunately set against the rhinestone gliter of Martine Carol, an actress whose anatomical urbanity is no match for her provincial performing. Nevertheless, there are enough inspired vignettes, pure Parisian, pure Sturges, to make it absolutely de rigueur art house fare.


[More REVIEWS on Page 24]

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“Gunfight at the O.K. Corral”

Business Rating ☺ ☺ ☺ Plus

Powerful western with slick team of Burt Lancaster, Kirk Douglas, fine direction, first-rate production. Big beyond action market. Loaded with exploitables.

This is a top-drawer western with appeal for a broad audience. Burt Lancaster and Kirk Douglas are teamed for solid marquee power, the action is fast, the Technicolor-VistaVision production by Hal Wallis for Paramount is first-class. Based on the lives of Wyatt Earp and Doc Holliday, fighters for law and order in the west of the 1880’s, “Gunfight At The O.K. Corral” emerges as a thrilling, visually stimulating movie far above the usual run of such epics. It is sure to please both action fans and the more discriminating audience. Director John Sturges has kept his action flowing at a fine clip, his two stars beautifully in command of their characterizations, and the proceedings interlaced with excellent dialogue by screenplaywright Leonard Uris. There is a haunting theme song written by Dimitri Tiomkin and Ned Washington. Photography is excellent. Fine supporting performances are turned in by Jo Van Fleet, Rhonda Fleming, who appears to brief advantage. Lancaster (Wyatt Earp) saves the life of Douglas (Doc Holliday), dentist turned badman, when latter is about to be lynched for a killing he committed in self-defense. Later Douglas has occasion to rescue Lancaster, and from then on the two men are pals. They further cement their friendship in a series of escapades where each helps the other, the climax coming when they oust the Clanton Gang at the O.K. Corral in Tombstone, Arizona. Lancaster winds up with Miss Fleming, Douglas with Miss Van Fleet.


“The Restless Breed”

Business Rating ☺ ☺ Plus

Marketable Western generally. Good action, suspense. Fair marquee in Scott Brady, Anne Bancroft.

There is plenty of action, bizarre characters and suspense in this 20th-Fox release to push it into the money-making class in the action market. Scott Brady, out to revenge his father’s killing and Anne Bancroft, as the beautiful half-breed head a generally competent cast in the Edward L. Alperson production, providing fair marquee fodder. The direction of Allan Dwan keeps the action moving fast enough, and there are enough interesting characterizations suffused throughout to hold the interest of most outdoor fans of whatever age. Eastman color provides some striking backgrounds. Brady, lawyer turned gunman, comes to border town mission Texas hunting Jim Davis, killer of his father, now hiding in Mexico. Brady falls in love with half-breed Anne Bancroft who tries to deter him from his plan of revenge. When Brady kills two Davis henchmen in self-defense, it provokes Davis’ entry into the mission. U.S. marshall Jay C. Flippen arrives to prevent showdown. He is too late, however, and in the ensuing gun battle he is killed by Davis. Brady, now deputy marshall, outdraws, kills Davis. He and Miss Bancroft are reunited.


“The Lonely Man”

Business Rating ☺ ☺ Plus


This black-and-white western from Paramount is in that mood, character-study vein popularized so long ago by “High Noon”. Obviously, everyone was striving for something more than just another horse opera, but it doesn’t come off. “The Lonely Man” has the advantage of a good marquee value in Jack Palance and Anthony Perkins, but boxoffice prospects are likely to be spotty. A hard selling program on the offbeat characterization by Palance of an aging gunslinger could lift it to above-average grosses in the general market. There is little action until the climactic gun battle, in which Perkins learns his father is going blind, joins him in the fight, although too late. Henry Levin’s concentration on the father-son confrontation tends to keep the pace slow. Tennessee Ernie Ford sings the title song, an added exploitation angle. After an absence of 17 years, gunslinger Palance returns to his hometown, finds his son, Perkins, who is contemptuous of his father because he believes Palance caused the death of his mother. Unwanted in any town, they settle on ranch of Palance’s girlfriend, Elaine Aiken, who tries to patch up their differences. Neville Brand, jealous of Palance’s affaires with Miss Aiken, challenges his adversary to battle. Learning some unkind facts about his mother and that Palance is going blind, Perkins goes to aid his father. Together they finish off Brand and his gang, but Palance is killed. Perkins and Miss Aiken, discovering a kinship between them, begin new life.

"The Little Hut"

Business Rating 3 3 0

Light, fairly amusing whirligig for urban hot weather trade; caveat emptor for hinterlands. Good name values: Gardner, Granger, Niven, provide marquee fillip.

Since these are the more whimsical months of the year, the release now of 'The Little Hut' can't go too awry, for this frothy, footloose comedy from M-G-M can best be appreciated within the bounds of balmy weather. Though a bit too bold a romp for the hinterlands, it should be blandishment enough for the urban sophisticates, and it would seem safe to say that M-G-M can look forward to some comfortable returns. Based on a French farce Andre Roussin) and an English play (Nancy Mitford), 'The Little Hut' in F. Hugh Herbert's screen adaptation has gone through some severe alchemical changes: the Noel Coward wasp has been replaced by the Mayfair butterfly and a Gertrude Lawrence type heroine has disappeared within the diaphanous doings of Ava Gardner. In any case, the "cleverness" that the film lacks has been extradicted to the Exploitation Department and exhibitors can feel happy with some smoothly simulated New Yorker cartoons and a promotional "island giveaway" contest that has already simulated travel bureaus. Miss Gardner labors hard, but manages to look lovely. Her limited abilities are not overcompensated for by director Mark Robson. While the script has firmly stationed his performers on land, Mr. Robsen's direction seems to have put them all at sea. Stewart Granger is miscast, but David Niven, a master of the "throw-away" line is the only one of the trio who seems at ease. At any rate, Ava Gardner married to peer Stewart Granger is a loveless goddess who unsuccessfully courts her husband's jealousy through an ersetz affair with best friend David Niven. When the three are subsequently shipwrecked on a desert island it remains for Miss Gardner to serve herself on the half-shell to both. Since the monastic order of Hollywood censors is well known the situation cannot last and Walter Chiari as a chef turned 'native' is called upon for five minutes of diversion before a rescue ship is sighted.

"Saint Joan"

Business Rating 3 0 0 Plus

Rating higher for class houses. Will disappoint many. Newcomer Seberg fails to convey stalwart Saint. However, film can garner above-average grosses on wave of advance build-ups, plus distinguished supporting cast.

Otto Preminger, the distinguished producer-director of such off-beat successes as "Man With The Golden Arm" and "Moon Is Blue", has come up with what can best be described as a "problem picture" in his version of Shaw's "Saint Joan". For a film of this genre to succeed it must either be an artistic triumph in the tradition of "Red Shoes" and "Hamlet", or generate mass appeal through a star of the first magnitude in the title role. Mr. Preminger deliberately disregarded the second course. It is regrettable that his new "discovery" (after 3,000 auditions), Jean Seberg, showers ashes over such an eagerly-awaited film, but such is the case. Oddly enough, however, boxoffice-wise Miss Seberg remains the saving grace, for the tremendous publicity on her gives every indication of generating wide audience interest. If this is fully capitalized by the exhibitor (along with the value of such names as Richard Widmark, Richard Todd, John Gielgud, Anton Walbrook) before word-of-mouth and the critics send Joan to the celluloid bonfire, the film could conceivably do very well, at least in class houses. Not to be overlooked, also, are educational and religious institutions which might recommend the film for its use of, respectively, Shaw and Theology. The film is told in flashbacks concentrating on the major phases of Joan's life: the exorcism of the Dauphin to grant Joan command of the French army, the coronation of the Dauphin as Charles VII at the Cathedral of Rheims, Joan's subsequent capture by the English and the later "heresy" trial presided over by Bishop Cauchon. Finally, her agony at the stake, is handled with tact, but little "showmanship". Of the supporting roles, Widmark turns in an unusual (for him) portrayal as the weak, effeminate Dauphin, which should bring it its share of comment from the critics, public, et al.


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VALUE LINE ANALYSIS

(Continued from Page 17)

the second half. As a result, Warner Bros. has had a limited number of features available for general release since the beginning of 1957. This situation is believed to have affected revenues and earnings adversely in the second fiscal quarter.

A larger flow of new products will soon be forthcoming, however. Having reappraised the company’s prospects, the new management has stepped up output again. During the first 3 months of 1957 alone, the number of new pictures started was double that of the like 1956 period. A great many more are scheduled to go before the cameras in the months ahead. Assuming that these new features will be well received by the public, we foresee a recovery in company revenues and earnings beginning in the last fiscal quarter of this year and extending well into fiscal 1958.

Over the next 3 to 5 years, the company will probably dispose of a portion of its unproductive properties, using the proceeds to reacquire more of its own common shares. On that assumption, we project Warner’s average revenues in the hypothesized 1960-62 economy to $92 million annually, earnings to $4 a share (on an estimated 1.5 million shares), and dividends to $2.50. Such dividends, capitalized on a yield basis of 6.3% to accord with past norms adjusted for trend, would command an average price of 40 (10 times earnings).

ADVICE: The present stock of Warner Bros. has not been trading long enough for us to evolve a Rating through multiple correlation analysis. At 24, however, the stock appears to warrant Group III (Fairly Priced) classification. If the company is able to achieve a significant improvement in per share earnings by early fiscal 1958, as we estimate, it could raise its quarterly payment rate to 40c a share, which would provide an annual return of 5.8%. This would be generally in line with the issue’s own past norm. To the early Sixties, Warner Bros. offers a superior appreciation potentiality of 67%. Investors might thus find this issue an interesting holding for good current income and better-than-average capital growth prospects.

ABC PARAMOUNT

BUSINESS: ABC-Paramount owns and operates largest motion picture theatre chain in U.S., (about 350 theatres, principally in Midwest, South and Atlantic seaboard) and third largest radio and TV network (affiliated stations). Labor costs absorb about 40% of revenues. Dividends have averaged about 75% of operating earnings in the last 6 years. Directors own or control about 9% of total common shares. Employes 26,000, has 24,700 common stockholders. Pres.: L. H. Goldenson, V.P.’s: H. B. Lazarus, E. L. Hyman, S. M. Marklay, R. H. O’Brien, R. H. Hinckley, Inc, N. Y. Add.: 1551 Broadway, New York 36, N. Y. Stock traded: NYSE

REPORT: When American Broadcasting Company merged with United Paramount Theatres in 1953, annual revenues from television and radio broadcasting were only $54.8 million. Theatre receipts totalled $144.9 million. Since then, broadcasting revenues have staged a remarkable upsurge while theatre admissions have declined moderately. Last year, the ABC broadcasting network’s gross income was only 2% less than that of the theatre circuit.

Had TV revenues extended their vigorous growth trend throughout 1956, they would have exceeded theatre receipts last year. But as it stands now, this may not even take place in 1957. A revival of interest in motion pictures has caused theatre circuit revenues to register an encouraging recovery. On the other hand, because ABC-TV failed to increase its over-all sales for the 1956-57 broadcasting season, the income from this source has been leveling off. This slow-down in broadcasting revenue gains is primarily responsible for the unfavorable year-to-year comparison of quarterly earnings since mid-1956.

Earnings comparisons will probably turn favorable again in the second half. Under the direct supervision of corporate president Leonard H. Goldenson, ABC has strengthened considerably its program format for the 1957-58 broadcast season. Already, the greater portion of its time has been sold to advertisers. Meanwhile, with most Hollywood studios planning to release a larger number of quality films over the next few months, the nation’s movie attendance is likely to show a persistent uptrend, boosting further the company’s box-office receipts.

Within the hypothesized 1960-62 economy, characterized by a national disposable income of $345 billion. ABC-Paramount’s average annual revenues are projected to $300 million. Earnings of $4 a share are visualized. The company may find it necessary to retain a sizable portion of its earnings to finance the construction of new broadcasting facilities. Accordingly, we project average dividends in that three-year period to $2.20 a share. Such dividends, capitalized on a 5.5% yield basis to accord with industry-wide norms adjusted for the somewhat lower payout, would command an average price of 40 (10 times earnings).

ADVICE:ABC-Paramount is currently classified in Group III (Fairly Priced). The current dividend yield of 5.4%, estimated on the assumption that the company will again declare a 30c a share year-end extra, compares favorably with the average 5.1% return provided by all dividend-paying stocks under survey. To the years 1960-62, this offers a striking appreciation potentiality of 67%. While not suitable for investment-grade portfolios, ABC-Paramount represents an interesting holding in diversified accounts for generous current income and prospect of long-term capital growth.

NATIONAL THEATRES

BUSINESS: National Theatres controls 335 operating theatres located mainly in the Pacific coast, Midwest, and Rocky Mountain area. Also operates Roy Theatre in N. Y. The chain is the second largest in the U. S. Labor costs, 40% of revenues. Dividends have averaged only about 38% of earnings during the 1953-55 period. Directors own or control about 150,000 shares of stock (15.5% of total outstanding). Employees 3,100; stockholders: 14,800; President: E. C. Rhoden, Vice Presidents: F. H. Ricketson, Jr., J. E. Bertero, E. F. Zabel, A. May. Incorporated: Delaware. Address: 1837 South Vermont Ave., Los Angeles 6, California. Stock traded: NYSE

REPORT: National Theatres paid only its regular 1/2c a share quarterly dividend on May 2nd. However, we continue to esti-
VALUE LINE ANALYSIS

sibility of a year-end extra payment of 5c a share, and also expect the company to increase the quarterly rate to 15c a share early in the coming fiscal year.

National Theatres is enjoying excellent business. Including net capital gains (which can hardly be considered non-recurring for this company), earnings for the six months ended Mar. 26th are believed to have approximated 50c a share, representing a year-to-year increase of nearly 50%. Since a large number of quality films are being scheduled for showing during the summer months, theatre receipts will probably show further increases in the June and September quarters. Total net income for the 1957 fiscal year appears likely to reach $1.20 a share, the highest in 7 years. Such earnings would strongly support payment of a year-end extra.

To be sure, the company may wish to retain a good portion of its earnings for expansion and diversification purposes. However, its exceptionally strong balance sheet suggests that management need not follow too stringent a dividend payout policy. Augmented by the proceeds from last year's sale of the Roxy Theatre property in New York, cash and governments at the beginning of the fiscal year amounted to over $16 million, as against total current liabilities of only $10.3 million. Meanwhile, the funds derived from divestment of additional theatre properties and from depreciation accruals seem fully sufficient to finance the company's modernization program. National Theatres recently formed a subsidiary principally to finance and assist the independent production of motion pictures. Since the company is willing to risk several million dollars in this venture, it may well be able to afford a somewhat larger disbursement to its shareholders.

Assuming that the nation's theatre attendance will show a moderate uprend over the next few years, we project National Theatres' average annual revenues in the hypothesized 1960-62 economy to $80 million, earnings to $1.75 a share and dividends to 85c. Capitalized at 8.6 times earnings to yield 5.3%, in accordance with past norms adjusted for trend, such results would command an average price of 15, 79% above the current.

ADVICE: National Theatres' price history is too short for us to evaluate a Rating through multiple correlation analysis. Reference to capitalization rates applied to similar equities of its class suggests, however, that selling at 7.0 times earnings to yield an estimated 6.9% to 7.5%, the stock appears undervalued. This issue is of particular interest for its superior 3- to 5-year appreciation potentiality, 79% vs. the average 27% gain projected for all stocks. Accordingly, we classify National Theatres in Group II (Underpriced).

STANLEY WARNER


REPORT: A rejuvenated public interest in theatre-going has been giving a strong boost to Stanley Warner's theatre receipts. Since the current fiscal year began on Aug. 26, 1956, the company's theatre operation has been showing encouraging improvement. Although the nation's movie attendance declined somewhat during March and early April (because of this year's late Easter), present indications are that Stanley Warner's theatre admissions in fiscal 1957 will be the highest in the company's history.

Not all of the $16 million year-to-year gain in overall revenues we visualize will come from larger box-office receipts, however. In fact, the greater portion of the increase is expected to be contributed by International Latex, a wholly-owned subsidiary. International Latex is perhaps one of the most successful and rapidly growing manufacturers of consumer goods. Its "Playtex" rubber gloves, infant's wear, girdles, etc., as well as its recently introduced "Isodine" pharmaceutical items, have all been accorded favorable consumer acceptance. Last summer, this subsidiary launched a multi-million dollar promotional campaign, with an eye toward doubling its sales within a few years. Stimulated by repeated sales messages through television, increasing numbers of housewives are showing a preference for "Playtex" products.

To meet the growing demand for Latex goods anticipated for the years ahead, it will be necessary for the company to enlarge its manufacturing facilities significantly. Already in the last year or two, many modern factories have been constructed both at home and abroad. However, still more funds will be required to finance further expansion. It is in this respect that Stanley Warner's large portfolio of theater properties will be especially useful. These properties enable the company to generate substantial funds internally through depreciation accruals. Moreover, the company has been following the policy of diversifying some of its profitable or marginal theaters, which policy not only provides handsome proceeds, but strengthens the overall earning power of the remaining theaters as well.

Over the next 3 to 5 years, the sales of International Latex, rather than theater receipts, seem likely to be the primary source of revenues for Stanley Warner. We project average revenues in the hypothesized 1960-62 economy to $150 million, earnings to $4 a share and dividends to $2. Capitalized at 8.5 times earnings to yield 5.9%, consistent with past norms adjusted for trend, such results would command an average price of $34.

ADVICE: Stanley Warner is currently classified in Group II (Underpriced). If the company declares a 20c a share extra dividend before the end of the current fiscal year, as we believe probable, the stock would provide a current yield of 7.5%, far superior to the average 5.1% return afforded by all dividend-paying stocks under survey. This issue also offers a superior 3- to 5-year capital growth prospect. To the years 1960-62, it possesses a striking appreciation potentiality of 113%.

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February


LAST OF THE BADMEN CinemaScope, Color, George Montgomery, James Best. Producer Vincen Fennelly. Director Paul Landres. Western. Man is only recognisable man in their holocausts, thus increasing reward for his death or capture. 81 mins.

March


FOOTSTEPS IN THE NIGHT Bill Elliot, Don Haggerty. Producer Ben Schwall, Director Jean Tarbourge. Drama. Man is sought for murder of his friend. 62 mins.


April


May


June

AQUA DIVE GIRL Maria Corday, Pat Conway, Florence Marly. Producer Norman Herman. Adventure. 64 mins.


July


DISEMBODIED, THE Paul Burke, Allison Hayes, Joel Marston, Richard Travis, Director Walter Grannam. Doctor's wife practices voodoo in African jungle. 70 mins.

Coming


Walk Tall CinemaScope, Color, Joel McCrea, Virginia Mayo.

COLUMBIA

February


UTAH BLAINE Rory Calhoun, Susan Cummings, Angela Stevens, Producer Sam Kattman. Director Fred Schepisi. Western. Two men join hands because they see in each other a way to have revenge on their enemies. 75 mins.

WICKED ALLY Anne Ankel, Dahlil Phil Carey, Producer Maxwell Seton, Director Kan Hughes. Drama. A beautiful false image, a beauty contest and a "different" life. 132 mins. 1/21.

March

FULL OF LIFE Judy Holliday, Richard Coate, Salvatore Baccaloni. Producer Fred Kohlmar. Director Richard Quine. Comedy. Struggling writer and wife are owners of new home and are arriving arrival of child. 91 mins. 1/7.


SHADOW ON the WINDOW, THE Betty Garrett, Phil Carey, Conan Allen. Producer John Tale. Director George William Ascher. Melodrama. Seven-year-old boy is the only witness to a murder. 73 mins. 2/25.


April

GUNS AT FORT PPETICOAT Audie Murphy, Kathryn Grayson. Producer-director Jack Arnold. Western. Army officers organise women to fight off Indian attack. 131 mins.


May


June


July


Coming


BIRCH RICO, THE Richard Conte, Kathryn Grant. Director John Millis. Western. Producer-director of independent... Director John Gillerman. Insane man murders beautiful woman. 81 mins.


Suicide Mission, Leo Larson, Michael Aldridge, Alene Alrose, Tony Waterman, North Seas Film Production, Adventure, Norwegian fishermen smash German blockade in World War II. 70 mins.


Young Don't Cry, the Sal Mineo, James Whitmore, Producer F. Warren, Director Alfred Werker. Drama. Life in a southern orphanage.

INDEPENDENTS

February

Bed of grass, (Trans-Lux). Anna Brentza, Made in Greece. English subtitles. Drama. A beautiful girl is pent sacredly, by aegade for having lost her virtue as the victim of a repast.

 Cyclops, the (RKO) James Craig, Gloria Talbott, Director Howard Gordon. Science-fiction. Story of a monster moon.

Flesh and the Spur, the (American-International) Color. John Agar, Marita Corday, Producer Alex Gordon. Director E. O'Keefe. Western. Two men seek a gang of robbers, but are forced to work together.

Hour of Decision, the (Astor Pictures) Jeff Morrow, Hazel Court. Producer Monte Barnett. Director Dan- nery. A rancher and his son are attacked by a band of robbers, in- nocently involved in blackmail and murder. 70 mins.

SILKEN AFFAIR, THE (RKO) David Niven, Genevieve Page, Ronald Squire, Producer Fred Reichard. Director Roy Kellig, Comedy. An auditor, on a kindly impulse, and as a joke, signs bidding records. 160 min.

TEMPEST IN THE LIVING ROOM (Paramount Pictures) Raymond Pallegrin, Francois Arnoul, Director Ralph M. Hofstetter, Drama. A young woman with a craving for love that no number of man can satisfy.


VODDOO WOMAN (American-International) Marla Shelton, Kenny Baker, Burt Reynolds, Director Edward Cahn, Horror. Adventurers seeking Voodoo shrine is transformed into monster by jungle scientist. 75 min.

WOMAN OF ROME (DCA) Gina Lollobrigida, Daniel Gerson, Director Mario Del Monaco, Drama. Adapted from the Albanito moravia novel.

April

GOLD OF NAPLES (DCA) Toto, Sophia Loren, Vittole DeSica, A Ponti-De Sica, Laurence Olivier, Director V. De Sica, Drama. The story of Britin- ene unique RAE ace, Douglas Bader.

RAISING A RIOT (Continental) Technicolor. Kenneth More. Ronald Squire, Jan Miller, Director Wency Tony. Comedy. Father helps his son to apply history to his three children while wife is away on a visit.

FRENCH LEA (Col.) Yves Montand, Bourvil, Comedy. The trials and tribulations of black market operators during the German occupation.

FRENCH SKIING (Continental) Technicolor. Martha Hyer, Forester (Tour) carries streamlined blond ideas. 117 min. 3/4

VINTAGE, THE (Metrocolor) Pier Angeli, Mel Ferrer, Leslie Nielsen, Director Harald Ramn, Drama. A conflict between young love and mature responsibility. 116 min. 4/18.

April


April

SILKEN AFFAIR, THE (Supercrspe, Hal E. Chester, Drama. Conflict between the tyrannical capital and crow of an American, a merchant shoo reaches its climax during battle of Guadalcanal.

JUNE SUMMARY

32 features are scheduled for release in June, the largest amount yet released this year for any single month. Columbia will be the leading supplier with five films. Allied Artists, 20th Century-Fox, the Independents and Universal will release four each. The producers and Republic will each put three on the agenda. Metro and Warner Bros. will put two each on the roster; Paramount, one. Only four color films will be released during June, four releases will be in CinemaScope, one in VistaVision.

10 Dramas; 3 Westerns; 7 Comedies; 3 Adventures; 1 Musical; 2 Science-fiction; 6 Melodramas

May


May


JUNE COMING

HARDY'S, THE (United Artists) Technicolor. Elvis Presley, Patricia Neal, Judy Holliday, Director Richard L. Balder. Drama. One of the most popular songs of the year. 100 min. 12/24.

June


IT'S A BIG WORLD (VistaVision, Technicolor, Bob Hope, Producer Jack Rose, Director Michael Moore. Drama. One of the famous B'way plays from 1925 to 1932. 105 min. 3/25.


JUNE COMING

BEAU JAMES (VistaVision, Technicolor, Bob Hope, Producer Jack Rose, Director Michael Moore. Drama. One of the famous B'way plays, from 1925 to 1932. 105 min. 3/25.
STORM RIDER, THE Scott Brady, Mala Powers. A Brady-glasser production, Director Edward Bernds. Western. Sam & Gracie bring a stranger to a small western town. 70 min.

April


BRAKE IN THE CIRCLE Forrest Tucker, Eva Bartok. Story of escape of an iron curtain. 78 min.

KRONOS Jeff Morrow, Barbara Lawrence, John Emery. Producer-director Kurt Neumann. Drama. A "planet-traveler" from outer space. 78 min.


May


DESK SET Spencer Tracy, Katherine Hepburn. Producer Henry Shroff. Director W. Lang. Filmmation of the famous Broadway comedy. Story of a secretary and her boss. 103 min. 5/13


June


July


Coming


BEAUTIFUL BUT DANGEROUS Gina Lolobrigida, Vittorio Gassman, Producer Manuella Maloff. Director Robert Leonard. Of two lovers of the same woman. 88 min.


July


Coming


BEAUTIFUL BUT DANGEROUS Gina Lolobrigida, Vittorio Gassman, Producer Manuella Maloff. Director Robert Leonard. Of two lovers of the same woman. 88 min.


TOMAHAWK Trail John Smith, Susan Cummings. A Bel Air Production. Director Robert Perry, Western. A small band of cavalry soldiers, greatly outnumbered, battles with Apache Indians of close of the Civil War. 61 min.

June

LAND OF THE LONE STAR, The Jimmy Tyler. A Bel Air Production. Director Reginald Le Borg. Horror. Writer is called upon to investigate voodooism on a Pacific island. 75 min.

March

DELINQUENTS, THE Tommy Leonelli, Peter Miller, Dick Bakayan. Imperial Productions. Robert Altmann. Story of a high school boy whose girl is victimized by a teenage gang. 75 min. 3/10

HIT AND RUN Cao Moore, Hugo Haas. Producer, director Hugo Haas. Middle-aged widower marries.sort of girl. She and her boy friend plot his murder. 84 min.

REVOLT AT FORT LARAMIE Deluxe Color. John Derek. Diana Brewster. Producer-director W. Seaton. Director Lesley Selander. Western Civil War story of soldiers who are attacked by Indians. 73 min.

April

BACHELOR PARTY, THE Don Murray, E. G. Marshall, Sidney Greenstreet. Producer-director Sidney Salkow. Western. In the desert a man tries to go straight. 75 min. 3/18


RIDE BACK, THE Anthony Quinn, William Conrad, Anson Williams, Rebeca. Producer-director Robert Aldrich. Western. Sheriff is afraid of failing in assignment to bring border outlaw to justice. 77 min. 5/13


WAR DRUMS Deluxe Color. Les Barker, Joan Taylor, Kenneth Tobey, Barry Sullivan. Producer-director Robert Aldrich. Western. John Wayne and his white wife wage on white settlers. 75 min. 4/1

May


HIDDEN FEAR John Payne, Natalie Norwich. A. St. Aubrey-Kohn Production. Director Andre de Toth. A young girl office attempts to clear sister charged with murder. 83 min.


MAY CARLO STORY, THE Alex Nicol, Sheree North, Roger Daltrey, A Titian Film, Sam Taylor director. Drama. A handsome Italian saboteur must succeed or face death in order to pay his debts. 100 min.

June

BIG CAPER, THE Rory Calhoun, Mary Costa, Pierre Ambert. Producer-director Robert Stevens. Multi- 


ROOGER HOOK Joel McCrea, Barbara Stanwyck, Edward Andrews, Producer-director David Swift. Western. A young man foreman wooing an Indian Chief's squaw, is finally rescued and tries to resume life with husband.

July

February


March


April


May

COUNTREFF. THE, the Technicolor. Scott, Peggy Castle, Producer Alec Snowden. Director Montgomery Tully. Drama. Inside story of one of the largest forger operations ever attempted. 80 min. 4/1.

June


JULY

TAMMY AND THE BACHELOR. CinemaScope, Technicolor, Yul Brynner, Susan Hayward, Director Aaron Rosenberg, Director Joe Penney. Story of a young girl, a man and a young man who falls in love with her. 89 min.

Coming


ESCAPADE IN JAPAN. Color, Irene Worth, Cameron Mitchell, Jon Provost, Roger Nakagawa, Producer-director Arthur Lubin. The man who tried to find his way out in the wrong direction to find the very people he was trying to avoid. 78 min. 6/1.

GIRL MOST LIKELY. THE, Eastman Color, Jane Powell, Cliff Robertson, Keith Andes, Producer Stanley Rubin. The girl is proposed to by three men on the same day.

I MARRIED A WOMAN. Color, George Gobel, Diana Dors, John Eldredge, Producer Harry A. Kay. Director Hal Kanter. Comedy. Wife objects to taking second place in husband's affections. 90 min. 6/1.


JET PILOT. Technicolor, SuperScope. John Wayne, Janet Leigh, Director Howard Hawks. The pilot who makes California oil town see the error of its ways. 83 min. 6/1.

LAND UNKOWN. THE, Jock Mahoney, Luana Patten, Producer Howard Christie. Director Richard Bartlett. Story of a stranger who makes California oil town see the error of its ways. 83 min. 6/1.


GUN FOR A COWARD. Color, CinemaScope, Fred MacMurray, Jeffrey Hunter, Janice Rule, Producer, William Alland, Director Abner Biberman, Western. Mental hospital inmate is released while still in dangerous condition. 79 min. 1/24.

March


NIGHT RUNNER. THE, Ray Danton, Colleen Miller, Producer, Albert Cohn. Western. Drama. The law and the Indians battle for the same woman. 78 min. 1/21.

April

INCREDIBLE SHRINKING MAN. THE, Grant Williams, Randy Stuart, Producer Albert Zugsmith, Director Jack Arnold. The story of a man whose growth processes have actually been reversed. 81 min. 2/14.


TATTERED DRESS. THE, the CinemaScope, Jeff Chandler, Jane Wyman, Producer Al Zuckmayer, Director Jack Arnold. Melodrama. Famous criminal lawyer wins humility when put on trial himself. 93 min. 3/4.

May

DEADLY MANTIS. THE, Craig Stevens, Alton Laffoon, Producer, Albert Zugsmith. Director Jack Arnold. Monsterspicious creatures threaten to destroy U.S. 78 min. 4/1.

Girl in the KREMLIN, THE, Lex Barker, Zsa Zsa Gabor, Jeffrey Stone, Producer Albert Zugsmith, Director Russell Birdwell. Drama. 87 min. 3/24.
When baby takes a bath today—your baby or the Prize Baby—the towels cost 172 per cent more than in 1940.

No—we’re not asking for a crying towel but compare this and all your other towering costs to the nominal increase, if any, that some of you have given to the Prize Baby during this same period.

Despite all this, the Prize Baby has never thrown in the towel in providing the kind of service you expect and receive...at lowest cost.

Tabulation of more than 120,000 interviews during the past 19 weeks revealed...

35.2% of the week's adult paid attendance came from patrons who said they were influenced to attend during this week because they liked the trailer they had previously seen on the attractions they went to see.

Thus, for every $1,000 the average theatre grossed from adults during the past 19 weeks, $352 came from persons who were directly influenced by the coming attraction trailer.
Entreprise Analysis of the New Films

Their Future?

Little Pictures & Little Exhibitors

STARS IN THE SADDLE

Coulter Discusses the Star Problem
ALLIED ARTISTS RAISES THE SHADE FOR 120 MILLION LOVERS!* 

GARY COOPER 
AUDREY HEPBURN 
MAURICE CHEVALIER 

LOVE IN THE AFTERNOON 

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NATIONAL CAMPAIGN TIMED FOR YOUR PLAYDATE THIS SUMMER!
IN THE HISTORIC TRADITION
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GWTW
WILL COME THE NEW SCREEN GLORY OF

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PRODUCTION IS
AHEAD OF SCHEDULE
ALL OVER ITALY
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* A FAREWELL TO ARMS

starring
ROCK HUDSON • JENNIFER JONES
VITTORIO DE SICA
PRODUCED BY DAVID O. SELZNICK
DIRECTED BY CHARLES VIDOR
SCREENPLAY BY BEN HECHT
THE SELZNICK COMPANY PRODUCTION
IN CINEMA SCOPE AND COLOR BY DE LUXE
RELEASED BY 20TH CENTURY-FOX

BEFORE AFTA: Rock Hudson and Jennifer Jones are shown rehearsing for “A Farewell to Arms”
Little Pictures and Little Exhibitors

Every time exhibitors raise the question of more product, some leader of distribution can be counted upon to announce that we now have an audience which is highly selective, and, therefore, the emphasis must be on quality, not quantity. More obituaries have been written for the so-called little picture than for any other department of our business.

And yet some distribution companies have been doing very nicely, thank you, with a full complement of little pictures to go along with their blockbusters.

The disagreement among distribution concepts was particularly spotlighted within the space of a few hours and a few city blocks on Tuesday, June 4th, when United Artists and Paramount Pictures held their annual meetings in New York City. Both companies, of course, are out to make as much money as they can for their stockholders. Their approach to that goal is rather widely divergent.

United Artists reported a 19.2% increase in net earnings for the first quarter of 1957, as compared to the 1956 quarter, and president Arthur B. Krim said that the growth potential of the movie business is “bigger today than it was in 1951 and comparable to that of almost any other industry on the American scene.”

Barney Balaban, president of Paramount Pictures, was quite optimistic about the over-all financial prospects of his company, and while he did say, “Let no one sell the theatre market short,” he told the stockholders that “the potentials of television (free and toll) beckon more invitingly than ever.” Theaters will continue to be the company’s “basic source of revenue, although at reduced levels.”

United Artists, which has had no hesitancy in distributing little pictures as well as big ones, is stepping up the proportion of top A films on its schedule, but still going in for quantity releasing. Paramount, with one of the smallest distribution programs in terms of number of pictures, talks about “A considerable increase in quantity with no lessening in quality.” In other words, few if any small pictures.

From the point of view of the stockholders, this is attractive language, because it seems to mean real knowledge of the market. But the fact is that a very important segment of the potential movie market is being neglected when the little picture is given up without a fair opportunity.

Operating in what they conceive to be a shrinking field, some distributors figure they have to get more money with less pictures. Meanwhile, a great many theatremen are facing the difficult problem of getting more money from lesser pictures.

Twentieth Century-Fox, Universal and Columbia show profits with their programs of minor films. An astutely managed company like American Broadcasting-Paramount Theatres does not regard it as too much of a speculation to start making its own little pictures. James H. Nicholson’s American International pictures may not win any Academy Awards, but they are apparently grossing quite well.

In his recent statement to the 20th Century stockholders, Spyros Skouras said that his company is producing a group of twenty-five low-budget films because it is 20th’s desire “to serve exhibitors according to their particular needs wherever they may be, in the villages and towns as well as the large cities.”

It isn’t just because theatres are so in need of product for more program changes that some of the little pictures succeed. Probably more than half the total output of minor films ends up in red ink, despite all the burning need for films. What makes a little picture a success is its sales appeal.

If you have a minor attraction with no particular selling point, no exploitation angle, no name player, you have nothing and your boxoffice take will show it. But if you have an exploitable gimmick—a story tied in with the headlines, for example—you have a chance to create customer interest.

The little picture that flops today is a film with not even a decent peg for an interesting theatre front. Give the small production something the theatre man can promote, and you add tremendously to its value.

This is basically the responsibility of the producer. If he picks a dull subject, casts it with complete nobodies and lets it go at that, he can’t expect a distributor’s or theatre’s promotional talents to get him out of the soup. On the other hand, if he chooses an exploitable topic, he gives his distributors and the showmen a chance to do their part.

It’s fine to have more big pictures, of course; they are always the cake. But thousands of theatres cannot survive without bread-and-butter, too.

The feast or famine workings of a restricted schedule of releases are not so
Viewpoints

(Continued from Page 5)

obvious to the stockholders of a company when Warner Bros. has a "Giant" to talk about or when Paramount stockholders hear that the theatre gross for "The Ten Commandments" is $15,000,000 in "a little more than one hundred theatres." That's fine for now; but how many times in a season can any company expect to come up with such great pictures?

Both Warner Bros. and Paramount have greatly reduced the number of outstanding shares in recent years. United Artists travelled in the opposite direction, issuing stock to raise more money for more production. The differing evaluations of the film market are obvious. UA thinks it is a growing market, and wants to grow with it. Warner Bros. and Paramount believe their future is in a constricted output.

There is a parallel that comes to mind. It involves Montgomery Ward and Sears Roebuck. After World War II Sears expanded as fast as it could, wherever it could, anticipating and actually helping to spark a tremendous boom. Montgomery Ward, on the other hand, played safe and generally stood pat. Its financial strength remained fast, but Sears moved far past it in size, operations and earnings. Everybody did well, it's true, but those who rode the boom did best.

Perhaps it is wishful thinking to speak of riding a boom when we talk about theatre motion picture business, but all the evidence at hand indicates that there is a strong and still growing demand for all the motion pictures—taken as a whole—that the industry can produce. Nobody yet has gone broke by making or distributing too many pictures; there have been casualties among those companies which didn't make or distribute enough of their stock in trade.

The fact that the companies with fewer releases, as well as those with many, are currently prospering is, we think, practical proof of the healthy theatre market. It is difficult to escape the feeling that if Warner Bros. or Paramount released as many pictures as 20th Century-Fox or United Artists, their profits would rise commensurately. Don't they say that the victories are won by those who not only get their fustest, but also git that with the mostest.

Mr. Balaban told the Paramount stockholders meeting that "it would only take a 10% to 15% increase" in theatre business to "provide a healthy position for our industry." Give people many pictures from which to pick and you are bound to attract more customers. Which will do more business—a library with a couple of hundred novels or one with a thousand?

By helping the theatre to attract more patrons today, we make it more likely that there will be big audiences for the pictures of tomorrow.

Every retail business of a service nature—and ours is a service business—knows that volume is of major importance. It's better to have two customers at $1 each than one at $1.75. Translate this analogy into product terms: it's better to have a full supply of product, including minor films, than an inadequate supply, minus minor films. You can't operate any business without merchandise.

These minor films must never be thought of as all falling into one low category. Some of them, as we have noted, can be tailored to have a sales appeal far beyond the routine. In terms of production budgets and film rental prices alike, the need today is to get more meat from less nut. Instead of cutting down production of minor films, the companies should all be devoting more attention to finding strong sales angles for these films.

It has been an error of our industry to dismiss entirely the habit factor in moviegoing. Every recreational indulgence is partially habit. Smoking, attending sports events, theatregoing, fishing, etc., etc. all have some of their roots in habit. If the habit is not urged, the desire dies altogether. Every good picture is good for every other picture. The more pictures we have to offer, the better our chances of influencing people to visit the movie house in the neighborhood or downtown.

We'll Miss

Bill Rodgers

The greatest gauge of the esteem in which Bill Rodgers was held as a man is the recollection that the same things that have been said about him after death were said and fervently felt of him when he was the sales head of the biggest film company—by exhibitors as much as by his fellow distributors.

Acknowledgedly the leader in the struggle to achieve industry unity, a labor of love pursued with unflagging tenacity, William Frazier Rodgers occupied a unique position in the movie business. As sales policy-maker for M-G-M, he introduced controversial innovations that might have alienated many exhibitor customers had it not been for the man's forthrightness and sincerity and salesmanship—salesmanship in the highest sense of the word. That exhibitors who may have disapproved Metro sales terms still considered Rodgers as their friend is a measure of his stature as a man of good will.

While other distribution heads were often reluctant to face the exhibitors on their home grounds, Rodgers was the most frequent and always welcome guest at theatremen's conventions. He never failed to do himself and his company proud, listening and explaining and reasoning with his customers. And if the exhibitors' doors were always open to the man who made "The Friendly Company" that, so was his door ever open to them. No one ever left without a hearty handshake.

His passing makes us appreciate anew his statesmanship and leadership in an industry that so often demonstrates a lack of these qualities. We could do with more men of Bill Rodgers' ilk, men with a full understanding of the
importance and value of good will.

We, too, had our differences with some of his sales policies, but never did Bill Rodgers take issue with our right to voice criticism; in every instance he stood ready to discuss and reason out his convictions. We'll miss him very much.

The Overseas & U. S. Markets

For several years the film companies have been telling American exhibitors that the foreign market was the backbone of the business. The story has been that our movies had to be tailored for a world-wide audience. When exhibitors asked for more pictures, they were told to remember that the overseas market could absorb only so many U.S. pictures annually.

The demands of the American market had to compete against the different demands of the customers abroad. The Continental flavor was sought in stars, and directors; Continental locations became more popular than ever.

The very prosperity of the overseas market made some of the film companies rather callous about the fate of thousands of theatres in this country. With revenue flowing in from abroad, many an American exhibitor got the "take it or leave it" treatment from the distributors.

But now the foreign market gives indications of behaving more and more like its American counterpart. We don't make this observation casually. It isn't our own original assessment of the situation at all. The alarum has been sounded by the man who is in the best position to know, Eric Johnston, in his capacity as president of the Motion Picture Export Association.

Mr. Johnston says that "The past twelve months have brought deterioration of economic conditions and international relations in many key territories . . . The outlook for all of Asia has darkened . . . Even Europe, still the great foreign market for American films, is spotted with hazards to our business . . . Last year, too, has seen the first substantial growth of television competition in some of the very important markets. This trend will certainly continue at an accelerated pace in 1957 . . ."

In view of these developments, it would seem to be sound business policy for the American distributors to be quick about improving their position at home. Pictures in the United States need more aggressive and more enlightened promotion. There must be a greater pitch of actual selling effort directed at the paying public, and there must be fuller recognition of the need for maintaining the health of the American theatre business.

Now isn't any too soon for the effort, even though the foreign market generally is still holding its own. The time to prepare for the worst is before the worst, not in the midst of the storm.

A workable and equitable system of arbitration of trade disputes simply must be achieved; a cohesive business building program must be speeded on all fronts by the committees involved in this comprehensive task.

Perhaps it sounds presumptuous to say that the American distributors must get to know the American exhibitors better. Nevertheless, this is true. The grass roots shown in, in the smaller situations, have too often been read out of the party and regarded as marginal businesses undeserving of the same attention as the more lucrative minority of bigger theatres. Now is as good a time as any to paraphrase an ancient maxim and point out that great customers from little customers grow; grass roots theatres should be given all the help possible in attracting moviegoers, for the future welfare of the entire American industry.

COMING!
The Most Complete On-The-Spot Report of the BARTLESVILLE 'TELEMOVIES' TEST

This is a rather strange place for us to display a piece of advertising copy. But upon savoring the full-bodied, persuasive impact of this illustration of "Showgirl" Monroe, so appropriately be-medaled for "very personal service to the head of the state", and being thus warmly bussed by "Prince" Olivier, the editorial staff in joint session decided that it was really a matter of transcending editorial significance. If ever one picture was worth 10,000 words . . . Mmmm!
CASH FOR BUSINESS-BUILDING. How far will the industry be willing to go—financially, that is—in backing up its public relations-business building program? This is the question being raised by many seasoned moviemen as they observe or take part in the MPAA-COMPO project. They have noted the laying of the groundwork for the plans, the approval of both COMPO and MPAA of a diverse program. They nodded approval at the allocation of $375,000 for the initial phases of the activities. But the knowledgeable are asking where do we go from here. They are beginning to wonder just how much hard cash exhibitors and film companies will be willing to put up for this gigantic program, national (at least) in scope. Any program that will make a dent on the public at large must cost several million. MPAA president Johnston admitted that the initial $375,000 covered only the "first chapter" of the project to improve the boxoffice. The financing program before the MPAA-COMPO committees advanced by TOA president Ernest Stellings, who proposes that a fund of $2,800,000 be set up, with distribution and exhibition contributing equally on the basis of film rentals, is drawing a jaundiced eye from most of the film executives, we hear. Seems that the boys in high places are determined to wait for a miracle, rather than bestir themselves to make a fight for survival.

RESIGNATION. Reports refuse to be squelched that the general sales manager of a top film company will step out soon. We put the question to him directly and he denied it flatly. However, those who told us he would insist he will quit. They say he wants to retire (although he's no older) and point to the fact that he has brought in some new blood recently, presumably to step into his shoes in the fall. The man they're talking about is one of the most highly respected distribution executives in the business. It will be a real loss if he does leave the industry.

BILLY GRAHAM. Someone commented the other day that there is a significant lesson for our business in the phenomenal success of evangelist Billy Graham. Without intending any irreverence, this observer noted that, while Dr. Graham is a man of the cloth and draws his support from many people not interested in show business, the other side of the coin is the fact that he is a celebrity, a handsome, fiery-tongued orator who puts on a production, albeit a religious one, that rivals anything in the theatre. To a certain extent, his listeners are entertained. Dr. Graham sees that they enjoy themselves while he is getting across his religious message. The significance to movie business? The man who was making the point says that Billy Graham proves that showmanship still pays. Movie-going, he contends, could be re-sold to millions of people if it was promoted with persistent hard-selling. He argues that this industry should have undertaken such a campaign five years ago, and with every passing year it gets later and later, etc.

FOXY MATTY. The irrepressible, indefatigable subscription TV magnate, Matty Fox, has had himself spread all over the headlines of late. Everyone's talking about his reported coup, acquisition of pay-as-you-see TV rights for all baseball games played by the New York Giants and the Brooklyn Dodgers, if and when they pull up stakes and move to the west coast. Meanwhile, Matty's Skiatron TV stock has been riding the crest of the reports, the price having doubled in recent weeks. There is some speculation about Fox staying on with the Skiatron operation once he has it rolling. Those who have observed his career closely predict that he will step out when it is at peak dollar value. Matty, they say, is basically a promoter, and they see him moving on to something else before long.

CELLER AND THE FCC. The shellacking administered to the Federal Communications Commission and to TV networks and multistation owners by the Celler antitrust subcommittee has the television industry in a tizzy. The bireport chastised the FCC for hobnobbing with the radio and television industry, for holding "private conferences and discussions", a practice "repugnant to fundamental principles of quasi-judicial procedure". (Only recently the FCC declared, formally, that it had decided, informally, that it had the right to license toll-TV.) The Celler report went on to quote Victor R. Hansen, chief of the Department of Justice antitrust division, as telling the subcommittee that ownership of a large number of TV stations by a single interest raised the same problems that existed before the large theatre chains came under antitrust fire. Another interesting section of the report dealt with the practice of television networks tying up talent to exclusive long-term contracts. The subcommittee pointed out that such contracts restricted the business activities of others who might seek the services of this talent. NBC and CBS, the report stated, have achieved a dominant position in the broadcasting field by use of spectrum frequencies that are a "precious natural resource belonging to all the people". It warned that certain practices in network operations are beginning to parallel "conditions condemned in the Paramount Pictures case", and urged the Department of Justice to investigate such practices.

OLD PROXYFIGHTERS. They don't fade away, they just fight on and on. Charles Green, who waged an unsuccessful battle to unseat Spyros Skouras and win control of 20th Century-Fox in 1953, is preparing for another fight. Current object of his interest: Lehn & Fink Products, manufacturers of beauty preparations and household products.
NOW IS THE TIME TO DIRECT YOUR AGGRESSIVE SHOWMANSHIP TO THE BIG-MONEY ATTRACTIONS

IMMEDIATELY AHEAD

FROM PARAMOUNT

TO A BOXOFFICE HOT SUMMER
AND THIS WAY TO THE

LOVING YOU

THE DELICATE

GUNFIGHT AT

ONE

ON BE

HAL WALLIS PRODUCTION
WES PRESCOTT, LIZABETH SCOTT, WENDI

VISTAVISION

VISTAVISION

PRODUCED BY JERRY LEWIS

SHANE-SIZE WESTERN

ABSOLOUTELY GREATEST
HE O.K. CORRAL
Rhonda Fleming, Jo Van Fleet, John Ireland.
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JAMES
Bob Hope, Vera Miles,
Douglas, Alexis Smith, Darren McGavin.
Host stars, George Jessel, Walter Catlett.
Technicolor® VistaVision®

ONELY MAN
Jack Palance, Anthony Perkins,
Neville Brand, Robert Middleton, Elaine Aiken.
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Orneld Wilde, Michael Rennie, Debra Paget,
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The success story of the attraction that critics, public and exhibitors call "the pinnacle of all motion pictures" continues to grow day by day as DeMille's masterpiece attains grosses and runs never equalled. It has long since established a boxoffice pace in excess of the previous all-time champion. Its power at the boxoffice has simply never been matched. And every new engagement proves just that.
ARLENE DAHL CASE
POINTS UP PROBLEM OF
Stars in the Saddle

By LEONARD COULTER

Cleavage is a provocative little thing which has caused considerable fission within the movie industry. In this era of bikini swimsuits and gownless evening dresses, however, it raises fewer eyebrows than in grandad's day.

But though we are more sophisticated now, some lovely ladies are so jealous of their chastity they would have you believe they have never permitted their charms to be used to titillate the mere moviegoer.

Take Miss Arlene Dahl, for instance. A gorgeous, red-haired armful, she sued Columbia Pictures for a cool million dollars. Her contention is that certain illustrations used to advertise her latest epic, "Wicked As They Come", are "lewd, lascivious and obscene."

Miss Dahl, who hails from Minnesota, and has been radio performer, model, actress and film-star, called herself at one time in her career an "interior display artist" (whatever that may mean). Her activities in that field were obviously different from those of exterior display artists, such as Gypsy Rose Lee. For in her suit against Columbia, Miss Dahl said that a picture showing a woman, supposed to be herself, being kissed on the shoulder by a man, "looked like a den of iniquity to her."

Miss Dahl even induced her husband, Fernando Lamas, to appear in court. He told the judge he thought Columbia had used "a sexual approach to sell more tickets" to his wife's film.

"Life hasn't been the same", he sighed. "She has suffered from lack of sleep, not enough food. She wound up going to the doctor." He thought one of the pictures complained of suggested "a prostitute being kissed by a man." He looked at another and testified, "She is now in bed. She is looking the way prostitutes look . . . ."

Judge Henry Clay Greenberg, whose knowledge of what prostitutes look like in bed appears to be negligible, did not challenge Mr. Lamas' judgment on this matter, but he did get a private screening of the "wicked" film. Afterwards he told Miss Dahl: "You are trying to use the court as a rostrum for a crusade to air your grievances against the movie industry."

In the judge's opinion, shoulder-kissing is "delicate and refined". And after looking at certain photographs the star had posed for in the past in pursuit of her art, he said, "If I had to express an opinion now, I'd say these would arouse more lust than the exhibit." Shortly afterwards he adjourned the hearing pending judgment.

What induced Arlene Dahl—who has been in movies long enough to know a great deal about Hollywood leg art—to bring this suit? Conceivably her vanity could have been pricked, for Columbia's advertising pictures used her face with some other gal's torso. To a sensitive, proud beauty, who has done a bit of modelling in her time, such transposition could well be maddening.

At any rate, the case earned Miss Dahl a great deal of publicity, though not the "nice" kind which she hires the Ettinger office to obtain for her. It probably did her more harm than good. It certainly was undesirable for the film industry without which, by the way, the Minnesota redhead might still be working as an "interior display artist".

The Dahl case, of course, is not peculiar. Many girls whose name and fame have been established across the world by some hardworking film publicity hound have been guilty of similar behavior. This is one of the calculated risks the industry must take.

But the position has worsened considerably since the major studios made the egregious blunder of scrapping the star system in favor of a catch-as-catch-can hiring policy which, as events turned out, enabled agents to hold the companies to ransom in their hunt for boxoffice talent, and made possible the rise of the competitive "independent producer" with his ever-mounting demands for a share of the loot.

This weak-kneed attitude of economy-at-all-costs which swept through Hollywood when television began to make its first spectacular rise has been largely responsible for many of the economic problems from which the film companies have suffered in recent years. Ungrateful performers, released from their contracts, switched to the competitive medium, TV, or formed their own producing companies with friends, agents, or husbands.

Casting became a nightmare. The terms asked by stars of boxoffice value soared to ridiculous heights. A guaranteed sal-

(Continued on Page 14)
Producer-Stars Having Their Troubles

(Continued from Page 13)

ary of $250,000 and five per cent of the net is not unusual today, or—alternatively—a straight 10 per cent of gross earnings from a film. Additionally, the "freelance" film star may demand from the studio concessions which no sane person in Hollywood would have granted 15 or 20 years ago: special credits, the right to "approve" the story, to select director, to nominate the co-star, select costumes, and dictate personal appearance schedules during the build-up campaign, and so on.

For this miserable mess in which Hollywood is floundering, it has only itself to blame. The cost of maintaining a roster of top-value stars was, admittedly, high. The investment did not always yield dividends. A promising young actor or actress, on whom a prodigious amount of time and money had been spent, might not "click" with the public. Others, under iron-clad contract, became so temperamental that every minor tantrum could cost the producer a fortune in frustrating delays.

Compared with the advantages, economic and otherwise, of a studio "owning" its own popular stars, these difficulties now seem to be mere pinpricks. And in contrast with the deadweight drag on overhead expenses of maintaining huge studio properties which, in these times of location pictures, are only partially used, the star contract system begins to look cheap.

It being easy to acquire wisdom after the event, it now becomes obvious that if the companies, when the bogy of TV reared its ugly head, had got rid of their studios instead of their money-making stars, they'd be a darned sight better off today. And a lot of agents who nowadays have permanent reservations at the Beverly Hills Hotel would still be nibbling pastrami on rye at Snarkey's downtown cafeteria.

If there is one saving grace to this unhappy situation it is that many of the stars who won their freedom from the studios and went into production on their own, had seen their best days as far as the movie-going public was concerned, and are now learning that the popularity they once enjoyed was not voluntarily bestowed on them by a doting populace, but was wrung from the citizenry by the industry's hoopla artists.

Greater Freedom, Fewer Worries

Tom Pryor, Hollywood observer, went on record in the "New York Times" recently with some statements, attributed to "a certain star, who shall be anonymous", which have a bearing on this topic. The interviewee admitted that the field of independent production is not nearly as green as he had imagined. He said he is "happier working for other producers because he discovered he actually has greater artistic freedom and fewer worries." Even the financial rewards are largely illusory, measured against the risks and extra work involved.

And, Pryor added, this particular star-producer said that whereas he had expected agents to beat a path to his door with stories, the flow continued to be towards the studios. "He found that as an independent operator he was getting second choice, whereas he could walk into practically any studio as a star and have a choice of top-rated novels and plays."

I'd bet a dollar to a dishpan that this is precisely what Marilyn Monroe discovered when she turned her back on Twentieth Century-Fox and went into partnership with photographer Milton H. Greene, she as president, and he as vice-president, of Marilyn Monroe Productions, Inc., and from which position she has now ousted him.

Conversely, the one young lady who has leaped to world stardom in the past year or two is one who, despite innumerable blandishments from interested outsiders who urged her to tear up her contract, has remained loyal to the studio which "made" her—Kim Novak. And the big boxoffice romantic hero of today did likewise—Rock Hudson.

In anything as complex as show-business there is no easy solution to any problem, and it is idle to pretend that all the industry's difficulties would vanish if the major companies were to rebuild star rosters forthwith. But there is no doubt that a return to the old policy—though not to the old, worn-out names—would bring back to Hollywood a degree of stability.

More Work for New Faces

There are signs that company executives have already seen the light. Several companies have reactivated their contract departments and issued new instructions to talent scouts. More youngsters new to the film business are being given work. This, in itself, is a tremendous (and hastening) change of attitude from that prevalent only a year or two ago when virtual beginners were considered poison at the boxoffice and company after company went through the dreary drag of making pictures with veterans whose romantic appeal to moviegoers was about as strong as that of a hardboiled egg.

The other day I met one of these young kids—Dolores Michaels, who is to co-star with Richard Widmark in "Time Limit", for UA release—and asked her how she got started. It came about, she said, when drama coach Ben Bard met her in Hollywood towards the end of last year. Ben knew that his own studio, Twentieth-Fox, had established a new talent department. He introduced her, suggested she be tried out. Miss Michaels was given a small part in "The Wayward Bus". The day after she finished she was put under long-term contract, and immediately afterwards was borrowed from Twentieth by Widmark for "Time Limit", which Karl Malden is directing.

If this kind of thing proves to be typical of the "new outlook" in Hollywood, and if the star system is adhered to as intelligently as it has been followed by, for instance, Universal, some of the old hacks who have been putting the squeeze on the industry which gave them fame will be looking for work.

Television, which they played off against Hollywood for so long, is welcome to them. If they love the electronic medium as much as they have been professing these past five years, I suggest they devote themselves exclusively to it—if TV will have them.

I suggest also that when, once again, Hollywood has mastered its own new talent and has restored the contract system fully, the companies individually vow not to permit these artists to appear too frequently on the home screen, no matter how tempting a guest spot might seem for publicity purposes.

Television can kill performers off at a frightening rate. Besides, once the public knows that a great motion picture star can be seen only in the motion picture theatre it will be putting its money down again at the ticket window as fast as ever it did.
CRASH PROJECT. The difference between Main Street and Wall Street, said Josh Billings, is that Wall Street is one-way traffic.

Main Street exhibitors will profess other distinctions. Foremost is the cleavage in opinion over industry conditions. Along the boulevards of finance the tenor is brave and bullish when the talk turns to movie business, but along the practical byways of theatredom they speak another language.

The hard-headed retailers who run the movie houses will tell you Wall Street's enthusiasm does not rise from current box-office grosses. Pointing to the fact that stocks of major film companies have shown a gain every month since February, exhibitors snort, "Fine for them . . . how about us? How can we make money without pictures to exhibit?"

And so it goes—this seeming paradox: the shares of film distributing firms on the rise, while boxoffice figures are still slumping. Film BULLETIN's Cinema Aggregate below confirms the steady uplift in film shares:

Film BULLETIN Cinema Aggregate

The reader will note the rise (albeit a much smaller one) in theatre circuit shares. While executives of the theatre chains which comprise the composite theatre stock guage do not sound as jaundiced as their grass-roots brethren in exhibition, they, too, have the same plaint: no product, no patrons.

What, then, has Wall Street on the brain? You might say it is banking on a rather iron-plated two-horse parlay: a film industry build-up and a TV letdown. Over the past two winters, watchful analysts have made a study of the now openly-proclaimed decline in the state of television programming. Within the amusements constellation this condition must be regarded as epochal. For it marks the ringing down of an era in the commercial evolution of one of the prime social forces of our time. For the better part of ten years the little convex tube has had things all its own way. Now, suddenly, it is discovering that yesterday's sure-fire contrivances are not registering five cents worth of results. In a twinkling, Gleason, Bele and other antediluvian originals have grown as dated as the buck and wing. Furred by time and taste, TV is being inexorably forced to retreat, retrench, rebuild—much in the fashion of Hollywood when sound first exploded upon the scene. The one difference is that creative, rather than technical, influences are fostering this revolution. The consequence is a natural, normal program of redevelopment. Fresh programming resources must be mined from existing quarries of talent quickly, adroitly, lest rival media steal a march. TV has but until September and the majority of its commitments have been long since consigned. A tougher but surer tact involves the surrender of its dominance for a few seasons while it goes underground to retell in scope. This is what the experts predict—a pulling in of the horns, an agonizing reappraisal, and finally a "new" TV look.

In the interim, many keen observers look for moviedom to flourish. Wall Street has taken stock of Hollywood's build-up in both finances and product. The production wing is cash heavy and—relative to recent times—inventory heavy. While theatre people scream for films, distributors await the propitious hour to unloose the supply. This is crash merchandising, a philosophy bent on firing with all barrels at once to capture a market and hold it. The propitious hour is, of course, Summer, 1957. From the looks of impending product, filmdom's Crash Project No. 1 stacks up as pure premeditated murder—of boxoffice records that is. Time will tell.

20th TURNING FOXY. At the recent 20th-Century Fox annual meeting, President Skouras proffered some revealing intelligence hardly calculated to tranquilize jaded shareholders. Said he to the surprise of many: "... In 1956 we actually lost money in the operation of the basic department of our business—namely, the production and distribution of feature pictures." In short, 20th-Fox's other interests carried the firm.

The market reaction was typical of these rather fathomless times. That selfsame day 20th closed 1/4 higher. The next day it rose another 1/4, and the following day 3/4. At present 20th-Fox is sailing at a two year high just short of $30. It should leap that barrier any time. Explanation: 20th, as top producer of product among majors, stands most to gain by fulfilling needs of film hungry theatres, would profit exceedingly in a general boxoffice revival. Moreover, 20th is entrenched in profitable sidelines, including oil and valuable real estate.

THE WARNER BROS. STEW of last year (Harry & Albert out, the Serge Semenenko group in) has come to a profitable boil. Much of the thanks goes to new president Jack Warner, who remained to handle the production reins and to moneyman Semenenko, who instituted a policy of capital shrinkage. Under this plan the company purchased and retired over 47,000 shares of its common stocks at a cost of $1,183,000. This move, plus a gain in the six month (ended March 2) net—$2.6 million vs. $1.8 million—helped provide a remarkable jump in the net per share figures. From $7.75 per share in the equivalent prior year term, the total vaulted to $14.3. The key item, however, is this: shrinkage or not, the Warner gross climbed under the new regime (for fiscal year $39.7 million vs. $37.6 million).
Film of Distinction

“Love In The Afternoon” Wonderful Wilder Gambol

Business Rating 3 3 3 Plus

Delightful comedy from Billy Wilder. Exceptional marquee power in Cooper, Hepburn, Chevalier. Should do smash business in urban, suburban situations; rural areas will need selling. Witty, smart, slightly amoral but delightful. Fine performances, top direction.

Not since the gilded Lubitsch comedies of the Thirties has Hollywood produced anything quite so scintillating and mockingly sophisticated as this Billy Wilder production for Allied Artists release. A Gallic gambol depicting the romance of all-American, roué Gary Cooper and cellist student Audrey Hepburn against a banteringly blase Parisian background, “Love In The Afternoon” is a triumph of smart, witty, delightful elements, blended by a master comedy craftsmen into a smash box-office prospect. Urban and suburban audiences will relish this tempting morsel and theatres in that market figure to reap a b.o. bonanza. Rural areas will take some selling.

Writer-producer-director Wilder has molded a smartly irreverent script with all the savoir-faire at his command and can surely take a round of bows for what will probably prove to be the most dazzling, and possibly the best, comedy of the year. Superbly photographed in black and white by camera William Mellor, and excellently scored with an impudent yet bittersweet Franz Waxman arrangement of some continental schmaltz, the comedy-romance also boasts three performers operating at the top of their bent, Audrey Hepburn, Maurice Chevalier and John McGiver, not to mention one Gary Cooper in a rather unusual role for him. Miss Hepburn is bewitching and beguiling as a Parisian gamin daydreaming amidst the extra-marital dossiers of her detective-father, Chevalier, mixes just the right amount of innocence and gin, the sort of thing for which Miss Hepburn has no equal. Chevalier, sans straw hat and cane, delivers a straight role in which he is simply great, gliding through the film with warmly abandoned ease, gently exposing all the flagrant tomfoolery which is the essence of the film. Throughout runs a touching undercurrent of fatherly concern for Miss Hepburn which is never allowed to degenerate into the sentimental. In a supporting role, McGiver turns in an unusually riotous performance as a cackling whose suspicions of his erring wife happily boomarang for him. He is droll and delectable.

Some may quibble, however, about the choice of the aging Gary Cooper as Miss Hepburn’s romantic vis-a-vis. It struck this reviewer as a case of smart marquee but questionable casting. Their amorous interests are not always credible. It seems that the psychological intangibles of his characterization go against the Cooper grain. His “worldly wise” exchanges with Miss Hepburn make one wonder which one is doing the seducing. But Mr. Cooper is a mighty important box-office factor, and “Love In The Afternoon” has an appealing amoral lustre about it which director Wilder, with some expert underplaying, manages to shine up right in the face of the censors. It has an over-all brightness, delightful brashness and whimsical-
WAR DRUMS

BOOMING EVERYWHERE!

a rip-roaring action thriller in war paint COLOR... off on a boxoffice rampage!

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“WAR DRUMS” COLOR by De Luxe

LEX BARKER

JOAN TAYLOR - BEN JOHNSON

Screenplay by
GERALD DRAYSON ADAMS

Music by
LES BAXTER

Exec. Producers
AUBREY SCHENCK - HOWARD M. KOCH - REDMOND LE BIRD

Produced by
THRU UA
"Fire Down Below"

**Business Rating**: ★ ★ ★

Disappointing. However, bongo beat, Hayworth, Mitchum, Lemmon, give routine tropical sex melodrama exploitables.

The screen return of Rita Hayworth, with Robert Mitchum and Jack Lemmon competing as her lovers, and a crack Calypsocrazed background are the boxoffice magnets of Columbia’s “Fire Down Below”. These exploitables should attract the many afficionados of the above and score stoutly in the summer market. The film itself is a disappointment, for although everything in this Irving Allen-Albert Broccoli production from Miss Hayworth’s red hair to on location shooting in sultry Caribbean locales is inflammable, nothing ever quite ignites. The romance is more tired than torrid, the action more lush than lusty and the trio of characterizations, despite professional performing by the stars, is shadowy and diffuse. The story is about seafaring buddies Mitchum and Lemmon, who in smuggling war ravaged adventurress Hayworth to some obscure island, come to blows and part company with Lemmon as Hayworth’s protector until she leaves him for Mitchum. Irwin Shaw’s screenplay is loaded with literate, but listless, dialogue which may suit the lassitude-ridden locale but is rather disenchanting dramatically. It does, however, give some surprisingly stark and honest footage to the revelation of Hayworth and Mitchum as tramps who wind up “deserving” each other. The most important news, boxoffice-wise, is that the stars are in top form. The nonchalant, panther style of Mitchum, the college boy charm of Lemmon and the sensuous elegance of Hayworth are used to good effect by director Robert Parrish. When Miss Hayworth essays a wildly wicked, barefooted Calypso dance the boxoffice barometer rises with a bongo beat. At such times, “Fire” is a fairly flashy, fancy treat.


"The Wayward Bus"

**Business Rating**: ★ ★ Plus

Watered-down version of Steinbeck novel. Exploitable for adult market, has Mansfield, Daily, Joan Collins.

Whatever sensationalism Steinbeck’s novel, “The Wayward Bus”, possesses has been de-Kinzeyized in this much watered-down, yet moderately absorbing, Charles Brackett picturization for 20th Century-Fox. Under Victor Vicas’ direction and Ivan Moffat’s screenplay the film goes a bit wayward from the road map of compelling drama, but manages some tart and turbulent turns. Fame of the Steinbeck novel, plus the names of Jayne Mansfield, Joan Collins and Dan Dailey should bring this a fairly good response at the boxoffice. Filmed in black and white CinemaScope, “Wayward Bus” follows the psychological interchanges of assorted characters brought together for a hazardous Sierras ride and the fateful interrelationships they undergo. Mansfield, as the buxom blonde with a past who finds true love with salesman Dailey, performs a hackneyed part in humoresque fashion. Dailey, in shaggy-style soft, provides better sturdy support. Collins, the wife whose jealousy of bus driver-husband Rick Jason turns her into a slatternly, shrewish woman, wrests from a sea of unpleasantness a few penetrating, pungent moments. Biggest news is newcomer Jason whose tall, tense good looks and moody movements project like a magnet.


"The D.I."

**Business Rating**: ★ ★ Plus

Pile-driving melodrama about tough Marine Drill Instructor. Best for action market, male audience.

Jack Webb’s “The D.I.” will be one of the shockers of the year. Its unvarnished story of how U. S. Marines are “made” will cause comment, and probably bring ample cash into Warner Bros. coffers. However, with the exception of action house fans, it is doubtful that any other segment of the public will really like what they see. In fact, the majority will be dismayed, some repelled, exservicemen cynically amused. For Jack Webb has produced, directed and starred in a film geared to the popular punch through manipulation of a pulse-pounding set of dramatic techniques that literally shocks its way to success. The techniques have been used to tell the story of the reformation of Don Dubbins, sensitive recruit under the hands of granite-hearted drill instructor Webb, through the physical and psychological harassment of boot camp which “makes men out of boys”. One feels a cold fascination watching “The D.I.” explore the power loaded conflict between Dubbins and the other recruits who treat him as a “baby” and Webb who goads him into manhood. Despite some good comedy touches, it is too strong for the female audience. The story has something for every type of showmanship: Jackie Loughrey as the good girl who brings true love to Webb, Monica Lewis as bouncy off-limits singer, Virginia Webb as the noble, patriotic mother of Dubbins, and a host of Marine types, played very effectively, incidentally, by real Marines. The dialogue of script writer James Lee Barrett is colorful. The music score striking.


"The Seventh Sin"

**Business Rating**: ★ ★

Heavy-handed drama from old Maugham story. Marquee bolstered by Eleanor Parker, George Sanders.

Somerset Maugham’s tale of adultery and redemption in Hong Kong has been revamped by M-G-M from an old Garbo vehicle into a new Eleanor Parker one without much success. Directed by Ronald Neame, and with a promising cast in Miss Parker, George Sanders and Bill Travers, “The Seventh Sin”, in black-and-white CinemaScope, is a sometimes mawkish soap opera, a muddle of sex and spas, love and remorse amid the filth and chaos of a cholera epidemic in China. The elements for a rousing drama are there, but director Neame has worked at too slow a pace, the Karl Tunberg screenplay is too wordy and mired in its downbeat atmosphere. Primarily a woman’s picture, it should be exploited as such. Grosses will be average. Miss Parker fails to engender any sympathy as the wife of loose morals, Travers (a new face in Bhowani Junction”) registers weakly as her husband. George Sanders is his suave self, sprinkling his witty sayings like sequins over the old cloth of the film. Miss Parker becomes involved with Jean Pierre Aumont when her marriage to Bill Travers, a bacteriologist, becomes a bore. Travers discovers the affair, hires his wife off to China where he is to fight a cholera epidemic. She remains bitter, only relents when Englishman Sanders reveals the noble work her husband is doing. Her hate turns to love, but Travers is killed by the cholera. She begins life anew.

MGM. 92 minutes, Eleanor Parker, Bill Travers, George Sanders, Jean Pierre Aumont. Directed by Ronald Neame. Produced by David Lewis.
"Silk Stockings"

**Business Rating ★ ★ ★ Plus**

Splashy, smash M-G-M musical should be one of summer's hottest boxoffice properties. Astaire, Cyd Charisse and Janis Paige add to its song, dance, comedy bounties.

Metro has returned to its most bountiful treasure trove, musical comedy, and come up with a gem in "Silk Stockings". The Cole Porter-Broadway success adapted from the Garbo classic, "Ninotchka", has lost none of its charm or captivating character in its transference to the spacious and colorful CinemaScope-Metrocolor screen. It is without doubt the best boxoffice contender so far this year from M-G-M and one that will leave quite a bundle in Leo's stocking. Cyd Charisse is the dedicated Soviet dispatched to Paris to bring a bistro-beguiled Russian composer back to the Kremlin and Fred Astaire the "decadent" American film producer who shows Miss Charisse a dying capitalist culture has more sparkle and spirit than a new born Marxist one. Along the way Charisse loses her severe dress and long repressed heart to debonair, dancing Astaire and together they mix champagne and choreography in a bevy of bubbling, buoyant production numbers. Janis Paige as an addicted Hollywood sexpot who performs with vast energy and verve. As zany Russian vendors, Peter Lorre, Jules Munshin and Joseph Buloff are a sparkling trio, and George Tobias subverts his Commissar role with a bit of grand, old American vaudeville. Everything shimmers in "Silk Stockings". Cole Porter has fashioned one of his most scintillating scores, Rouben Mamoulian has directed with style. Gershe and Spigelgass have kept the dialogue easy and exuberant and Arthur Freed has produced with professional know-how.

**Metro Goldwyn Mayer. 117 minutes. Fred Astaire, Cyd Charisse, Janis Paige. Produced by Arthur Freed. Directed by Rouben Mamoulian.**

"A Face In The Crowd"

**Business Rating ★ ★ ★ Plus**

Rugged expose of phony TV "personality" in hard-hitting Kazan, Schulberg style. For discriminating adult audience.

Producer-director Elia Kazan and screenplaywright Budd Schulberg have pooled their ample resources for another "Waterfront" punch in a determinedly devastating, occasionally frightening, but always absorbing appraisal of America's cultural pastime, TV. "A Face In The Crowd" is destined to attract the discriminating adult audience, but it may be a tough item to sell the general market. Telling the story of a boozing singer-guitar player who scales the antenna heights as a TV "personality" peddling corn-fed panaceas to the masses and almost winding up controlling the political future of his channel charmed constituents, "Face In The Crowd" is filled with scenes of sardonic humor and racy realism, a live wire that crackles and cackles across the screen while it dissects TV ideology and the come-hither commercial. Unfortunately, however, when the final quarter depicts Lonesome as a psychopathic power-house capable of subverting the Government with some fascist styled Madison Avenue coup d'etats, the film loses its impetus, conviction, and appeal. Be that as it may, Kazan has ferreted out a rousing performance in Andy Griffith, screen newcomer cast as Lonesome, who bellows and beans, warbles and wows his way through some crackerjack Schulberg dialogue. Patricia Neal as the girl who discovers Lonesome, falls disastrously in love with him and later causes his downfall, gives a strong yet poignant performance. Anthony Franciosa, as office-boy-turned-agent and Walter Mattau, as an embittered TV writer in love with Miss Neal, are poorly defined characters.

**Warner Bros. (Newtown Productions) 125 minutes. Andy Griffith, Patricia Neal, Anthony Franciosa. Produced and Directed by Elia Kazan.**

"Monkey On My Back"

**Business Rating ★ ★ Plus**

Story of Barney Ross' fight against dope addiction has strong promotional aspects. Figures as good top dualler.

Latest in the Hollywood dope-addiction series, "Monkey On My Back" is bolstered for the boxoffice by a soundly commercial slap on its back from the recent publicity created by Barney Ross' disclaimer of the film and producer Edward Small's fight with the censors. Written by Crane Wilbur, Anthony Veiller and Paul Dudley, and directed by Andre de Toth, this United Artists release has enough shock value and shrewd sensationalism of its own to attract metropolitan audiences that like film fare spiked and seasoned. It tells the story of Barney Ross, his rise to ring glory, his playboy, punch-happy life as a champ, his subsequent succumbing to Henry Armstrong, followed by an heroic WW II tour of duty with Guadalcanal Marines. During the war he contracts malaria, for which medics prescribe morphine, which leads to Ross becoming a tormented, desperately degraded man incapable of ridding himself of the dope habit. Finally, he is frantically forced to seek help from U. S. authorities at a Maryland hospital, where he is cured. Cameron Mitchell plays Ross in a sharp, more than surface-scratching portrayal of a man caught in a nightmare world. Diane Foster, as the girl he woos and marries, is tender and touching. All in all, Mr. Small has provided a kick to his production other than the subject matter.

**United Artist. 93 minutes. Cameron Mitchell, Diane Foster, Paul Richards. Produced by Edward Small. Directed by Andre de Toth.**

"Man On Fire"

**Business Rating ★ ★ Plus**

Crosby scores in warm, winning drama. Rates higher for family audiences. Grosses generally will run above average.

While "Man On Fire" does not equal, in either performance or dramatic impact, Bing Crosby's previous dramatic effort, "The Country Girl", it is still an engaging entertainment. Crosby, in his own unobtrusive way, gives a full-bodied delineation of a divided man. Unfortunately, "Man On Fire" never burns as brightly as it should: it is always just missing the necessary illumination to make it sure-fire boxoffice. Within its range, however, it will strike the responsive cord of general audiences. Certainly, the film's gentle humor, poignant conflict and the star's commanding performance should make it a favorite of the family trade. The theme of the film is handled with skill by writer-director Ralna MacDougall as he traces the complex relationships of Malcolm Brodrick, young son of divorced parents Crosby and Mary Fickett, and Inger Stevens, who tries to show an embittered Crosby that marital love is still possible within his life. After the divorce, Broderick had become the sole anchor in Crosby's life, but he is returned through court proceedings to his mother. She, realizing where his heart lies, sends him back to Crosby. This true act of love makes Broderick realize his place is with his mother, and Crosby's with Miss Stevens. Seigel has mounted his production in the high polish usually associated with his name.

**Metro Goldwyn Mayer. 96 minutes. Bing Crosby, Inger Stevens, Mary Fickett. Produced by Sol C. Seigel. Directed by Ralna MacDougall.**
The man surrounded by the host of eager young females on the cover of Britain’s Picture Post at left is producer-showman Otto Preminger, who has carved careers — his own and his players—out of daring. The confounding part of his success story is the variety of approaches this nonconformist movie-maker has utilized to make quality motion pictures that titillate the tongue long before they arrived to entertain audiences.

From his virgin plunge into production-direction with “Laura” seventeen years ago, Preminger has dared to be different with important properties. He rarely duplicates the brand of boldness in giving his pictures that invaluable “talk-about” plus factor that send them into release with a running start. Whether it be player, theme, treatment, or any other facet of his movie, Preminger showmanship always creates a bona fide talking point.

In “Laura”, Preminger lured Clifton Webb into the famed stage star’s first film, later intensified into critical huzzas when the actor’s haughty portrayal of a dilettante murderer swept the movie into bright prominence. With “The Moon Is Blue”, Preminger tweaked the bluenoses with a delightfully saucy, frankly sexy comedy, thereby arousing the ire of the Code Authorities who refused it a seal and granted it a million dollars worth of publicity. His “Carmen Jones” was a piquant challenge to the thesis that a movie with all-Negro principals would not have general appeal. “The Man With The Golden Arm” actually forced liberalization of the Code ban on narcotics subject matter.
Last fall, Preminger the bold undertook what is probably his most elaborate effort to perk up advance public interest—building a star from the ground up. The production chosen for this project was, paradoxically, the classic George Bernard Shaw play, "Saint Joan", heretofore a showcase for virtuoso actresses on the stage. At an extraordinary press session, Preminger blueprinted his startling approach to the all-important casting of the title role. He unveiled to news writers from three continents his plan for an international search for an unknown young girl to play "Joan".

The rest is promotion history—how 18,000 hopefuls responded in all English-speaking countries, how Preminger himself auditioned 3,000, how, finally, this master artist-showman emerged with an unknown, inexperienced 17-year-old girl, the Cinderella from Marshalltown, Iowa, Jean Seberg.

Immediately, an appearance on the Ed Sullivan show captivated millions of the huge Sunday night TV audience. But the buildup had only started. The magazines eagerly followed the Iowa girl to a triumphal return to Marshalltown, then overseas to London where the picture was to be filmed. Jean at home, Jean on the set, Jean in the fitting rooms, Jean in the barber's chair, Jean struggling into 30 pounds of armor—all became feature fodder. A near-tragedy (which the skeptics suspected to be a publicity stunt) made front page news when the scene in which Joan is burned at the stake took on frightening reality as her clothes accidentally caught fire. Life told its millions of readers all about it in a dramatic series of pictures (right). And when the world premiere was finally held last month in Paris eight months after the first audition in the star search, it was an international event—with the spotlight on the Preminger creation of a new "Joan"—from Marshalltown, Iowa.

Only the public and the critics and the future can determine whether Jean Seberg will go on to greater things or return to Marshalltown after her comet-like flash across the movie heavens. But one thing is certain: Otto Preminger has scored again, and heavily, in proving that showmanship is an integral part of production.

The Preminger boldness in seeking out new star material should serve as an object lesson for those movie-makers who sit and wait and pay heavily for "names". In another felicitous departure from the norm, the daring Mr. Preminger has made his own star—fresh from the Iowa cornfields.
"GET THE BUM DRESSED--HIS 40 MILLION WOMEN ARE WAITING!"

NO MOTION PICTURE HAS EVER DARED HIT SO CLOSE TO HOME!

"I'm not just an entertainer—I'm a force, a power..."!

MARCIA... the day he promised to marry her she met his brand new wife!

BETTY LOU... just a teenager—just the kind you wake up married to!

JOEY... he stole the game right into the boss' private life!

BEANIE... everything cleared through 'Beanie'... bush monkey out of jail!
Star-Maker Kazan Has Another
Talk-about Entry: 'Face in Crowd'

Elia Kazan is noted for his use of stories from the pens of America's foremost contemporary writers. His cinematic manipulation of the works of Steinbeck, Williams, Schulberg have brought him to the pinnacle of Hollywood's directorial elite, whilst enriching the art of moviemaking and boxoffice, manufacturing the most exciting new personalities of our era.

He is a perennial Oscar nominee for top directorial honors and a two-time winner (for the best-seller, "Gentleman's Agreement" and "East of Eden"). He is the most potent star-maker currently extant—Brando in "Streetcar Named Desire", Dean in "Eden", Saint in "On the Waterfront", Baker in "Baby Doll" and now, Andy Griffith in "A Face in the Crowd".

Why all this data about a director of a movie selected as this issue's "Exploitation Picture"? Because every one of the facts above—and several more—can be turned to lucrative advantage by the showman. Because Elia Kazan's name on the credits tag of a picture is one of the greatest exploitation assets a movie can have in these days of selective moviegoing.

If Kazan is the prime factor in shaping up the quality features of "A Face in the Crowd", a host of other elements, either tied in with the director or splendidly independent, envelop the film, showmanwise. In Andy Griffith, comedy sensation of Broadway's "No Time for Sergeants", emerges a star of real stature, of whom LIFE says, "From the moment he first appears, it is clear Andy Griffith is a powerful film personality." As the hill-billy tramp who rises from a small-town jail's tank to become the nation's most powerful TV personality, Griffith is given one of the juiciest roles ever to fall to a new star, and his performance, under Kazan's dexterous handling, is certain to be a big go-see talking point.

Another exploitable name to reckon with is the fast-rising Anthony Franciosa, a recruit from the Kazan Group Theatre, who is also being heralded as one of the most promising young stars in Hollywood.

The tagline: "Discover two great new stars together in a great picture!"

Budd Schulberg, whose novels have cut like a machete into the fields of movies, advertising, the fight game, and now, television, is yet another potent name to sell in this campaign. Of immense importance is the prestige link between Schulberg and Kazan forged by their teaming as writer-director in "On the Waterfront" and it should be capitalized on the hilt. In bringing his wit and bite to "A Face", Schulberg has a field day with a medium that every man, woman and child in America knows intimately and one which, in itself, is a selling point. The showman here has a two-pronged exploitable—The Schulberg Kazan re-merging and the inside world of television exposed by the scalpel of this master-writer.

To present in dramatic showmanship terms this gripping study of a power created by the television audience, Gil Golden and his two-fisted Warner Bros. boxers have chosen the big, laughing profile blowup of the star in a field of TV aerials as the key art theme and the salty, provocative copy; "Power!" He loved it! He took a, big gulp . . . He liked the taste, the way it mixed with the bourbon and the sin in his blood! Variations work the key characters into the ads with hard-hitting catchlines keyed to the story.

Golden already has made the title itself go to work in pre-selling stunts that are easily adaptable to any situation. The WB gimmick is built around photographs taken at the Brooklyn Dodgers' home games of groups of ball fans, reproducing the shots in blowup with one individual face circled and tickets awarded for future games to those in the ring.

Other facets of this stunt are obvious, with blowups posted in lobby, store windows, etc., or worked in as a newspaper feature run daily for a week or more, with photos taken at various spots in town, in supermarkets, at organization affairs or any other place where groups gather. This type of ballyhoo can be done to a turn and will be highly effective in forcing the title into the public's consciousness.

And, of course, wherever possible the talk-provoking series of screenings for opinion-makers is a natural for this one.

THE STORY OF "A FACE"

The characters of Budd Schulberg's writings fall into a fascinating pattern of varying tones of gray, rather than black and white, all clustering around a central protagonist, the giant of the story. Sometimes he is a monstrous heel with streaks of charm and goodness that wins an audience's sympathy, despite their longing for his come-uppance. And always, he is the instrument with which Schulberg devastates the business he is dissecting. In "A Face in the Crowd", the central character is Andy Griffith's "Lonesome Rhodes", a carefree Southern tramp with a booming laugh and homespun homilies, who is first seen snoring away in a Tennessee cell reeking with drunks and vagrants. It is here that Patricia Neal, taping her daily radio "A Face in the Crowd" interview, discovers Griffith and starts him on a fantastic climb up the ladder of radio and television popularity in which he is metamorphosed into a power-hungry idol of a nation. It follows him into radio where his wit and good-natured ridicule of stuffed-shirtedness earns him a following that makes him inviolate of censure. The pattern is amplified as he gains national recognition on television, builds a network empire, ruthlessly disposing of those who stand in his way. Glutted with power, he reaches dangerously into politics and the girl who found him is forced to destroy him by permitting his contemptuous spoutings about his loving audiences to go out over a live microphone.
Promotional Firepower Added To Ballyhoo Arsenal by D.J.'s

One of the most effective means of promoting motion pictures and movie stars, especially on the local level, is through that unique phenomenon peculiar to the contemporary scene—the ubiquitous disc jockey. He usually commands a wide daytime and late night listening audience.

Realizing that the local platter spinner is a valuable promotional tool in the exploitation of films, film field men have hastened to add his talents to their ballyhoo arsenal. Although his basic stock in trade is playing records and making pleasant talk, he exerts a tremendous influence on his predominantly youthful audience. A kind word on the merits of a film, the playing of a title tune from an upcoming film, an interview with a visiting celluloid star—all of these help sell motion pictures. Concerted campaigns via the platter-and-chatter set are currently underway on behalf of three upcoming releases.

Pat Boone, star of 20th Century-Fox's "Bernadine," is on a 23-city cross-country tour. In each of these situations, among other activities, he will visit the d.j.'s to plug his records from the film—and to spark interest in his first movie, "Face in Crowd" premiere.

To plug "Tammy and the Bachelor," Larry Shayne and Bill Downer, executives of Northern Music, the Decca subsidiary, are out hobo-nobbing with disc jocks in key cities to promote the song "Tammy" from the CinemaScope-Technicolor release. Six recordings have already been set on the title tune.

Andy Griffith, star of Warner Bros.' "A Face in the Crowd," is out drumbeating the Newtown production on a 17-city tour, and not missing the platter spinners on any of his stops.

Savepost Mansfield Story Gets Big Push as 'Bus' Breaks

20th Century-Fox and the Saturday Evening Post joined hands in a six-way national promotion campaign to spotlight the lead article on Jayne Mansfield in the Post's June 1 issue, "The Wayward Bus," Jayne's new vehicle, garnered a whopping publicity break as a result of the coordinated campaign. The hard-hitting drive saturated the U.S. and Canada on May 23 with a multi-media campaign that included newspaper advertisements in 192 major cities, spot radio coverage in the first 14 key market areas, 3-minute film clips of the actress on 60 TV outlets, a 15-minute piece of the Godfrey show.

French Fems Bally 'Afternoon'

Seven eye-catching French gals have been hired by Allied Artists to beat the drums for Billy Wilder's "Love in the Afternoon." Tabbed as "special exploitation representatives," les fems are touring the country visiting exchange cities and sub-key areas promoting the Gary Cooper-Audrey Hepburn-Maurice Chevalier starrer. Chief targets of the girls are newspaper, radio, television opinion-makers.

Some faces in the crowd at the world premiere of "A Face in the Crowd" held at Broadway's Globe Theatre, Clockwise, starting at upper right: onlookers crowd theatre front to witness ceremonies; Robert S. Toplin, WB vice president; and "Marjorie Morningstar" star Erinn O'Brien; actress Lee Remick, producer-director Elia Kazan, Corrolli Baker, Bud Schulberg, Eva Marie Saint; Warner general sales manager Roy Hoiles, Mr. and Mrs. Bernard Goodman, Mr. and Mrs. Karl Malden; WB vice presidents Benjamin Kolmenson, Wolfe Cohen and their wives.

UA-Air Express Co-op on 'P&P'

A far-reaching co-op advertising program has been set by United Artists and Air Express to spread the word on Stanley Kramer's multimillion-dollar "The Pride and the Passion." As announced by Roger H. Lewis, UA promotion chief, the $41,000 drive will feature a series of full-page advertisements in twenty national magazines and trade publications with a circulation of some 18 million.

Highlightled in the layout will be art work of the gigantic cannon featured in the Gary Grant-Frank Sinatra-Sophia Loren starrer. Among the publications scheduled to run the ad in June are Time, Newsweek, U.S. News & World Report, Business Week, Advertising Age.
THEY MADE THE NEWS

ARTHUR B. KRIM informed the first United Artists stockholders’ meeting that in 1957 UA will distribute its strongest program of quality pictures ever released in so concentrated a period, and that in the next four months the company would place before the cameras more top pictures than had previously been produced in any prior 18-month period. Krim further stated: (1) Indications are that gross income for the remainder of the year ending Dec. 31 would exceed last year’s gross revenue of $64,771,784. (2) The company is now in a position to finance a substantially greater quantity of quality pictures. (3) UA’s gross income from TV would more than double in the current fiscal year. “We have never looked upon TV as an adversary. To us, TV is an adjunct of our open business and a source of additional revenue to contribute to the good health of our business.” (4) “Successful pictures are constantly reaching new heights. We believe that with sound, alert management, the growth potential is bigger today than it was in 1954 and is comparable to that of almost any other industry on the American scene.

Board chairman Robert S. Benjamin addresses the initial United Artists stockholders meeting in New York, while president Arthur B. Krim listens.

We hope to prove this. It is because of this belief that we have gone in for public financing. By far the bulk of this public financing has gone back to the company to promote new production.” Board chairman Robert S. Benjamin reported that net earnings for the first quarter of 1957 showed a 19.2 per cent increase over the comparable period of 1956.

TOA informed Eric Johnston that it is “anxious to advise our members as to a possible clarification and explanation of a recent statement attributed to you, as President of the Motion Picture Association of America, that ‘subscription TV could prove helpful to everybody.’” In a bulletin issued to all members, the exhibitor organization went on to state: “The lifelong customers of the companies that you represent have for years strenuously opposed any form of TOLL TV within the jurisdiction of the FCC. To our knowledge, no one has advised us as to how PAY TV ‘could prove helpful’ to the theatre owners of America.”

BARNEY BALABAN told Paramount stockholders that while the company will “continue to make motion pictures for theatrical distribution as a principal source of our revenue”, it nevertheless intends to “become an important supplier of motion pictures for television”. The Paramount president, speaking at the annual shareholders meeting, said that while the company has not “entered into any premature deals involving our pre-1948 film library”, there can be no doubt that “motion picture productions will henceforth play an increasingly important role in television programming.” He told the stockholders, “I have never deviated in my faith that the feature motion picture would continue as a potent and profitable factor in the entertainment business—whether in the theatre or television screen”. Speculating on the future, Balaban spoke of the “potential” of pay television and said that future business could consist of (1) theatre operators, (2) sponsored television, and (3) home box-office provided by pay television, saying this expanded market could “usher in a new period of prosperity for the producers of motion pictures”. The Paramount management, he said, “shall exert every effort to adjust ourselves to the new order and exploit its fullest potentialities”. The company is ready to proceed with its own closed circuit pay-TV system, Telemeter, which has been submitted to leading manufacturers for bids, he told the meeting. On theatre production, Balaban warned that no one would “sell the theatre market short” and that there are “profits to be made from theatre audiences if you have the right pictures”. However, the theatre public is “infinitely more selective in its choice of pictures than it has ever been. We can no longer rely on support from the old ‘movie habit’ public that was accustomed to going to the movies a couple of times a week.”

ARBITRATION and conciliation will again be topic A at the meeting scheduled for June 17 in New York between representatives of TOA, Allied, FTO and MPA. This session will be a furtherance of discussions recently initiated. It is expected that the first move will be to OK the draft of the conciliation proposal.

[More NEWS on Page 26]
RODGERS

WILLIAM F. RODGERS, former Loew's general sales manager, died June 2 at his home in Hollywood, Florida, after a long illness. He was 68. An executive in the motion picture industry for 35 years, Rodgers was one of the most highly esteemed men in the industry, and his passing has occasioned the highest tributes from fellow industries. Once associated with Samuel Goldwyn, the then general sales manager of MGM in 1936, was elected a vice president in 1941, a director in 1945. In 1952 he retired as active distribution head to become advisor and consultant on sales. He resigned from MGM in 1954, and subsequently served as sales consultant with Allied Artists. His wife and three children survive. A Mass service was held June 6th at the Saint John and Paul Church in Larchmont, New York, attended by many industry notables. Interment was in Gate of Heaven Cemetery at Valhalla, N. Y.

ERIC JOHNSTON defined motion pictures as "America's travelling salesman to all the world," in his speech opening the industry's Golden Anniversary celebration in New York May 28. The event is a focal point of the industry business-building program already under way via COMPO-MPA sponsorship. The MPA president, addressing the Sales Executives Club of New York, said that "Hollywood film has provided massive global communication which no other man-made device has ever equaled." He referred to Hollywood as the "great stimulator of mass production," and "pioneering and still tireless agent for American democracy and fruits of democracy throughout the world."

Among Johnstons other remarks: "I don't think you can over-emphasize the importance of the motion pictures theatre—as the center of family entertainment and as the magnetizing force for trade and growth... The theatre sells the community and where the community has to sell... Hollywood became and is today America's master salesman because it sells three concepts in which we deeply believe... that man is an individual, not a mass... that man can be and is meant to be free... that man can remake his society as he wishes it to be... As Hollywood successfully sells American production, it... sells... democracy."

HELEN BURCH, one of the most successful of the new women in Hollywood, was called to her home on Monday by a telegram from Dillingham Adco, announcing the election of her as sales manager of the company's new New York headquarters office, replacing the late Albert H. McVay. Mrs. Burch, who has been in the movie business since 1940, is a graduate of the University of Michigan. She was made a member of the MSA executive committee last year.

PRODUCER Jerry Wald, right, and director Leo McCarry of "An Affair to Remember" discuss their 20th-Fox production at trade press conference in New York.

 Plans for the Will Rogers Memorial Hospital testimonial to its president, ABE MONTAGUE, scheduled for June 19 at the Waldorf-Astoria, were almost completed with the naming of an exhibition committee who will aid in the affair. These include: RUSSELL DOWNES, president; EUGENE PICKER, WALTER READE, JR., RUBE SHOR among others. The Hospitals Junior Committee, headed by IRWIN FREEDMAN and DAVID PICKER, will act as the host committee. It was also announced that 20th-Fox production head BUDDY ADLER is producing, and DEBORAH KERR narrating, the Special Appeal trailer to be used in the 1957 Audience Collection campaign... LINDA EINFELD, daughter of...
Which trade paper has the most "DRAG" with exhibitors?
**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

**March**


**April**


**May**


**PERSUADER** The William Talman, Kristine Miller, James Craig. Producer-director Dick Ross. Western. Producer wins rough town over with love—not guns. 72 min.

**June**

**AQUA DIVE GIRL** Mara Corday, Pat Conway, Florence Marly. Producer: Norman Herman. Adventure. 66 min.


**July**


### COLUMBIA

**March**

**FULL OF LIFE** Judy Holliday, Richard Conte, Salvatore Baccaloni, Frank Adonis, Mark Herron. Producer: Richard Quine. Comedy. Struggling writer and wife are awarded home and are awaiting arrival of child. 91 min. 1/7.

**MAN WHO TURNED TO STONE** The Victor Jory, Ann Doran. Producer-director William Asher. Melodrama. Seven-year-old boy is the only witness to murder. 78 min.


**April**

**GUNS AT FOOT PETTICOAT** Audrey Murphy, Kathryn Grant, Producer Harry Joe Brown. Director: George Marshall. Western. Army officer organizes women to fight off Indian attack. 131 min.


**May**


**Great Claws** The Jeff Morrow, Mara Corday, Producer: Dore Schary, Science. Great bird from outer space threatens to destroy world. 76 min.

**July**


### Independent

**March**


**VOODOO WOMAN** (American-International) Maria English, Tom Conway, Touch Connors. Producer: Alex Shiboleth. Western. Two adventurers seek native treasure is transformed into monster by Joshuva. 79 min.


**April**


**If All the Critics are in the World** ( epiduenet) L. Linde, C. Gabin, Jean Gabin, Louis Croz, Jean Gabin, Jean Gabin, Louis Croz, Jean Gabin. Drama. Radio "hams" thousands of miles apart. pool their efforts to rescue a stricken fishing boat.


**May**

**Raising a Riot** (ContinentalTechnicolor. Kenneth More, Ronald Shiner, Jan Miller, Director: Woody-Toye. Comedy, Father attempts to apply psychology to his three children while away on a visit.

**Four Bags Full** (Trans-Lux) Jean Gabin, Bouvier. Comedy. The trials and tribulations of black market operators during the German occupation.


### June

Coming


February

GREAT MAN, The, Joe Ferraro, Mona Freeman, Dean Jagger, Producer Aaron Rosenberg, Director Jose Fer- raro, The, The Iliad and a death of a famous television idol. 92 min. R. 1/16. ISTANBUL CameraScope, Technicolor, Errol Flynn, Cor- nel Wilde, Dick Powell, Producer Arthur Lubin. The, Adventure. Smugglers in mysterious supernatural desert. 95 min. 1/25. NIGHT RUNNER, The Ray Danbon, Colleen Miller, Produc- er Albert Cohen, Director Ahber Buberman, Drama. Three brothers are released while still in dangerous condition. 79 min. 2/30. MARCH

BATTLE HYMN Technicolor, CinemaScope, Rock Hud- son, Don DeFore, Michael Brewster, Producer Tom Kni- nith, Director Don Chaffee. A love nest becomes a testing ground for a guilty heart of a virgin gunfighter who is forced to make a choice between his guilt in the ambush of an orphanage by saving other or letting the guilty receive punishment. 81 min. 2/24. GUN FOR A COWARD astman Color, CinemaScope, Fred MacMurray, Stuart Whitman, Janice Rule, Produc- er William Alland, Director Albert Biberman. Western. Three brothers are released on a cattle ranch after their father’s death. 85 min. 1/22. MISTER CORY Eastman Color, CinemaScope, Tony Curtis, Martha Hyer, Charles Bickford, Producer Robert Arthur, Director Blake Edwards. Drama. Gamba is released while still in dangerous condition. 72/2 min. 1/22. April

INCREDIBLY INCRIMINATING MAN, The, The Grant Williams, Randy Stuart, Producer Albert Zugsmith, Director Jack Arnold. A paranoid becomes involved in a strange crime that grows worse as the days pass. The man’s growth processes have accidently been reversed. 83 min. 4/1. KELLY AND ME CameraScope, Technicolor, Van John- son, Piper Laurie, Martha Hyer, Producer Robert Arthur, Director Blake Edwards. Story of a man in show business in the early 1950’s. 2/4. TANGLED WEB, The, James Cagney, Jean Arthur, Julie Newmar, Producer George Marshall, Director Michael Gordon, Drama. A lawyer gains humility when put on trial himself. 93 min. 4/2. May


WARNER BROTHERS

February

PAIRS DOES STRANGE THINGS Technicolor, Ingrid Bergman, Mel Ferrer, Jean Marais, A Franco-American Film. Director Jean Renoir. Drama. Tale of the entitled widow of a Polish Prince. 80 min. 3/14. April


May

COUNTERFEIT PLAN, The, The Zachary Scott, Peggy Castle, Producer-director Montgomery Tully. Drama. Inside story of one of the largest for- gery operations ever attempted. 80 min. 4/1.

SHOOT OUT AT MECINDEN Randolph Scott, James Craig, Dany Grays, Producer Richard Whorf. Western. A band of desperados and Quaker settlers in Nebraska frontier town are cheated by "bad men." 87 min.

UNTAMED YOUTH Mamie Van Doren, Lou Nelson. Western. Producer-director Jack Webb. Drama. Life of a Ma- rine Corps drill instructor. 80 min. 4/1.

June

A FACE IN THE CROWD Andy Griffith, Patricia Neal, Produc- er-director Elia Kazan. Drama. A hillbilly per- sonality rises from a hick to national prominence. 110 min. 5/1.
Sometimes he sings and he’s always charming, but this time Bing’s going to set the movie world on fire with an explosive, nerve-tense drama. It’s a new FIRST for him and the power and heart-appeal of it will be memorable.

M-G-M presents A SOL C. SIEGEL PRODUCTION
Starring
BING CROSBY
in
"MAN ON FIRE"
Co-Starring
INGER STEVENS • MARY FICKETT • E.G. MARSHALL
With MALCOLM BRODRICK • RICHARD EASTHAM
Screen Play by RANALD MacDOUGALL
Based on a Story by MALVIN WALD and JACK JACOBS
Directed by RANALD MacDOUGALL
June 24, 1957

Business-wise Analysis of the New Films

FILM OF DISTINCTION
VEET SMELL OF SUCCESS

Other Reviews:
HATFUL OF RAIN
NIGHT PASSAGE
LAND IN THE SUN
BEAU JAMES
INTERLUDE
OF THE ARROW
MIDNIGHT STORY
DOCTOR AT LARGE

Joe Exhibitor Asks:
IS THIS NOW A TWO-MONTH BUSINESS?
The Motion Picture That Crosses A New Frontier

A HATFUL OF RAIN
CINEMASCOPE

from 20th Century-Fox

starring

EVA MARIE SAINT  DON MURRAY  ANTHONY FRANCIS

Produced by
Buddy Adler / Fred Zinnemann / Michael Vincente Gazzo

Directed by

Screenplay

Based on the Play by Michael Vincente Gazzo • As Produced on the Broadway Stage by
Johnny Pope, husband, brother, father-to-be. A handful of medals made him a hero. A heartful of longing made her love him. A "hatful of rain" made him a man to fear... or love even more!

FROM 20th SOON...
another memorable boxoffice performer!
"ARE YOU READY FOR THEM?"
Millions will be seeking entertainment outside the home. Here are some of M-G-M's BIG shows for summer audiences!

"THE LITTLE HUT" SPICY! JOYFUL!
M-G-M Presents
AVA GARDNER · STEWART GRANGER · DAVID NIVEN
"THE LITTLE HUT"
Introducing WALTER CHIARI!
Screen Play by F. HUGH HERBERT · Based on the Play by ANDRE ROUGAN · English Stage Adaptation by NANCY MIFORD
Photographed in EASTMAN COLOR · A. HERBSON S. A. PRODUCTION
Directed by MARK ROBSON · Produced by F. HUGH HERBERT and MARK ROBSON · An M-G-M Release

"SOMETHING OF VALUE" BIG! BOLD! A HIT!
(Biggest business in a year and a half. Astor, N.Y.)
M-G-M Presents
"SOMETHING OF VALUE"
ROCK HUDSON
DANA WYNTER · SIDNEY POITIER
With WENDY HILLER · JUANO HERNANDEZ · WILLIAM MARSHALL
Screen Play by RICHARD BROOKS · Based on the Book "SOMETHING OF VALUE" by ROBERT C. RUARK
Directed by RICHARD BROOKS · Produced by PANDRO S. BERMAN

"SILK STOCKINGS" TERRIFIC MUSICAL!
M-G-M Presents AN ARTHUR FREED PRODUCTION Starring
FRED ASTAIRE · CYD CHARISSE
"SILK STOCKINGS"
JANIS PAIGE · PETER LORRE
With JULIET RUDD · GEORGE TOBIAS · JOSEPH BULOFF
Screen Play by LEONARD GERSHE and LEONARD SPIGELGASS
Supplied by "MONTANA" by MILCHER ENGEL · Music and Lyrics by COLE PORTER
Book of Original Musical Play by GEORGE S. KAUFMAN, LEUEEN McGRATH and ABE BURROWS
Produced in the Style by CY FEUR and ERNEST M. MARTIN · In Cinemascope and METROCOLOR · Directed by ROUBEN MAMOULIAN
Allied. COMPO
Common Cause

The Council of Motion Picture Organizations, at the recent meeting of its Board of Directors, executive committee and membership, faced the facts of the motion picture business and acted accordingly. Recognition of the pressing problems of the business was to be noted from the very outset of the all-day session at the Sheraton Astor Hotel in New York City. And it soon became apparent that most of those present were there to do something, not just to talk. It was a generally encouraging meeting, largely because much of the discussion was plain, pertinent and constructive.

The absence of the Allied States Association of Motion Picture Exhibitors was obviously irksome to a few, worried some to several, regretted by practically all the COMPO members. A definite effort to resolve the differences with Allied was made, as the results of the meeting showed; and if by no means all of Allied's wishes were honored, there is no doubt that the lamp was left burning in the window.

The practical, far-seeing industry leaders — those who are free of the anti-Allied bias that blinds a few — frankly admit that there will be no useful COMPO, no effective business-building program, no arbitration, if Allied is not made an equal partner in the overall program.

The meeting voted adoption of the unit rule and abandonment of the unanimity requirement in favor of a 75% majority. In regard to the question of whether the return of Allied would mean that COMPO would be headed by a quadrumvirate including special counsel Robert W. Coyne, M.P.A.A. representative Abe Montague, Theatre Owners of America's Sam Pinanski and the Allied representative — or whether Coyne would return to his former status and the former triumvirate would resume — was left open. However, as the tenor of the discussion indicated a preference for practicality, Coyne volunteered the observation that it was not an important dispute in his view. Certainly, he and information director Charles McCarthy, who are expected to be signed to contracts by COMPO, can be forgiven if they leave the distinctions of title to their constituents. The distinct impression of observers was that if Allied returned it would encounter no great obstacles in reconstituting the triumvirate.

As for Allied's objections to the promotional program submitted months ago by COMPO, the same basic points of constructive criticism were made at the meeting by TOA leaders. As a result, the promotional campaign authorized for immediate action will stress institutional "go to the movies" advertising and publicity. The Academy Award Sweepstakes and the Audience Awards are included in the program, but for later.

Exhibitor after exhibitor insisted at the COMPO meeting that the most important things right now were to get the institutional promotion under way and to enlist Allied and every other motion picture association in this basic reason for COMPO's existence. The exhibition spokesmen, led by Samuel Rosen, Walter Reade, Jr., and TOA president Stellings, were emphatic in their remarks on the subject: exhibitors would not support a program that did not feature institutional selling.

Obviously, not all of Allied's criticisms of COMPO were dealt with. On some points, such as the triumvirate, the record shows more equivocation than the give and take of the meeting actually contained. Allied's feeling toward Bob Coyne was very clearly not shared by any of those present. But Coyne himself was among the first to make a gesture of reasonableness at the session. Certainly, in the opinion of the present COMPO membership, he has done the job he was hired to do. If he and his organization, as well as such constituents as T.O.A., have now moved even slightly toward a rapprochement with Allied, it is to be hoped that Allied will do likewise.

The head of one of the country's largest circuits set the keynote early in the meeting; he rose to his feet and said that the important thing right now was to "take the plunge" into an all-out institutional promotion campaign. "If we want the support of exhibitors, we have to show them some specifics," he commented.

COMPO has now indicated that, while standing firm on certain issues such as its loyalty to Bob Coyne, it wants above all to show all exhibitors the biggest institutional "go to the movies" campaign ever conducted. A fund raising effort based on theatre assessments of 4/10ths of one percent of the houses' 1956 film rentals, payable in twelve monthly installments beginning August 1st, was voted. It was figured that the MPAA would match the exhibitor contribution, but this must be formalized by the MPAA board.

All other issues fade into insignificance when set against the overriding objective of restoring theatre business to a continually profitable basis. In this noble objective Allied and COMPO once again have an unarguable common stake. They still have their differ-

(Continued on Page 14)

Film BULLETIN: Motion Picture Trade Paper published every other Monday by Wax Publications, Inc., 1229 Vine Street, Philadelphia 7, Pa. @1957, 1958, 1959, 1960, 1961, 1962; Donald K. Ward, Associate Editor; Leonard Coulter, New York Associate Editor; Duncan G. Steck, Business Manager; Marvin Schiller, Publication Manager; Robert Heath, Circulation Manager, BUSINESS OFFICE: 122 Fifth Avenue, New York 36, N. Y., Murray Hill 2-3631; Alf Dinhofer, Editorial Representative. Subscription Rates: ONE YEAR, $3.00 in the U. S.; Canada, $4.00; Europe, $5.00; TWOC YEARS: $5.00 in the U. S.; Canada, $7.50; Europe, $9.00.
RECEIVING EXCELLENT AUDIENCE COMMENTS AND RESPONSE IS GREAT. BIGGEST OPENING DAY SINCE ‘GIANT’!

CLIFF BUECHEL—MARY ANDERSON THEATRE, LOUISVILLE
MR. RHODEN EXPLAINS A SLUMP. The president of National Theatres, Inc., Elner C. Rhoden, put his finger on the sore spot for all movie exhibitors these days — product shortage — in explaining a slump in his company's earnings for its third fiscal quarter. He told the Wall Street Journal that the "trend of producers to defer releasing their good pictures during the period between Easter and July 4" is responsible for an annual dip in attendance during the spring months, and added that this policy is "more pronounced than ever this spring". He looks for a sharp pick-up around July 1.

PAY TV STOCKS. Coming up in the world are the securities of firms engaged in the manufacturing or servicing of pay-as-you-see television equipment.

Symptomatic of heightened market enthusiasm is the report that a leading theatre mogul now owns at least 15% of the outstanding stock of one pay-TV company. The obvious conclusion is that here is one exhibitor at least who treats the metered phenomenon as an imminent and profitable commercial possibility. Clearly his investment is in the nature of a hedge.

Most dramatic has been the rise of Matty Fox's Skatron. From an early January low of 3 1/4 the stock has bolted to 7 3/4. But what puts false teeth into this rousing climb is that it was accomplished with nary a prospect that pay TV is, in hard-headed terms, anything but a distant gleam in its backers' eyes. At no time in past months has concrete evidence been found to sustain the belief that pay-TV can or will become a major medium of communication. So far there has only been talk.

And that's the remarkable feature. Talk alone has generated the friendly trade winds capable of pushing the sails (or sales) of TV stock stocks to newer highs. In the end many an unsuspecting investor may find what the term "pay" really stands for. Share-buyers have not been deaf to the brave noises of Pat Weaver and other avant-gardists, nor have they journeyed unexposed to talk of the $5 million one-night boxoffice. For a time, the very transfer of New York's two National League representatives seemed to hinge, in headlines, on the feasibility of pay-telecasting on one coastline or the other.

But from all this blast of heated air has developed not a scintilla of substance to encourage reasoned speculation. One is not overly earth-bound in venturing the estimate that pay-TV is no further advanced today than in 1952.

The pity of it is that the slot medium is a truly fetching contrivance—and potentially a greater ally to movie-makers than commercial telecasting. In its foreseeable potential it promises an additional market for the wares of distributing companies. To enterprising exhibitors it opens a possible—if, perhaps, obscure—diversification by way of licensing home subscribers, caring for collections and billings and supplying overall management at the community level. This proposition has already been sounded out and met with favor in some quarters. Who is more adequately suited in local situations than the exhibitor to oversee the slot operation? And the beauty of it is that the overhead of the national slot exhibitor may thus be kept modest. The alternative is a 48-state servicing organization with a vast "nut" to carry.

But the most inviting aspect of vending machine television is that regular theatre commerce is capable of meeting and competing with it on boxoffice terms. From the consumer's standpoint the choice is not far removed from deciding between two separate theatre attractions. In this climate, the allure of the theatre as against the home will be more effectively underscored than ever before—especially after the heavy diet of Hollywood oldies on sponsored TV. For all many late viewers know, they are seeing films for the first time today. Memory fades with the years and the net reaction is that of catching a 1957 movie. For youngsters, of course, the experience of uniqueness is undeniable. Along comes a demand to be paid for the privilege of seeing something not wholly undistinguishable from non-tribute films—and the edge is clearly off. For this reason, film companies will, in our judgment, act unwisely in capitalizing too highly the potentials of slot TV.

There is no harvest to be reaped, no primary market to be sought—only one more source of revenue to bolster the basic income form theatre distribution, at best a profitable sideline.

This reason, among many, continues to keep pay-TV in a corset-like bind. No one disputes that this medium is not technologically ready to go to work, with or without an FCC ok to beam through the free airwaves. Cable transmission was feasible 8 years ago without FCC sanction, as it is today. Impeding progress is not the expense of this mode of broadcasting, costly as it is; it is the patent lack of public enthusiasm. And there is little reason to suspect that another attitude will be struck should the FCC grant free air-wave clearance. Pay is pay.

Subscription television, whether through the airlines or via cables, cannot be held back. Its appearance is as inevitable as tomorrow in an ever-expanding technological society. All that is advised is caution in assessing its latent commercial merits.

COLUMBIA, (SCREEN) GEM OF THE MARKET. While many key movie shares showed early year speed, Columbia Pictures appeared stranded in the starting gate, seemingly set to trail the field throughout 1957. Thanks to a rumored (and quite likely) vintage library transaction with Universal Pictures, its market price is suddenly displaying some get up and go. Columbia's TV subsidiary, Screen Gems, is reported set to purchase U-I's pre-1948 inventory for sums variously put at $14 million to $22 million. The consequence: Columbia stock, mired for months in the vicinity of $17 per share, shot up over 20, its high for the year. Universal, the prospective recipient of this substantial sum, responded even more emotionally, rising on narrow volume from 24 to a 30-plus price.

By Philip R. Ward
Mr. Mo Wax, Editor,
Film BULLETIN

Dear Sir:

I write to you from the depths of despair. Not since our industry, along with the rest of the country, lifted itself out of the depression of the 1930's have I felt so downbeat about the future of this business. And, mind you, that includes the period when the impact of television hit us hardest, when only a few film men (like Spyros Skouras and that aggressive young bunch at United Artists), and just as few theatre men had courage to fight back and faith in the future of the movie industry.

But right now I'm moanin' low, along with all my fellow exhibitors throughout the country. I have serious doubts that we are going to survive very much longer.

What is breaking my courage and destroying my faith, as well as that of every exhibitor I've talked to in the past three months? It isn't anything outside our business; it isn't our business itself—poor as it has been. The cause of our despair is the people who run the film business. It is no secret that this past Spring has been one of the worst in our history. From the experience in my own theatres and from everything I've heard from other exhibitors and read about on the financial pages, the bottom dropped out of movie attendance sometime in March, after an encouraging firmness in receipts during the preceding months.

The reason isn't a mystery to any theatre man who has been struggling to book his houses in the past three or four months. From the moment they snuffed their first breath of Spring air, the men who turn the distribution wheels stopped turning—that is, they simply stopped turning out any product that had half a chance of drawing an audience. "Wait for the good old Sumer time" has been their tune, while the exhibitors sadly and helplessly have had to watch the public parade pass by their doors.

Is this now a two-month business? Do the film companies really believe that exhibition can keep its doors open twelve months on a two months gross? Your Film BULLETIN a few issues back heralded the big pictures coming up, and you told us it would be "a bright, bright Summer for movie business". There's no denying that, but what happened to the Spring? I have no doubt that my business could have been 25 percent better if there had been a reasonably good supply of product through April, May and June. Now, even with that array of big pictures I see coming up, it will take a sensational Summer's business to wipe the red ink off my books.

Exhibition has been on a starvation diet, and nobody knows it better than the public. We hear it from our patrons. "Why do you play so many old pictures (reissues)?" "You haven't had a good picture here in months!" "When are you going to get a decent show?" These are some of the discouraging comments every exhibitor in the business hears from day to day.

Talk about reviving the moviedgoing habit! How in hell do the men who run distribution expect that to happen when they give no thought to the problems of their customers. I remember a year or so ago when some of the bir circuit operators appealed to the film men to give us a steady flow of product through the year, and they were given promises that this would be done. But, with the exception of a Skouras and one or two others who show some concern for the exhibitor, the promises have not been kept. Most of them horde their few good pictures for those two hot summer months—and the theatres be damned!

I don't know whether this letter (which is written in anger, believe me) will find its way into your publication, but let me say this, if only to you. The shortsighted, no-plan distribution policies of the film companies are rushing this business of ours to ruin. We have a two months "rat race", with a load of big pictures competing against each other, then the theatres are expected to retreat, turn the field over to TV and live behind their barricades on bread and water until the next summer.

But the film moguls are ruining themselves, too, I'm sure. They don't seem to realize that one of our biggest summer assets, air conditioning, is losing its drawing power, what with the fast growth of cooling units in the home. And, if the producers and distributors are blinded by the bright glare of toll-TV (as some of them doublets are), they are going to find it's a mirage. When movies are made for that small home screen only, every fly-by-night guy with a camera will be making them. The only future for the film companies is in theatre business—but, frankly, I believe some of the men who run these companies are too old (in spirit) to care much about the future.

Sadly,

JOE EXHIBITOR
WHAT TO SELL...

Movies or Moviegoing?

There are two kinds of selling in the movie business. The first kind is the selling of an individual picture or program. The second is the selling of the general idea of going to the movies.

In the midst of all the industry talk about a big business-building campaign, very little attention was paid to this second kind of selling, until some of exhibition's leaders at last week's COMPO meeting suddenly took a firm stand in support of institutional promotion. Now the organized industry, as represented by COMPO, must make up its mind how it plans to "build business".

The distributors are as interested as the exhibitors in getting as many people as possible to buy movie tickets, but, let's face it, there is a certain degree of running with the tide. The film companies think only in terms of their own pictures, how best to exploit them, how most profitably to distribute them. If summer is when more people go to the movies, then most distributors save their big attractions for the two mid-summer months. But business building, unlike individual picture selling, isn't a job where you can pick your own spots on the calendar. You have to keep at it twelve months every year.

No one would suggest, of course, that the promotion of individual motion pictures is not a prime requisite for the welfare of the industry at large. But the old theory that "there's nothing wrong with this business that a good picture won't cure" isn't standing up as staunchly as it did in years gone by. Today, "good" isn't good enough; it has to be "great", and great films simply do not happen that often.

NEED FIRMER PATRONAGE BASE

Just plain horse sense would seem to dictate that the film distributors have at least as much to gain as the exhibitors in creating a stouter, firmer patronage basis for movies of every stripe. Every company has its share of run-of-the-mill product, which they are ready to write off at a loss in today's limited, selective market. Broadening that market by intensive institutional promotion seems like A B C economics. Or don't they know the ABCs in this business!

The film companies, then, as well as the exhibitors, must start thinking in terms of re-stimulating the moviegoing urge in millions of latent moviegoers. They must be convinced—and they can be—that a visit to the movie theatre is a desirable, pleasurable experience—not just for the outstanding film, but even for the modestly entertaining one. In brief, the public must be motivated to moviegoing.

The scale must be broad, national. The campaign must be strong, persistent. The aim must be to reeducate the public to the kind of creature comfort, escape, aesthetic satisfaction and general pleasure that regular theatregoing can mean for the average American man, woman and/or child. The encouragement of the weekly moviegoing habit is the first essential of our present-day promotional task. Any and every argument or persuasion the industry can muster is worth consideration as part of this vital effort. Studies and statements by psychiatrists and sociologists as to the value of moviegoing as relaxation for the housewife, the worker, the businessman should be assembled and used. A direct, persuasive sales pitch that spells out the need for going out to a movie must be devised and hammered across to the public. Intelligent national advertising and publicity campaigns should be—to use a favorite upper-echelon word—implemented via mass communications media.

WHAT KIND OF ORGANIZATION?

How is the job to be done? The industry must have a cohesive working organization (whether COMPO or some other) which can supply the material and govern the operations of the whole effort. The actual designers of the institutional program should be advertising and public relations experts with a knowledge of the business, but free of direct entanglements with any of the components of the central organization. Provided with ample funds—and that means dollars in the millions—our governing organization would approve the most effective campaign and let 'er go.

Once this whole arsenal of go-out-to-the-movies salesmanship were let loose upon the nation, the promotional ingenuity and effort of every theatreman would be called upon to back the national drive on his local level.

First the motion picture industry must sell the public on the idea of going to the movies—not to a particular theatre, but to the movies generally. Then, taking advantage of all the impetus a properly managed national campaign of this type can generate, the individual theatre owner must sell his theatre specifically to the customers.

What do we have to sell, as an industry and as individual businessmen? There's no great mystery about it. We sell pleasure. (Continued on Page 14)
"A Hatful of Rain"
Business Rating 3 3 3
Drama of dope addict and his wife has power and pathos. Will gross strongly throughout market, best in metropolitan areas. Ample exploitation potential.

Director Fred Zinneman and producer Buddy Adler have joined forces once again to create in "A Hatful of Rain" a film of power and pathos, which explores against the everyday background of a bustling New York housing project the terrifying world of a dope addict and his wife. Screenplay writers Michael Gazzo and Alfred Hayes colorfully capture the speech and style of ordinary people not always able to keep step on an emotional tightrope that grows more tenuous day by day. Stars Eva Marie Saint, Don Murray and Anthony Franciosa bring them to life with perfect performances, certainly among the finest of the year. This is a distinguished adult drama that will garner good returns in the general market, especially with the discriminating moviegoer. Grosses will be best in metropolitan areas, especially in those situations which capitalize the film's ample exploitation opportunities. Miss Saint, as the pregnant young wife unaware of her husband's dope addiction, but agonizingly aware of his desperation and her inability to help him, gives a haunting performance, tender and tranquil, the most moving thing in the film. Don Murray, the Korean veteran turned dope addict, shines through the seamy surface of his material to the genuine torment of a young man whose degeneracy becomes a wound that hourly grows more fatal. Anthony Franciosa, Murray's long suffering brother and confidant, grippingly underplays the racy regional style of Actor's Studio with honesty and humor. Lloyd Nolan is stormy and sententious in the role of the brother's father, a man who could never express love. Henry Silva, as a swishy dope pusher, performs with a languid lunacy. Zinneman's direction is well nigh flawless and almost makes one forget that the contents of "A Hatful of Rain" is really only a mixture of realism and melodrama. Plot has Murray being forced into moral and actual bankruptcy by his craving for drugs. Brother Franciosa has loaned him money but is now at the end of his resources. When father, Lloyd Nolan, comes for a visit and to borrow money from Franciosa, he is caught in the maelstrom. Murray cannot bring himself to tell his wife of his difficulties, finally is forced to do so when pressured by dope pushers. The couple decide their only solution is to call the police for aid.


"Interlude"
Business Rating 3 3 Plus
European soap opera of starry-eyed but star-crossed lovers. Should appeal to women.

June Allyson, as an American U.S.I.A. worker, and Rossano Brazzi, as a famous European conductor, are the romantic targets of this Ross Hunter production for Universal-International, but it is the location shots of Munich and Salzburg, stunningly photographed by William Daniels, and the moody, mettlesome score of Frank Skinner that provide the real valentine. Miss Allyson is still wistful and willowy; Mr. Brazzi dashing and a little demonic. "Interlude" is bittersweet enough to be popular woman's fare, a bit too sticky, perhaps, for the male trade. Telling the story of the innocent American girl who falls in love with the complex European, only to later discover he has a mentally deranged wife, the script by Dwight Taylor, Daniel Fuchs and Franklin Coen, though somewhat sudsy and superficial, is replete with rose-scented rendezvous, wind-blown Bavarian countrysides and the old rhapsodic air of a love "too beautiful to last". When Marianne Cook, who plays Brazzi's wife, on learning of the affair attempts suicide, Miss Allyson returns to the States, realizing that only with Brazzi's love can his wife ever hope for recovery. Douglas Sirk's direction here seems charmingly civilized; a shade too civilized, in fact. Miss Cook, however, takes some of the veneer off the film as she darts and daunts her eyes about like those pathological vamps of the silent days. But this soap opera will get by on the expert romantics of Miss Allyson and Brazzi, and the entrancing photography and theme melody that provide the backdrop for their love affair.


"Island In The Sun"
Business Rating 3 3 3
Beautifully mounted Zanuck production, scenically superb, populated by a host of stars. Story, however, is disjointed. Will be talked about, but poses problem in some areas.

Darry F. Zanuck, who has never feared to tackle the unusual and the bold theme (recall, if you will, "Pinky" and "Gentleman's Agreement", among others) has again demonstrated his daring in undertaking Alec Daugh's novel of racial rebellion and cultural change in the West Indies. "Island In The Sun" comes to the screen a typical multi-million dollar, all-star Zanuck production, resplendently photographed (in CinemaScope and DeLuxe color) amidst the bewitching Barbados locales. Unfortunately, however, it is very episodic, rather murky and maudlin in dramatic structure. For his first independent film (released through 20th Century-Fox), Zanuck lined up a cast of bright names including newcomer Harry Belafonte, and it is these names and Zanuck's showmenly production that will make "Island In The Sun" a popular summer spectacle, especially in metropolitan areas. The film will pose a problem in the interlands and in the South, dealing as it does with such controversial elements of Mr. Waugh's novel as miscegenation, racial conflict and adultery. Screenwriter Alfred Hayes and director Robert Rossen, while telling the many-faceted story of the English plantation-owner society, its relations with negro workers, and two inter-racial romances, have played it rather cool and careful, avoiding too much emphasis on the barbed social commentary of Waugh's novel. Among the people who move in and out of Rossen's elegantly mounted tapestry are James Mason, Joan Fontaine, Dorothy Dandridge, beautiful Joan Collins, Michael Rennie, and John Williams. Standout performances are those of Mason as the plantation-owner who kills Rennie in a jealous rage, and Williams, the chief of police who forces him to confess. Boxoffice bonanza Belafonte sings two of his familiar calypso songs, adding promotional fillip.


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“Sweet Smell of Success” Smells of Boxoffice Success

Business Rating 3 3 3 Plus

Hard-hitting story of Broadway columnist, his henchman, his sister. With Lancaster, Curtis for marquee, it will open big and ride high on strong word-of-mouth. Rates a bit lower in hinterlands.

The startlingly successful team of Hecht, Hill and Lancaster can now startle the market all summer long. For they have just produced a devastating comedy of manners, a hard-hitting sketch of contemporary cafe society called “Sweet Smell of Success”, in which screenplaywrights Clifford Odets and Ernest Lehman cast a cold and caustic eye on the nightmare networks of a world where the way to the top inevitably includes baptism in the Broadway gutter. With Burt Lancaster and Tony Curtis as its stars, this James Hill production for United Artist should be a smash in the general urban-suburban market, though its tone may be a bit too brash and brassy for the rural areas, however, it figures to be a big grosser up and down the line on star values and word-of-mouth response. It will make United Artists and exhibitors happy.

The action centers around sleazy heel Curtis under orders from columnist Lancaster, paragon of the smear press, to destroy at all cost the love affair of his young sister, Susan Harrison, with guitarist Marty Milner. The plot unwinds its clever coils in three movements: Curtis’ attack, Lancaster’s psychosexual attachment to his sister, and finally Miss Harrison’s own counterattack. Curtis tries to smear Milner by having a rival columnist charge the guitar player with dope addiction and communism via an item in his column. Curtis maneuvers this nasty move by having a girlfriend, Barbara Nichols, who owes him a favor, “be nice” to the columnist, who then complies with the asked-for item. Miss Harrison, however, is not convinced, so Lancaster has Curtis plant marihuana in Milner’s pocket and then informs the police. When Curtis tries to stop the sister from committing suicide, Lancaster misunderstands his intent, hands him over to the police for trying to frame Milner. Miss Harrison, finally seeing the evil light in her brother’s eye, walks out on him. Unfortunately, monsters Curtis and Lancaster are never fully explored; the maneuvers and not the motives take precedence. And when in the end they both fall in the lap of melodrama, the temper of the film is somewhat truncated; Odets and Lehman close the lid too soon without showing what is really in the box. But this may be quibbling about a really fine film, a powerful piece of entertainment that will hold audiences fascinated from start to finish.

Alexander Mackendrick’s direction is superb, a wonderfully subtle and supple thing, expertly controlling a script so human as to be overheated and so black the Broadway whirlwind seems something the bad not only reap but also sow.

Tony Curtis, with the ice cream face, dark cherub eyes and defilinquent drool runs rampant across the screen, gumshoeing in the ways of power and pelf. Curtis has never had so rewarding a role and he has never been so ripe and resourceful; his performance parallels the spectacular acting debut of Frank Sinatra in “From Here to Eternity”. Perhaps Curtis will now embark on as charmed a career. Burt Lancaster as the columnist is ominous and omnipotent as he holds court at Twenty-One Club and tense and troubled in his dark scenes with Miss Harrison, out of which scintillas of “incest motivation” are suavely suggested. But for the most part at least one spectator drew the impression that Lancaster and director Mackendrick are laughing at the character while the script is taking his role seriously. At any rate, caricature or not, Lancaster will certainly have the audience looking for thorns in those orchids. Susan Harrison is sweet and sibilant, but not altogether effective, in conveying the dilemma of a young girl crushed by the overwhelming facets of a phony world. Marty Milner, as the young guitar player who brings her love and who in turn is destroyed by Lancaster and Curtis, performs with appropriate Princeton overtones to Miss Harrison’s Vassar lovely, but he too seems unable to touch beyond the standard tremors and thrills of a thwarted romance. On the other hand, supporting actress Beverly Nichols as a nightclub floosie marketing her wares to help boyfriend Curtis, turns in a vivid, ironic, bitter-sweet vignette which she fully animates for all its worth.

James Wong Howe’s photography is masterfully modulated in black and white realism; his scenes of New York by night and by dawn are phantasmal shots that betray the lampoonery and loneliness at the heart of the city and the characters. Elmer Bernstein’s score is sharp and shattering, while The Chico Hamilton Quintet serve just the kind of Ivy League jazz you would hear at any fashionable East Side boite, expertly recreated by director Mackendrick. In fact, English director Mackendrick has handled everything expertly in his first American film, and is certainly a welcome addition to these shores.

United Artist (Norma-Curtleigh Productions). 100 minutes. Burt Lancaster, Tony Curtis, Susan Harrison, James Hill, producer; Alexander Mackendrick, director. 

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"Beau James"

**Business Rating **

Brash, buoyant, but touching tribute to Jimmy Walker. Bravado performance from Bob Hope. Best for urban locations, but will do well generally.

Jimmy Walker, the legendary parade-loving, song writing Mayor of New York, has been recreated in the person of Bob Hope in Paramount’s "Beau James". If both Mr. Hope and the film are rather less than definitive as biography, they are more than engaging as entertainment. All the tumultuous tang and twilight temptations of an era and a city, its scandals and its schmaltz, have been buoyantly captured by the VistaVision, Technicolor cameras in Jack Rose’s flashy production. The screenplay by Rose and Melville Shavelson spotlights the controversial Walker-Betty Compton love affair with candor and charm, all of which should prove strongly popular, especially within the metropolitan market. It has been years since Bob Hope has had so rewarding a role and he brings to it the full play of his talents as he gets through a cavalcade of political doggerel in which wisecracks and white carnations were the platform of the day. Vera Miles in the important role of Betty Compton, the showgirl who became a star when she became ‘Jimmy’s girl’, gives a well tempered, touching performance as the great love of Walker’s life and provides the dramatic undercurrent of the film along with Alexis Smith in the complementary role of Walker’s estranged wife, stylishly cool but inwardly unnerved, in love with a man whose indiscretions she could never understand. Producer Rose and director Shavelson have wisely used Walker’s relationship with these two as the anchor for a free-wheeling, fun-loving film in which Bob Hope is back in fine fettle. The boys at Tammany are indeed the boys in the back room, but not the ominous overseers investigating committees conjure up; they may be baneful but they’re pretty blithe about the whole thing. The cynical and crafty politician played by Paul Douglas is full of good humor and blarney, even if of a testy sort, making Darren McGavin’s portrait of Hope’s idealistic young secretary seem a bit stuffy. Politics, one gathers, was never heavy handed in those days. “Beau James” suggests sleight-of-hand, always done with an “innocent” depravity.


"Night Passage"

**Business Rating **

James Stewart, Audie Murphy team in topflight western. Wide range of appeal. Technirama adds visual value.

James Stewart and Audie Murphy, saddle up to do some stalwart stepping in Aaron Rosenberg’s smooth, smartly stirrupped Western, "Night Passage". Filmed on location in Colorado, it employs the new wide-screen Technirama process in wonderful evocations of nature, as the spectacularly sunny Technicolor photography of William Daniels illuminates the Rocky Mountain backgrounds, stunningly sheathed in green pines and golden aspen. Borden Chase’s screenplay is a crisp variant upon the inveterate "great train robbery" theme, compressed into a fast-moving, suspenseful western. The range of its appeal should extend over the broad general market, the impact strongest where action sells boxoffice. Director James Nielson, a newcomer, keeps the plotting under tight control, developing suspense steadily down to the climax. Duryea turns in a typically mean characterization, giggleing and goosing his way about as a holdup-happy gunman. Murphy cleverly uses his corral charms to create a swaggering, yet sensitive, young man. But it’s Stewart’s show: out of the shreds and patches of past Western characters he wears the best horsehide haberdashery in town, and wears it like few actors can. The lanky, leathered, measured movements, the pleasant panhandler drawl, rueful yet rebellious, all those rope him off as distinctive a cowboy as he was years ago in "Destry Rides Again". It should be good news to everyone that this year’s "Night Passage" serves Jimmy Stewart as well. The story concerns cowboy Stewart who agrees to deliver a payroll for railroad official Jay C. Flippin, lest it be stolen by Duryea’s gang. In the gang are Murphy, Stewart’s younger brother, and Brandon De Wilde. When the gang attacks, Stewart is able to slip the money in a shoebox to De Wilde. Stewart is knocked unconscious, the gang making off with Flippin’s wife as hostage. Stewart follows them to their ghost town hideout, offers to join up with them. He meets waitress Dianna Foster, once in love with Murphy, who now turns her affection to Stewart. When the latter shoots his way out, rescuing the two women, Murphy escapes with De Wilde and the money. The gang chases Stewart and a gunfight follows. Murphy comes upon the scene, decides to help his brother, kills Duryea but meets his end, too.

Universal International. 90 minutes. James Stewart, Audie Murphy, Dan Duryea. Produced by Aaron Rosenberg. Directed by James Nielson.

"Run Of The Arrow"

**Business Rating **

Involved Western covers familiar ground, but detours too often. Will serve as dualler in action houses.

Writer-producer-director Samuel Fuller’s "Run Of The Arrow" tries hard not to be a run-of-the-mill Western, but, nonetheless, it sprawls and sputters about in over-elongation upon a post-Civil War yarn, becoming bogged down in its own artiness and complexities. However, while the plot is familiar, the characters are rough-hewn and the Technicolor photography expertly explores the sun-ashackled canyons and deserts of the Mid-West—which should make it adequate entertainment for action fans. The plot tells of an embittered Southerner who, unable to accept a Yankee victory, travels to the lands of the Sioux Indians and casts his expatriate lot with them, only to find his loyalty tested when the tribe goes on the warpath against the U.S. Cavalry. Mr. Fuller has provided some fairly interesting characterizations, slowly (too?) molding the development of the Southerner-turned-Sioux torn between the love of an Indian girl and the friendship of her people, and the conflicting world of his former people. Rod Steiger in the leading role is a bit over-brawn and hoggish at times, but his love scenes with Indian girl Sarita Montiel have an honest urgency about them. Brian Keith, as the U.S. officer who teaches Steiger not to hate the Yankee world, and Ralph Meeker as Keith’s bellicose subordinate and Steiger’s nemesis run through their paces professionally. It’s too bad the pace isn’t more rough and tumble. Mr. Fuller may not have wanted elementary goings-on in his film, for he wanted something artful. But he has forgotten that Western film art, while not elementary, is elemental; in fact, that’s its very essence. Ask John Ford.
"Doctor At Large"

**Business Rating: 2-1/2**

Third in series of British comedies still has some fun, if in lesser degree than predecessors. Should do well in art and class houses.

As a sequel to a sequel, "Doctor At Large", is like the bright pebble of an idea that once made quite a splash, but has since rippled out into broader and broader circles. Everyone is still zany but no longer zestful, loony but not liltting; "Doctor": in short, is suffering from overwork. However, director Ralph Thomas, producer Betty Box and screenplaywright Nicholas Phipps have managed many pleasantly pert scenes and a few crackpot pranks that are as bally and jaunty a joke as anything in "Doctor At Sea" or "Doctor In The House", making it a good entry for the art and class houses, and a passable dualler in the general urban market. The story structure lacks a controlling theme, for the events are as complex as a three-ring circus with the characters acting like a horde of colorful clowns on parade. Young doctor Dirk Bogarde is still the star performer and old surgeon James Robertson Justice the circus master. Bogarde is affable and unaffected, the innocent fledgling unwittingly courting the rancor and rumble of Justice in a series of misadventures as a doctor at large through Scotland and France. His sidekick, Donald Sinden, is broad and bawdy as the eternal medical student able only to concentrate on the anatomy of the opposite sex. When Justice appoints Bogarde as a surgical apprentice, the young doctor no longer at large is free to marry his favorite girl (in all three films), the steadfast Muriel Pavlow. If the market remains as steadfast, we may yet see Miss Pavlow serving tea and crumpets in "Doctor At Home", but we doubt it.

**Universal-International (Rank Organization). 98 minutes. Dirk Bogarde, Muriel Pavlow, Donald Sinden. Produced by Betty Box. Directed by Ralph Thomas.**

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"Voodoo Island"

**Business Rating: 2-1/2 Plus**

Banal, trite low-budget horror entry. For sub duals.

The best that can be said for "Voodoo Island" is that it has exploitation possibilities and the Boris Karloff name. Stale, trite and obvious, this Bel-Air production for United Artists release, is a low, low budgeter that merits playing time only as a supporting feature in sub-runs. Direction by Reginald Le Borg and production lack professionalism, the acting is routine, the screenplay by Richard Landau unusually banal, displaying absolutely no ingeniosity. Star Karloff seems to be caricaturing himself. Some good accompanying music by Les Baxter is wasted. Karloff, an expatrio of hoaxes on his TV show, agrees to lead a group to investigate a mysterious island in the Pacific which a wealthy hotel owner wants to make into a resort. Mysterious happenings on the way point to voodooism at work to prevent their reaching the island. Once landed, they discover the island is inhabited by man-eating plants. Captured by a native tribe on the island, two of their party are killed, one voodooed into a hypnotic state. Karloff manages to talk to the chief, Friedrich Ledebur, learns that the natives are sort of Displaced Savages, chased from their former home and now protecting their island haven from all invaders. Karloff talks the chief into letting the party go free.

**United Artists (Bel-Air). 80 minutes. Boris Karloff, Beverly Tyler, Murvyn Vye. Produced by Howard W. Koch and Aubrey Schenck. Directed by Reginald Le Borg.**

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"The Midnight Story"

**Business Rating: 2-1/2 Plus**

Engrossing mystery melodrama. Tony Curtis provides marquee power. Good performances by Gilbert Roland, Marisa Pavan.

This low-budget, black-and-white CinemaScope murder-mystery from Universal-International proves to be a moderately engrossing entertainment that should find solvent status with the family and the action trade. The lure and luster of its star, Tony Curtis, figures to give it a boost in the teen-age market. Most important factor in making this a bit above par in the melodrama field is the direction of Joseph Pevney, clean and compelling, and the performance of veteran actor Gilbert Roland, supple and sure. The script of John Robinson and Edwin Blum is cleverly geared to create suspense as it tackles the question of San Francisco Bay fisherman Roland's innocence or guilt, as seen through the eyes of policeman Curtis. Latter resumes his old character of a waterfront waif in search for the murderer of his childhood benefactor, a benevolent, kindly priest. Under Pevney's direction the dramatic conflict is slyly evolved in persuasively human terms, as Curtis becomes enveloped in the family life of Roland, all wholesome and warm, and in a personal comradeship with the suspected man, which increasingly tests Curtis' loyalty. In the end the comradeship assumes open cat and mouse encounters, though the outcome is snugly kept in doubt until the final denouement. Marisa Pavan, as Roland's cousin, the girl Curtis falls in love with, gives a sensitive performance. Argentina Brunetti, Roland's mother, is a bustling and blithe romantic illustration of an Italo-American housewife.

**Universal-International. 89 minutes. Tony Curtis, Marisa Pavan, Gilbert Roland. Produced by Robert Arthur. Directed by Joseph Pevney.**

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"Shoot-Out at Medicine Bend"

**Business Rating: 2-1/2 Plus**

Randolph Scott poses as Quaker to fight the baddies. Black-and-white Western offers sufficient lure for action fans.

This standard Randolph Scott Western has been given a novelty shot-in-the-arm: he masquerades as a Quaker to catch the bad bombres. Lensed in black and white, "Shoot-Out at Medicine Bend" has enough action, and even some humor, to please the devotees of Scott-brand outdoor epics. The Richard Whorf production, in black-and-white, is simple, but realistic. Director Richard L. Bare keeps things happening at a good pace and draws competent performances from his actors. An illogical twist in the plot is the fact that Scott's real Quaker pals forsake pacifist ways to attack and subdue the baddies. Scott decides to settle in Nebraska after Indian wars, arrives to see his brother massacred by Indians because he couldn't defend himself with defective ammunition bought in Medicine Bend. Scott and pals head for that town. Enroute their clothes are stolen, and they borrow Quaker garb. Masquerading as Quakers, they discover James Craig runs the town, get evidence he sells bad ammunition. When his pals are locked up, Scott, with help of Quaker friends, routs Craig and his gang, who are subsequently killed when they have to use their own faulty ammunition. Female allurement is added by Dani Crayne and Angie Dickinson who side with law and order.

**Warner Bros. 103 minutes. Randolph Scott, James Craig, Dani Crayne, Angie Dickinson. Produced by Richard Whorf. Directed by Richard L. Bare.**

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enches, but these differences seem smaller now than before the COMPO meeting. For the sake of the unity that is so badly needed, it is to be hoped that what the two organizations have in common will now be permitted to outweigh the points at issue.

**Youth's Views On Fading Stars**

The exaggerated value placed by many of our moviemakers on some of the aging "name" personalities is pointed up in the results of an interesting poll conducted by the National Catholic Monthly, *Extension Magazine*. An overwhelming majority of the young people polled on various movie questions were in favor of either retirement or discontinuance of romantic roles for the so-called oldsters.

Significantly, of the top favorites selected by the magazine's great predominance of youthful readers, Marlon Brando was the grandpappy of the lot at a venerable 33. The 26-year-old Tab Hunter was the big favorite. Love stuff from the older stars, especially with younger partners, was termed "pathetic" and "stupid".

Similar indications of the popularity of the younger corp of film performers developed in the past few years, and the swing away from the old marquee names, have been evidenced both in surveys, and, more important, at the boxoffice. Yet the tenacity with which producers cling to the use of the high-priced big stars of yesteryear in important pictures has resulted in high production costs and long delays in making pictures until the desired star becomes available.

This dogged—and costly—reliance on fading personalities by producers (and, perhaps, to a degree, by exhibition, too) is indicative of the "old thinking" that has retarded the progress of the movie industry at a time when it must get up steam in the hot competitive race for the public's entertainment dollar. The *Extension* poll only reiterates what has been said so often of late: the movies need "new faces"—throughout its operations.

**A Peachy Idea From Georgia**

What might well be described as a peach of a press relations job is the contest recently concluded by the Motion Picture Theatre owners of Georgia for the best newspaper stories about motion pictures.

The statewide project, designed to "encourage the members of the press to evaluate motion pictures through constructive stories and articles written about motion pictures and the motion picture theatre", serves a two-fold purpose. Through the up-beat stories, it helps encourage movie-going by the readers, and, just as important, sets the newspaper people to thinking about the movie business in an affirmative manner.

Here is a fine idea, but what will happen after it has served its purpose in this limited area? Unfortunately, its destiny is all too obvious. Perhaps a duplication here and there, and then relegation to the morgue of other good ideas that were used in isolated spots and forgotten.

The pit of it is that organized theatremen can do a whale of a public relations job, but the way to coordinate the good single ideas still hasn't been found. The possible answer, we believe, lies in an all-exhibition clearing house for activities like the Georgia MPTO press relations job that will implement the good ideas on a nation-wide scale.

If this can be accomplished, the industry will have filled one of its most urgent needs.

**MOVIES OR MOVIEGOING?**

(Continued from Page 9)

ure. Our stock in trade is pleasing the public. We sell the idea that it is a pleasure to go to the movies—whether it is a pleasure because it gets us out of the house, because we satisfy a gregarious urge, because the pictures are so wonderful, or because the theatre offers a change from day-to-day life, a place where daily chores and problems are forgotten in a dark, different world.

Two concurrent principles must be remembered in selling moviegoing to the public. One is that the general sell comes in your national promotional campaign; the other point is that the individual theatre must use a specific local sell. The national campaign says going to the movies is good for your health, your morale. The local campaign says that the pure filtered air at the Bijou is not only 20° cooler but also ten times purer than the air you breathe on the summer street.

Not every theatre has exactly the same individual sales points to make; the all-industry campaign makes the general points that are applicable to all theatres. The individual theatre must advertise and promote its own institutional appeal, its status in the community.

There is one tremendously important point in this connection that must be made vigorously to the major distributors. The business building campaign is far too important to be made a junior partner to standard picture promotion. The business building campaign should buy its own space, have its own advertising and promotional material; it should never go the way of previous industry efforts, ending up with a little "Go to the movies" slogan thrown in as a P.S. in the individual picture advertising. The same standard applies on the local level. In most industries, the all-industry promotional campaign is carefully separated from individual company campaigns and from individual retailer campaigns as well. This is as it should be in our industry's institutional campaign.

For too many years, exhibitors have heard the distributors' constantly reiterated contention that the picture sells the theatre all the time, but the theatre never sells the picture. Without minimizing the importance of the picture, it would be good for distributors as well as exhibitors to prove that the motion picture theatre has—or can have—a very definite personality and clientele of its own.

In the old days the travelling salesman was ready with a whole battery of answers when a potential customer asked him, "What are you selling?" We should be armed with all the answers to that same question. And we had better not wait for the question to be asked. If American business waited for the customers to ask, instead of whetting the customers' interest, we would still be the country cousins. What are we selling? Let's add Moviegoing to our stock in trade.
was this just the doubt that all lovers feel ...or was there no future, no tomorrow for their love?
Which trade paper has the most "DRAG" with exhibitors?

Film BULLETIN of course!
Allied Planning Its Own Business-Building Campaign

Taking a dim view of the value and effectiveness of the Audience Awards Poll and the Academy Awards Sweepstakes, especially for sub-run theatres, Allied States Association, disclosed in its recent "white paper" on its relations with COMPO that it is "considering some form of contest to be conducted by its members." The report states:

"There is an imperative need for a business-building program and the need of the subsequent-run theatres is greatest of all. No representative of theatres of that class would dare oppose a business-building plan that gave promise of benefit to them. But discussions at Allied meetings have raised grave doubts as to whether Audience Polls and Academy Awards Sweepstakes, as heretofore conducted, are of benefit to any except the key metropolitan houses."

In a survey made by Allied via mail questionnaire to exhibition leaders in various parts of the country, it was revealed that both the Poll and the Sweepstakes were a "total failure so far as the subsequent-run and small town exhibitors are concerned". The "white paper" belittles the vague success claims made for the Sweepstakes in light of the results produced by the Allied study.

Irving Dollinger, board chairman of Allied Theatre Owners of New Jersey, has been requested to study the contest idea, in which "European tours or something equally attractive" would be offered as prizes. Exhibitors are requested to submit their suggestions to Dollinger.

"What Allied wishes to avoid is the futility of asking patrons to vote on pictures that have not yet been shown in the theatres where the ballots are distributed," the pamphlet states.

"The motion picture business throughout its career has been prolific of ideas", the report declares, and Allied refuses to believe that representatives of all industry elements putting their heads together could not devise a promotional scheme that would be beneficial to all elements and hence worthy of support of all elements.

At a New York meeting last week, COMPO declared that it was going ahead with its business-building plan. Chief features of the program include the Audience Awards Poll, Academy Awards Sweepstakes, visits to editors and publishers, and industry short subject, and a radio promotion test.

Skouras Announces Special 'Eve' Distribution, Promotion

"A highly specialized distribution and promotion program" designed to garner top grosses in every stage of the release of "The Three Faces of Eve" was announced by Spyros P. Skouras, president of 20th Century-Fox at a recent home office confab of sales, promotional and international executives.

Tabbing the forthcoming CinemaScope production as "one of the most important motion picture subjects ever turned out by the studio," Skouras classified the film as comparable in box-office potential to two former provocative 20th dramas—"The Snake Pit" and "Gentleman's Agreement". He predicted that the Nunnally Johnson production will be a top boxoffice attraction by virtue of planned pre-selling.

"Three Faces of Eve," the story of a woman who possesses three distinct personalities, is scheduled for late summer release in New York to be followed up by carefully selected dates throughout the nation capitalizing on the national promotional buildup that will be developed via every type of communications outlet—radio, TV, magazines and newspapers.

Among the executives participating in the meeting with Mr. Skouras: Buddy Adler, studio production chief W. C. Michel, executive vice president; vice president Charles Einfeld and key members of his promotion staff, general sales manager Alex Harrison, and secretary-treasurer Donald Henderson.

Dear Plaza patrons, hear our tune
THE HAPPY ROAD starts FRIDAY NOON,
To launch the picture at this place
We're here to lift the Plaza's face.

"Please tell your sisters, cousins, aunts
'THE HAPPY ROAD' was filmed in France!
The magazine forecast*
Is not-
The fine new seats are
deep and cozy—
"Picture of the Month"
in Redbook, Corner and Good Housekeeping.

THIS THURSDAY NIGHTS
A BIG PREMIERE!
A BENEFIT!
GET TICKETS HERE!
GENE KELLY'S coming from the Coast
IN PERSON! He will act as host!
He heads a happy, snappy cast.
That charms the viewer to the last.
A gala night! You'll see the stars
Arriving in their shiny cars!
FIVE DOLLARS isn't much to give
To help less happy people live.
When Thursday night's affair is done
It's FRIDAY NOON for everyone
('With prices normal) come and see
You'll hit THE HAPPY ROAD with glee!

1. Deporting from the tried-and-tired, Metro ad chief Si Seadler come up with this novel poster for New York City's Plaza Theater to announce a four-day facelifting operation in preparation for "The Happy Road", by happy coincidence a Metro release. Bypassing the usual "closed for alterations" format, Seadler contrived quite a few plugs for the film and its benefit premiere.

2. Taking aim at his favorite audience—kids from nine-to-ninety—Walt Disney is beating the promotional drums for his forthcoming "Perri" via a syndicated 21-week color cartoon strip scheduled to kick off July 7 in the Sunday comic section of 55 key-city newspapers.
EXPLOITATION PICTURE

What a trio!

GARY COOPER
-an oh-so-verly rich American

AUDREY HEPBURN
-an oh-so-verly shy young girl

MAURICE CHEVALIER
-a not-so-verly Private Eye

PUSH ‘LOVE’S’ LOVE & LAUGHS

"Not since the gilded Lubitsch comedies of the Thirties has Hollywood produced anything quite so scintillating and mocking sophisticated."

This accolade from Film BULLETIN’s Film of Distinction review on Billy Wilder’s "Love in the Afternoon" keys a glowing notice that predicts this Allied Artists release will emerge as "the most dazzling, and possibly the best, comedy of the year." It also keys the romance-bubbling campaign, spiced with slightly amoral manacles, that whip this up to a frothy boxoffice delicacy.

The trio at left is the starting point. Certainly one of the most intriguing star combinations in years is the matting of Gary Cooper, Audrey Hepburn and Maurice Chevalier for the marquee. Each has a large and devoted following, peculiarly enough, in widely assorted segments of the movie audience. Together, they form a lure that should pull not only their own fans, but a sizable fringe group of those who will be stimulated by the offbeat casting. The two-column, full-length ad at left (in tact except for directional credit) points up the importance of the star combo. Names, of course, are not necessary. But Cooper as an international lover, Audrey ideal as the pixie daughter of a detective and Chevalier as the "not so very private eye" are picquantly appealing.

No. 2 crowd-puller is the light-hearted, delightfully gay tone that literally coos "come-and-see" in the wide variety of ads uncorked by the AA boxofficers, under the guidance of John C. Flinn and Martin Davis. They will appeal to anyone who has a speck of romance in his or her heart, sometimes angling for the sophisticated, in other instances making its pitch more down to earth—but always with a light, bouncy step. Such catchlines as: "Some people fall in love at first sight..." but nobody in Paris can wait that long!, or "It's more likely in Paris and more lovely in the afternoon!" set the key. Or there's cute double-entendre verse reeled off by the impish Chevalier, set off in L-shaped ads that are bound to catch the eye.

And, of course, there are stunts of all kinds to make the public aware of the title, the stars and to build up talk. Since there is little doubt that word-of-mouth will be strong on "Love in the Afternoon", the exhibitor can exercise his showman's license in tapping any legitimate gimmick to get 'em in and start 'em talking. Since the stars are such definite personalities, for instance, the tried-and-true "star resemblance" stunt can be brushed up into a search for a "star type" for each of the three top names, with the local newspaper an important cog in the promotion. Or a variation featuring the well-publicized still of Cooper and Audrey romancing under a chair, with couples best simulating the pose and appearance of the starring duo getting the nod. A photographer in the lobby, or in a participating store or photo studio, can do himself and the picture a lot of good taking shots of contestants (and selling copies to those who like extras).

There are plenty of others—tie-ups with travel companies featuring the Paris locale (and, for a group of theatres, a week-long flying trip to Paris for a lucky young couple isn’t nearly as expensive as it sounds and loaded with publicity value); title tie-ins, including afternoon screenings, theatre sponsored picnics for teenagers themed "Bring Your Sweetheart for Fun and Love in the Afternoon." In line with the teenage angle, Seventeen featured the film in its "Hollywood Scene", tied it in with a feature on the Hepburn hairdo and hair stylist Dimitri’s creation of the style for the film, making it a big item for local level promotion with Beauty Editors and salons—a wonderful place to get talk going!

Special screenings for representatives of the fair sex particularly are sure to circulate word-of-mouth.

But whether it’s the star lure, the ads, the stunts, the screenings or a combination of them all, make your public aware of "Love in the Afternoon" and they’ll make you aware of a busy boxoffice.

THE ‘LOVE IN AFTERNOON’ STORY

Producer-director-scenarist Billy Wilder has demonstrated his versatility in making hits of all types of films, from "Ninotchka" to "Double Indemnity", from "The Major and the Minor" to "The Lost Weekend", from "Sabrina" to "Stalag 17". Now, the enterprising Mr. Wilder has laid his deft hand to the lighter side of the distinguished ledger once again and has come off with one of the truly delicious film tidbits of the year in "Love in the Afternoon." Featuring three film personalities from widely separated orbits of moviedom, Wilder has extracted a romantic amalgam that should shine like pure gold at the boxoffice. His screenplay is laid in Romance’s Elysian Fields, Paris, and unveils Gary Cooper as an American lover of international renown, who has become the prey of detective Maurice Chevalier, specialist in obtaining evidence of extra-marital dalliance, when the lady’s husband suspects an affair between Cooper and his wife. Chevalier’s daughter, Audrey Hepburn, entranced by her father’s dossier on the American, manages to warn Cooper and take the erring lady’s place just as the husband bursts in. Thence ensues a series of romantic escapades between the worldly American and the innocent Parisienne, who uses Chevalier’s files to build a femme fatale air about her to lure Cooper. The unique twist comes when Chevalier is hired by Cooper to check on the girl who turns out to be his own daughter. Among the hilarious details is the continuous appearance of a band of gypsy musicians, part of the Cooper technique, who pop up in the unlikelyst places, and eventually at the train station as the homeward bound American sweeps up the lovesick Audrey to take her home with him as his wife.
It's more likely in Paris
and more lovely in the afternoon!

The gallivanting, gel-adventuring
American millionaire
managed to hit
Paris as often as possible. And this is
the hilarious How
the hero returns: Why
the wonderful Who...
the romantic Where...
and the perfectly
enchanting When...
of the afternoon.
Paris managed
to be back.

ALLIED ARTISTS Presents
GARY COOPER
AUDREY HEPBURN
MAURICE CHEVALIER

"In Paris we have a
saying—‘Cherchez la femme’
—but we never say it...
we'd rather do it!"

Produced and Directed by BILLY WILDER

LOVE IN THE AFTERNOON

For he knows
it's a waste...To
make love in
haste...Because
haste and romance
do not mix!
Before SIX!

ALLIED ARTISTS Presents
GARY COOPER
AUDREY HEPBURN
MAURICE CHEVALIER

"Love in the Afternoon"

Produced and Directed by BILLY WILDER

Based on Novel by CLAUDE ANET • Musical Adaptation by FRANZ WAXMAN

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Marines Offer Promotional Aid
To Exhibitors on Warners' "D.I."

Exhibitors looking for an exploitation angle to ballyhoo engagements of Jack Webb's "The D.I." need look no further: the United States Marines are joining the promotional fray.

An order "authorizing and encouraging the participation in the exploitation of the motion picture" has been sent by the military organization to all their field activities. In any locality where "The D.I." is exhibited, the senior Marine officer may, at his discretion offer these modes of cooperation: authorize the attendance of individual officers, enlisted men or award winners from the local area at the premiere showing; participate in ceremonies on the theatre stage prior to the screening; furnish bands and/or drum and bugle corps; man booths and displays in or outside the theatre, or other appropriate locations and participate in radio-television interviews over local outlets.

Massive Billboard Campaign
Set by U-1 on 'Night Passage'

The James Stewart-Audie Murphy starrer, "Night Passage," will be backed by the biggest national billboard campaign ever set for a Universal-International release, it was announced by U-1 vice president, David A. Lipton. Keyed to the company's policy of strong pre-selling, the extensive outdoor drive for the Technirama production will kick off in mid-June, more than a month in advance of the national release date and smack at the beginning of the nation's peak summer traffic season. In order to obtain strategic board locations, the 24-sheet spots were contracted for over six months ago.

To be utilized in the cover-the-country drive will be key outdoor locations in more than 200 communities covering 67 major market areas. Supplementing the nationwide campaign will be ads in national magazines, newspapers and normal cooperative advertising media. Long an exponent of billboard advertising, Lipton had previously utilized large-scale outdoor campaigns on "To Hell and Back" and "Battle Hymn."
MOST VALUABLE YEAR BOOK ON MOTION PICTURES EVER PUBLISHED

1957
YEAR BOOK
of
MOTION PICTURES

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being distributed
to all paid subscribers

THE YEAR BOOK CONTAINS:
• Complete list of all U. S. theatres, arranged by state and cities and towns...
• Roster of theatre officials, with home office addresses and executive personnel...
• Up-to-date separate lists of drive-in theatres...
• Personnel of companies, studios, associations, guilds and unions in the motion picture field...
• Complete credits on 1956 releases...
• Financial statements of principal industry companies...
• Complete television section, including stations, personnel, telepix producing and distributing companies...
• Equipment companies...adresses, executive personnel and product manufactured...
• Theatre supply dealers arranged alphabetically by cities, with addresses, telephone numbers and executive personnel...
• List of all film exchanges, arranged by cities, with addresses and names of managers...
• Lists of film carriers, laboratories, projection rooms, exhibitors, insurance brokers...
• Books on the motion picture and television industry...
• Publications in the motion picture field...
• Televisio-radio publications...
• Motion picture editors and radio-television commentators on films...
• Alphabetic title lists of over 28,000 feature pictures distributed in the U. S. since 1915, with THE FILM DAILY Review and release dates...
• Serials released since 1920...
• Foreign Film Section...
• Legislative restriction, in foreign film markets...
• Revised film industry statistics covering production, distribution and exhibition...
• Credits of players, producers, directors, cinematographers, film editors, writers, art directors...
• New York and Hollywood industry telephone directories...
• Agents and managers in Los Angeles and New York...
• Pay and story writers...
• Business administrators...
• Leading Los Angeles publicists and public relations counselors...

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THE FILM DAILY

THE FILM DAILY
1501 Broadway
New York 36, N. Y.

Hollywood Office
6425 Hollywood Blvd.
Hollywood 28, Calif.

Please enter my subscription in THE FILM DAILY, and send me my copy of THE 1957 FILM DAILY Year Book. I enclose $15.00 (Foreign $20.00).

Name:
Street:
City:
State:
COMPO, at a special meeting last week, amended its bylaws, implemented its business-building campaign and took steps to bring National Allied back into the fold. It is unlikely their efforts will prove sufficient, at least as measured against the demands outlined in the "white paper" issued by Allied recently. The meeting of the board of directors and the executive committee (1) established a 75 cent majority vote rule in the executive committee and board as demanded by Allied, and (2) authorized its negotiations committee to hold further talks with Allied in an effort to get that group to rejoin. At the same time, however, COMPO appeared to mitigate against these peace-making efforts by also establishing the unit rule, whereby each representative on COMPO would get but one vote, a situation Allied in its "all-inclusive" argument placed it "on a par with the smallest member of COMPO". And further, the meeting did not indicate what would be the status of Robert Coyne, now a member of the triumvirate, if Allied should rejoin. In its complaint, Allied indicated it felt Coyne should only stick to his duties as COMPO special counsel. In other business, the COMPO meeting gave the green light to its 11-point business-building program by authorizing a multi-million dollar financing plan via film rental levies and an equal distributor contribution. Columbia vice president Abe Montague, TOA president Ernest Stellings and three others (to be named) will handle the drive. The program will be launched October 1. The financial drive is scheduled to get underway August 1. Exhibition spokesmen at the session, led by Stellings, Samuel Rosen, Walter Reade, Jr. and Emanuel Frisch, insisted that the business-building drive be of an institutional nature. The public interest in movie-giving must be revived, they argued, and Stellings flatly declared that TOA would not go along with any campaign that did not stress the institutional phase.

ABRAM F. MYERS' sure hand was evident all over the comprehensive and detailed "white paper" issued by National Allied recently, airing the whys and wherefores of Allied's withdrawal from COMPO. Along the way, the Allied counsel's 16-page report takes pot shots at the COMPO governing group, at special counsel Robert W. Coyne, at what it considers COMPO's financial profligacy. Issued on the authority of Allied's board of directors, the paper is being circulated "to scotch in advance the misrepresentations that so often accompany any controversy involving exhibitors and distributors," but it importantly "so raise for the careful consideration of subsequent run and small town exhibitors the question of whether COMPO in recent years has been conducted in their interest" and whether, under the conditions laid down by the COMPO triumvirate for Allied's return, "they can hope to benefit from COMPO in the future".

The "white paper" states as the reason for Allied's withdrawing in the fall of 1955: its disappointment at the lack of support for its anti-Toll TV plans, and what it called "the flouting away of COMPO's nest egg (gained through the successful 1953-54 tax campaign) with no major prospects in the work". In its resolution, the Allied board voted not to renew its charter membership in COMPO "until such reforms in management and changes in personnel have been effected as will insure that organization's operation in conformity to the by-laws and in accordance with the intention of the founders". Allied then chronicles the subsequent see-saw between it and COMPO via letters, telegrams and discussions, leaving both groups as widely disassociated as before. The paper takes note of Allied's dissatisfaction with Robert W. Coyne as a member of the triumvirate, a position to which he was elevated when Allied's Wilbur Snaper resigned. It details COMPO's most recent demands that Allied must agree to certain changes in the organization and procedures in advance of re-entry, which, the paper finds, would be "reprehensible" to Allied; and the paper ends: "COMPO will never function properly and in accordance with the intentions of its founders so long as it persists in going over the heads of the established exhibitor organizations, seeking to enlist the support of their members for projects about which they have not been consulted or which they oppose".

JOSEPH R. VOGEL took the opportunity of a trade press conference to express his faith in the future in terms of Loew's upcoming spectacle, "Raintree County". The Loew's president hosted trade editors and publishers at a New York luncheon, the first such affair called since he assumed the presidency seven months ago. He told them that "Raintree County", starring Elizabeth Taylor, Montgomery Clift and Eva Marie Saint, represents the "culmination of a decade of planning" and that now MGM has "another picture of great dimensions from every standpoint." World premiere is tentatively set for Louisville, Kentucky, with engagements to start in October in New York, Chicago, Philadelphia, Los Angeles, Boston and San Francisco. Large promotion plans are planned for each engagement. Filmed in MGM's new "Camera 65" process, it will present, according to Vogel, "the clearest, brightest picture seen in any theatre". Also present at the luncheon were sales head Charles Ray Reagan, assistant sales toppers John P. Byrne and Robert Mochrie and Silas Seadler, advertising manager.

CONCILIATION was given a unanimous stamp of approval by exhibition-distribution group working on the arbitration-conciliation program. With that phase out of the way, the negotiators then turned their attention to the arbitration phase, which is certain to be a much tougher nut to crack. The conference wasted no time in agreeing to the conciliation program as drawn up by the drafting committee named at a previous meeting. To prepare for the next meeting, scheduled for July 15, the committee on administrative arrangements was asked to make a full report on its recommendations for the most effective and economic method of conducting arbitration for the industry. This committee consists of Adolph Schimmel, representing distribution, Herman Levy for TOA, and Wilbur Snaper for Allied.

ERIC JOHNSTON made known last week that United Artists had returned to membership in the Motion Picture Association of America. The move by UA followed by less than a week the announcement by the MPAA that it had revised its Production Code appeals board to include exhibitors and independent producers outside the MPAA. Hereafter the board consisted of only the major producing companies, all MPAA members. United Artists had withdrawn from the organization in 1955 after one of its films, "The Man With the Golden Arm" was denied a Production Code seal because of its treatment of the narcotic subject. Last December a revised Production Code was issued which partially lifted the ban on such subject matter. The new appeals board will consist of MPA president Johnston, representatives of the nine member companies, and an equal number appointed from exhibition and outside producers. Under the new setup, any MPA member refusing to abide by a decision of the appeals board will be expelled from the latter body. The MPA, by its new procedure, hopes to "truly make the Code system representative of the entire industry."
ABE MONTAGUE was spotlighted by the movie industry at a testimonial banquet June 19 at the Waldorf-Astoria Hotel. The affair honored the Columbia executive for his work as president of the West Rogers Memorial Hospital, a post he has held for a number of years. During his tenure many improvements and advances were made at the hospital, run for tuberculosis at Saranac Lake, N. Y. Some 1200 guests were present at the affair in the Waldorf's grand ballroom, with many notable industries among the dais-sitters. Texas theatremen R. J. O'Donnell presented Montague with a testimonial plaque for his work on behalf of the hospital, and S. H. Fabian, treasurer of the institution, announced the establishment of an "A. Montague Fellowship" for study there. The day following the testimonial, a special train carried members of the board of directors and the press to Saranac Lake, N. Y., for the annual inspection tour of the Hospital. Approximately 100 people from motion pictures, radio and television took part in the junket.

PHILIP F. HARLING brought home some good news on Small Business Administration loans following meetings with administrator Wendell Barnes in Washington recently. Barnes declared that the Administration would now accept mortgage loan applications up to $250,000 payable in ten years, and that the SBA would appraise the value of the real property and if the liquidating value, in event of default, was sufficient to repay the loan, they would grant an application up to 90 per cent of the appraised value. Harling, TOA's SBA committee chairman, argued for more lenient and clearer regulations on loan application policy, particularly where the exhibitor must accompany his application with a statement that he cannot obtain credit elsewhere. This, said Harling, is "undignified and not consistent with good business practices."

SPYROS P. SKOURAS, 20th-Fox president, was among four executives of that company appointed to the board of NTA Film Network, Inc., which leases Fox films to TV stations. Other Fox officials named to the board: treasurer Donald Henderson, executive vice-president William C. Michel, chief attorney Otto Koegel. Announcement was made to NTA president Ely Landau. Fox obtained 50 per cent of the stock of the company from National Telefilm Associates in 1956, when latter company acquired television rights to a large number of feature films from the 20th-Fox library. Fox is preparing to produce three TV series for NTA Network use.

PARAMOUNT won the court tiff in which an injunction was sought by a group of Philadelphia exhibitors preventing Paramount from distributing "The Ten Commandments" via "interim" bookings in a limited number of key theaters. The injunction was denied in U. S. District Court by Judge Allan K. Grim. After hearing evidence from Paramount sales executive Charles Boasberg, and from Sylvan M. Cohen and Edwin P. Rome, counsel for eleven theaters, Judge Grim said that it was not clear from the proof presented that the new method of distribution was illegal. Exhibitor testimony challenged violation of the consent decree in Paramount's plan of submitting the picture for competitive bidding, then choosing only five theaters from a potential 42 key runs to show the film before it was released generally. Boasberg argued the company was interested only getting the maximum rental out of the picture, which it needed because of "Commandments" great cost.

LOUIS B. MAYER, former MGM studio head announced plans to return to independent production. The industry veteran, who in 1924 merged his independent company with two others to form Metro-Goldwyn-Mayer, revealed that Louis B. Mayer enterprises would film the Alan Jay Lerner-Frederick Loewe musical, "Paint Your Wagon", in association with Jack Cummings Productions, Inc. Cummings, a nephew of Mayer, is a former staff producer at MGM. He resigned last December. Mayer left MGM in August, 1951. According to Cummings, both he and Mayer will concentrate on one project as a way of being a "truly independent company". Filming will start in September. No distribution arrangements have been made.

HERBERT J. YATES announced a $1,500,000 expansion program for Republic Pictures studios, necessitated by a booming business in space rental. The company president said that Republic expects to have its biggest year for independent feature and television company rentals in 1956, and that six new sound stages and 22 cutting rooms will be added to the present facilities. Yates also pointed out that Republic recently spent $1,200,000 in expanding Consolidated Film Industries Laboratories to expedite the processing of a steadily mounting volume of film from the theatrical and TV producing companies using Republic studios. Republic's own feature production has been at a virtual standstill.

HEADLINERS...

BEN MARCUS re-elected president of Wisconsin Allied at organization's recent convention. Marcus is pres. of S & M Theatres... Loew's Theatres president LEOPOLD FRIEDMAN and Mrs. Friedman in Los Angeles to view forthcoming films of both major producers and independents... RKO board chairman THOMAS F. O'NEIL and world-wide distribution head WALTER BRANSON home following a month's tour of RKO offices in Europe... U. S. sales topper CHARLES J. FELDMAN dropped anchor in San Francisco after a six week trip to the Far East... American International president JAMES H. NICHOLSON returned from London where he supervised start of AIP's first overseas production, "The Cat Girl"... U. S. advertising and publicity dept. manager CHARLES SIMONELLI back in New York following coast meetings with v.p. DAVID A. LIPTON... Loew's president JOSEPH B. VOGEL announced signing of long-term contract with producer AARON ROSENBERG, for eight years, associated with Universal and now an independent under the Arcola Pictures banner. Among his money-makers: "The Glenn Miller Story", "To Hell and Back"... Long-time, old-time cinematographer NILS WIEThER joined Louis W. Kellman Productions as special representative working with industrial filmmaking... 20th-Fox executive producer BUDDY ADLER announced signing of new contract with producer SAMUEL G. ENGEL now an independent. Engel has been with Fox since its inception in 1938... Columbia sales chief ABE MONTAGUE instructed sales force to accept "Jeanne Eagels" bookings in key cities only when playdate can be set definitely four weeks in advance. Montague considers this minimum time to mount local advertising and promotional campaign... Buena Vista sales head LEO F. SAMUELS announced that the Disney distribution arm will hold its 2nd national sales convention the week of August 26 at Disney's Burbank Studio. It will be combined with company's first international sales conclave... National Screen Service will distribute MGM's trailers beginning Sept. 1, according to announcement by Loew's sales head CHARLES M. REAGAN. Move was made in the best interests of exhibitors and the company and is "in line with the economics of our business today", Reagan stated... New York Variety Club Jimmy Fund to kick off with Boston Red Sox-Milwaukee Braves baseball game July 22 at Fenway Park, according to Variety executive director WALTER K. ELLINGSON... TED KRASSNER placed in charge of group sales of Cecil B. DeMille's production of "The Ten Commandments"... nationwide sales topper CHARLES BOASBERG... MARRIED: LINDA EIFELD, daughter of 20th-Fox vice president CHARLES EIFELD, to John B. Hirsch of Chicago, June 14.
ALLIED ARTISTS

March


FOOTSTEPS IN THE NIGHT Bill Elliott, Don Haggerty. Producer Ben Schwalb. Director James Young. The man is sought by police for murder of his father. 68 min.


April

BARGE OF MARSHALL BRENNAN Jim Davis, Carl Smith, Arleen Whelan. Producer-director Albert C. Gannaway. Western, 76 min.

DRAGOON WOES MASSACRE Berry Sullivan, Mona Freeman, Dennis O'Keefe, Producer Lindsay Parsons. Director Stanley Reed. Western. Apache attack in small western town, 81 min.

DESTINATION 60,000 Preston Foster, Coleen Gray, Jeff Donnell. A Gross-Crane Production. Director C. Wag¬ ger-Gray. Drama—'the film is set with revolutionary type fuel, for first time, 65 min.

LET'S RE HANNAKIN Calypso Scopoc, Color. Vera Ellen, Tony Martin, Robert Fleming. Producer Marcel Hellman. Director Howard Hawks. All-girl flying machine racing magazine inventor. 105 min.


COLUMBIA

May


June


August

AQUA DIVE GIRL Mara Corday, Pat Conway, Florence Marly. Producer Norman Herman. Adventure, 66 min.


September


CYCLOPS James Craig, Tracy Drake, Len Chenay, Gloria Talbot. A B-H Production. 70 min.

FEVER TREE THE John Casavetes, Raymond Burr, Sara Shane. A Dudley Production.

October


WALK TALL CinemaScope, Color, Joel McCrea, Virginia Mayo.

COLUMBIA

May

FULL OF LIFE Judy Holiday, Richard Conte, Salvatore Baccaloni. Producer Fred Kohlmar. Director Richard Quine. Comedy. Struggling writer and wife are owners of new home and are awaiting arrival of child. 80 min. 2/18.


ZOMBIES OF MORA TAU Gregg Palmer, Allison Hayes, Producer Richard Quine. Western. Zombies live on sunken ship with fortune of diamonds. 70 min.

April

GUNS AT FORT PETTICOAT Audie Murphy, Kathryn Grant, Producer Harry Joe Brown. Director George Marshall. Western. Army officer organizes woman to light_WEIGHT cannon. 71 min. 13/1.


May


SIERRA STRANGER Howard Duff, McGhee Milho, Producer Richard Sale. Western. Miner finds gold claim during '49 California Gold V. 64 min. 5/18.


June


GIANT CLAW, THE Jeff Morrow, Mara Corday, Pro¬ ducer-director Richard Quine. Comedy. Sci¬ fi. Giant spider from outer space threatens to destroy the city. 76 min.

July


In May

This is Your Product

P L M B U L E T I N — T H I S I S Y O U R P R O D U C T

Coming


BRIEF ENCOUNTER, THE Peter Finch, Richard Conte, Kathryn Grant, Dianne Foster. Producer Louis Rachmil. Director Philip Karton. Drama. Former racketeer tries to straighten, exposes organization when they push him too hard.


HORROR, THE Abbott, Peter Finch, Richard Conte, Producer Ian D'Arny. Drama. Former racketeer tries to straighten, exposes organization when they push him too hard.


SUICIDE MISSION Leni Larson, Michael Aldridge, Allie Lane. Producer James B. Cohn. Western. A young¬ legian fishes smash German blockade in World War II.

TOLD YUMA Glenn Ford, Felicia Farr, Van Heilin. Producer David Helwell. Director Delmar Davis. West¬ ern. Cowboy robbers stagecoach then poses as those robbed.


INDEPENDENTS

March


April


May


FOUR BAGS FULL (Trans-Lux) Jean Gabin, Bouvill. Comedy. A man builds a giant gun to beat black market operators during the German occupation.


Coming

CALYPSO ISLAND Marle Windsor, Vince Edwards, Produc-

CARELESS YEARS, THE Natalie Trundy, Dean Stock-
mars, Barbara Bel Geddes, Director Arthur Hiller. Drama. Two lovers meet parental resistance when they decide to get married.


GUNSIGHT RIDGE Joel McCrea, Mark Stevens, Produc-
er-director] Henry Hathaway. A stranger discovers respected citizen is really a holdup man.


QUICK AMERICAN Audio Murphy, Michael Redgrave, Claude Dauphin, Figaro Production, Director Joseph Manckwitz. Drama. Story set against the recent fighting in Indochina.

SAVAGE PRINCESS Technicolor, Dilip Kumar, Nimm. Madhubabu Production. Drama. A princess falls in love with a peasant who contests her right to rule the kingdom.


February


ISANUEL, Windowscope, Technicolor, Errol Rodney, Cor-
nell Borchers, Producer Albert Cohen. Director Joseph Panay. Young dinosaurs in mysterious Turkey. 84 min. 1/21.

LIGHTS, CAMERAS, THE Ray Danton, Colleen Miller, Produc-
er-director. London. A great television producer. Directed by Sam White. Mental hospital inmate is released while still in dangerous condition. 79 min.

March


JUNIORS, CinemaScope Color, Technicolor, Fred MacMurray, Jeffre Hunter, Janice Rule. Produc-
er-director] George Zucco. Comedy. A young woman is given the responsibility of two brothers. 81 min. 1/27.


April

INCREDIBLE SHRINKING MAN, THE Grant Williams, Randy Stuart, George Macready, Director Jack Arnold. Science-fiction. The story of a man whose growth processes have accidentally been reversed. 81 min. 2/4.


May

DEADLY MANTIS, THE Craig Stevens, Alba Talton, Produc-


MAN APODID CinemaScope, George Nader, Phyllis Thaxter, Director Jack Arnold. Drama. Family drama.

June


YOUNG STRANGER James MacArthur, James Daly, Kim Hunter, Dorothy McGuire, Director Yul Brynner. Drama. Story of a young man and his parents. 84 min.

July


TAMMY AND THE BACHELOR Cinemascope, Techni-
color, Debbie Reynolds, Leslie Nielsen, Producer Aaron Rosenberg, Director Joe Penna. Story of a young girl who is courted and a young man who falls in love with her. 85 min. 5/27.

August


NIGHT FALSSAGE Technicolor, Technicolor, James Stewart, Audio Murphy, Dan Duryea. Producer A. Morrell. Western. Scripts. Robbers are foiled by youngster and tough-tailed railroad man.

September


ESCAPE IN JAPAN Color, Teresa Wright, Cameron Mitchell, Jon Provost, Roy Nakagawa, Producer-director] Arthur London. Story of two boys who are in the wrong direction to find the very people who are trying to find them. 79 min.

GIRLS MOST LIKELY THE Eastman Color, Jane Powell, Cliff Robertson, Keith Andes, Producer Stanley Rupke. teen. Comedy. A girl is proposed to by three men on the same day.


MY MAN GODFREY CinemaScope, Technicolor, Jane Allinson, David Niven, Producer Ross Hunter. Director George Cukor. Comedy. Young woman is threatened in New York. 89 min.


RUSH OF THE ARROW Technicolor, Rod Steiger, Sarita Montiel, Ralph Meeker, Producer-director Sam Fuller. Adventure. Young woman joins Jogues Indians at close of Civil War. 87 min.


UNHOLY WIFE, THE Technicolor, Dana Dors, Rod Cameron, Producer Gordon Kay. Director Harry Keller. Drama. A wife summingly plots the death of her husband. 82 min.


October

BETTER SERVE YOU... Office Terminal & Combined At 365 N. 12th St., Philadelphia, Pa. 19107, P. Lombrad 3-3944, 3945

NEW JERSEY Messenger Service Member National Film Carriers

Philadelphia, Pa.: Locust 4-3658

Washington, D. C.: Dupont 7-7200

FilM BuLLEtIn — ThIs Is Your PROduCT

To BeContinued...
A BOONE for your BOXOFFICE!

Put a PAT BOONE LIFE SIZE CUT-OUT STANDEE in-the-front or inside Lobby of your theatre ... and you'll put patrons in-side!

Promote a PAT BOONE STANDEE as a give-away gimmick ... and you'll promote yourself a turn-away crowd!

Use PAT BOONE FAN PHOTOS as Merchants' Tie-Ins or Give-aways! Contact PAT BOONE FAN CLUBS to advise them of the immediate availability of these 8 x 10 Autographed Photos.

America's New Singing Star

PAT BOONE in his first motion picture

BERNARDINE

from 20th Century-Fox in

Cinemascope
COLOR by DE LUXE
JULY 8, 1957

Business-wise Analysis of the New Films

Reviews:
The Pride and the Passion
The Curse of Frankenstein
House of Numbers
Checkpoint
The Monte Carlo Story
The Delicate Delinquent

Theatre vs. 'Telemovies'
The Pros and Cons
What Bartlesville Thinks
Promoting Movies to the Home

Exclusive Film Bulletin Feature
WONDER WHAT A THEATRE SEAT THINKS ABOUT?

"Thanks to M-G-M, the folks have been parking here regularly. I love bodily warmth!"

"When they bounce with joy and rhythm I'll know 'SILK STOCKINGS' is here!"

"They grip my edges when they watch 'SOMETHING OF VALUE'. So tense!"

Fred Astaire
Cyd Charisse
Janis Paige
Peter Lorre
An Arthur Freed Prod.
CinemaScope
—Metrocolor

"Such Ohs! and Ahs! when they see 'THE LITTLE HUT'!"

"Betcha that 'TIP ON A DEAD JOCKEY' will fill me plenty!"

"I heard the Manager talk about a great Preview on 'HOUSE OF NUMBERS'."

Ava Gardner
Stewart Granger
David Niven
Walter Chiari
A Herbson, S. A. Production.
Color

Robert Taylor
Dorothy Malone
Gia Scala
CinemaScope

Jack Palance
Barbara Lang
CinemaScope

"I'm waiting for 'GUN GLORY'. Things will POP like they did with 'Fastest Gun Alive'."

"I like action and will get plenty of it with 'ACTION OF THE TIGER'."

"Oh, my aching sides! Here comes a FAT customer!"

Stewart Granger
Rhonda Fleming
Chill Wills
CinemaScope
—Metrocolor

Van Johnson
Martine Carol
Herbert Lom
A Claridge Film Production.
CinemaScope
—Metrocolor

(Photo courtesy of American Seating Co.)
We note with approval that three pictures of boxoffice importance are being released in New York and other exhibition areas in a manner designed to give key neighborhood and other subsequent-run theatres a break. Instead of being shown on Broadway to drain off the cream of the market, the pictures are being given their premiere engagements at the neighborhood houses. This is practical business building and we think it is good for all concerned.

The pictures are the Pat Boone picture from Twentieth Century-Fox, "Bernardine", "Johnny Tremain", Walt Disney’s latest, backed by all the fabulous pre-selling of the Disney television program, and Elvis Presley’s Paramount film, "Loving You".

All three of these pictures seem likely to have their greatest appeal among the youth, teenagers and younger, the very group that neighborhood theatre needs for steady film patronage. All are productions that would normally receive first-run engagements on Broadway, and would give a good account of themselves, particularly now at the height of the school vacation season.

If the films had been booked on Broadway, the neighborhood sub runs would have had to wait and wait for them, until the Broadway runs and clearances were exhausted. By that time, not only would some of the edge have gone off the attractions, but chances are that the kids would be on their way back to school.

Another point is that if the pictures had been booked into a Broadway house the advertising needed just for that first run would have eaten up most of the budgeted expenditures in that department, leaving only crumbs, if anything, for the later metropolitan dates. Instead, by the mass neighborhood bookings, the distributors are able to make their advertising produce far more boxoffice dollars immediately.

We do not contend that New York's Broadway and its first-run counterparts in big cities throughout the nation should be bypassed as a regular practice. There will always be attractions for which a successful "Broadway" run in any city is an added plus when they go into general subsequent release. But we are glad to see what we hope is the beginning of the demise of compulsory "Broadwayitis" in the thinking of film distributors.

"Broadwayitis" is an industrial disease characterized by the belief that you can get more money from any picture by showing it at one house at a high price than by showing it at 50 houses at a more moderate price at the same first-run time. It is also characterized by the belief that if you have a smash hit on Broadway you will do that much better afterwards in subsequent runs (a logical view), but that if you have a critical disaster in your opening engagement this won’t have an equally telling effect in the neighborhoods (a thoroughly illogical view).

It is refreshing to find that these beliefs are not as strongly held as they used to be. The fact is that in some cases first runs can be equally harmful to a good picture and a bad one—not by itself, but because of the product shortage and the weird reasoning of some distributors that they must milk every picture dry in the first run. For example, a good picture opens on Broadway and does three fine weeks of business. But the house operator doesn’t have another picture immediately available, or the distributor wants to have a "record" eight week run at the house, to influence preferred playing time in later dates. So the picture is held longer than it deserves; it does poor business (and in the process takes some business away which might otherwise go to the picture in a neighborhood house), and it keeps a theatre from putting another film into release in that area.

Actually, the idea of subsequent runs is unique to the movies. There are no subsequent run stations along the coaxial television lines (where kinescopes are used it’s because of physical difficulties, not usually clearances). There are no neighborhoods which get subsequent run newspapers, two or three weeks after the downtown area. As far as we know, the neighborhood bookstores offers new books just as promptly as the big downtown establishment.

Of course, only time will prove statistically which method of distribution is best, but peculiar factors may never give us proof positive.

But anyone in the business knows that the neighborhood theatres which get a first run picture of good marquee calibre are getting a strong business-building extra. The distributor gets a chance to hit a vast mass market while it’s still hot, and he probably brings in his whole regional film rental total a good deal sooner.

Certainly, in these days when nothing in our business is rooted in the tradition of success, experimentation is all to the good. Movies are still for a mass audience. It makes good sense to us to get the pictures to that mass audience as soon as possible.
SUMMERTIME—and the trading is easy. For the shares of producing firms that is. The tone is easy, even and a mite upish. Film company shares survived June with an unremarkable showing that places them, in aggregate, one and three-eighth points above May. Theatre company stocks, unfortunately, tumbled three-quarters of one point. The inconsistency is symptomatic of the odd earnings disparity that exists between the two branches of movie business.

The charts here picture the state of industry stock prices from the beginning of the year through June.

Film BULLETIN Cinema Aggregate*

It is one of the cruel facts of industry life that theatre companies and film companies do not necessarily prosper in the same ratio. A far happier time would be had by all if such were the case for it would create a greater sympathy and bond of understanding between seller and buyer as relates to each other’s particular problems. As is, the communication between the two is remote and acrid. It is a business torn by suspicion and mistrust. Best, as it is, by severe competition from without, it is essential that there be unity and collaboration within. But this is not the case in the motion picture industry. Producers and distributors, with only rare exceptions, seem to have little, if any, concern for the welfare of their customers, exhibitors. Thus we see individual producers and prospering rather sensationally and distributors more modestly, while the exhibition wing of the business languishes and shows signs of decay. What is the explanation of this industry, half fat, half starved?

The story is three-pronged. In times of legitimate short supply, demand grows great. The film makers may produce less but garner a greater dollar return per picture than ever. In the meantime, the buyers, bereft of bargaining power, pay top dollar or are shut out of shelf goods. And, with overhead running constant, they are soon a case for the receivers. The textbooks call their condition a sellers’ market. The movie business has been in that rut for several years now—and exhibition is suffering its effects.

Reverse the situation. Picture a time of high boxoffice enthusiasm. Here both the supplier and exhibitor make merry. True, the production companies make more product but never that much more that a threat of a buyers’ market becomes foreseeable. The reason is tied up in the peculiarities of picture making. Talent, the raw ingredient of film manufacture, is never so abundant that over-supply can come about—even if the producers wanted it that way. Scarcity of talent thus becomes an ironic blessing—or so it seems.

There is a third situation that is neither pure buyers’ nor sellers’ market. This arises when product exists and is artificially constrained. The net result is an unnatural, unconscionable perversion of the sellers’ market. It is a man-made, arbitrary phenomenon grounded in policy that attempts to extract the last bleeding drop from “hungry” buyers.

A version of this exists today, we are told, in film merchandising. It is not, perhaps, as heartless as the above suggests. But it is nonetheless deplorable. The key motive behind current restraint is to unloose a flood of films during moviedom’s traditional peak season—the summer, and thereby grab off the maximum returns. Some sales managers call it “crash marketing.” Exhibitors have another choice name for it.

What escapes the producers and the distributors is that exhibition is not a two-month business (as “Joe Exhibitor” contended in his letter printed in Film BULLETIN, June 24).

Movie theatres, except in unusual cases, must operate twelve months out of the year. Exhibitors cannot survive if the mechanics of distribution requires them to starve February through June and eat Chateaubriand the summer long. But they insist that distributors have calculated it that way by tortuously doling out a picture here and a picture there, while they mollify their customers, declaring—“Wait, just wait, it’s coming, it’s coming big.”

Even the great first-run movie palaces have felt the hunger pains, thus accounting for the sluggish market movement of the circuits in our Theatre Aggregate. Translate their plight in terms of grass roots theatres and the economic distress is seen to be greater still.

Remember most theatremen are in one business and one business only. They do not hold title to film libraries capable of driving up the price of stock, as witness the sudden surge of Universal, Columbia and Paramount in June. Nor do they make records, produce TV films or trade in real estate. They simply show movies for the price of an admission. When there is no movie to show (or when there is no movie of merit to show), the exhibitor may as well shut down and go fishing. From rumbles we hear, that is precisely what some of them contemplate doing before long. If that happens, the exhibitors may find their great equalizer: no theatres open to exhibit the minor off-season offerings of the film companies!
I have been privileged to see a rough cut of Leo McCarey’s AN AFFAIR TO REMEMBER, which is Jerry Wald’s first production (in CinemaScope and Color by De Luxe) for release by our company. I want to express, on behalf of all of us at 20th Century-Fox, our deepest admiration and gratitude to these fine gentlemen, to Delmer Daves with whom Leo wrote the screenplay, and to the wonderful co-stars, Cary Grant and Deborah Kerr. They have created a love story the whole world is going to fall in love with, and remember, and cherish for a long time to come.

At both showings of this very rough, unfinished cut of the film which the Messrs. Wald and McCarey let us see, it was obvious that this was a film with the power to affect deeply all kinds of people. From the first moment, when Vic Damone sings the haunting title song, to the last tender kiss at the fade-out, the boys as well as the girls cried, laughed and had their hearts lifted by this warm, human, romantic motion picture.

continue...
We are now accepting July playdates on this memorable picture. We urge you to contact your local exchange immediately for availability of playdates for your theatre. I think, when *AN AFFAIR TO REMEMBER* is released next month, our friends in exhibition will be grateful. For here is one of those rare “pure entertainments” you are always hoping for. Pictures like our *The King and I*, Jerry’s production *The Eddy Duchin Story*, Leo’s *Going My Way*.

And, finally, the good people who pay their money to come in and see motion pictures are going to be most grateful of all. They will tell their friends and neighbors to go and see this picture, and, even more important, we think they will be reminded that the community motion picture house is still the place to experience the world’s best entertainment.

Sincerely,

ALEX HARRISON
General Sales Manager
20th Century-Fox
THE PROS, THE CONS, THE FACTS

The Theatre vs. Pay-TV

EDITOR’S NOTE: Within a short time we will be witnessing the test of a completely new method of exhibiting motion pictures—by cable directly into the television sets in the homes of subscribers. The initial experiment in so-called "telemovies", to be conducted in Bartlesville, Oklahoma, raises many questions in the minds of movie people, especially exhibitors. We asked two spokesmen for exhibition to present the pros and cons of the issue; we assigned a newspaperman in Bartlesville to provide answers to some of the questions; we secured the result of the only survey taken of the subscriber market there, and we obtained samples of the advertising campaign that will seek to woo the citizenry to "telemovies" in Bartlesville. Film BULLETIN presents the pros, the cons and the facts on this and following pages.

PRO

Right at the outset, let me say that I am not sure whether subscription television, cable or otherwise, is going to work not some Johnny-come-lately-into-show-business who gets the out; but if it does, I would like to be sure that pay TV pays me, franchise and takes my theatre customers away from me.

I keep thinking of the early days of motion pictures—how a man from the fur business named Marcus Loew and a merchant named Mitchell Mark and a batch of other Johnny-come-latelies saw the potentialities of the screen while the established showmen of the day laughed at "mechanical vaudeville." It just doesn't pay to let outsiders do all the pioneering, because you are likely to wake up one fine morning and find that they are inside now and you are out in the cold.

There are lots of problems and lots of question marks about subscription television. I know the questions; neither I nor anybody else yet knows the answers, because toll television hasn't yet been put to work.

If you have any respect for history, though, you know that nobody ever stopped any new device or invention permanently by passing a law against it—and you can apply this to theatre motion pictures (lots of communities once had laws against them), tranquilizer pills or butter-colored margarine.

Therefore, I as a theatre man have only a few alternatives. I face the fact that if I don't become the toll TV promoter in my community, the chances are that somebody else will. If toll TV flops and the promoter drops a bundle of change in the process, I'd sooner it wasn't my bundle. On the other hand, if pay-as-you-see works out profitably, I'd like the profit to be mine.

As I see it, I have an awful lot to lose if pay TV works and I'm not the pay TV man; I may also lose quite a bit if I bankroll a toll video system that doesn't show a profit. But, looking at the matter hardheartedly, it seems to me that the amount I

(Continued on Page 8)

CON

You might call me a progressive exhibitor. I had one of the first neighborhood theatres to put in sound, not just because I could afford it, but because I felt it was part of the future for the theatre business.

The aspect ratios had me buffaoloed for a while, but I had my CinemaScope screen and stereo sound installed in time to play "The Robe" its first time around and got my investment in equipment back within a year.

Not that I'm the soundest businessman in the world. When "Bwana Devil" set the trade papers afire with its novelty, I bought every gimmick I could lay my hands on to give my public the best 3D possible. And I've still got a few cartons of polaroid glasses to prove it.

In other words, I'm wide open for anything that's going to improve my theatre business—and I don't mind spending a buck to do it. If I thought this cable idea, "telemovies", was going to be good for me as an experienced exhibitor, I would be the first to latch on to a franchise.

But I don't. I don't believe the cable theatre will do me, or exhibition generally, or movie business as a whole—including the film studios—any good. On the contrary, I feel that it will reduce our industry to a pygmy and make a mediocrity out of the great entertainment we now offer to the public on our theatre screens.

I have followed with a great deal of interest the arguments for "telemovies" or whatever name pay-to-see-movies-at-home goes by. On the surface, the arguments advanced by its proponents, beautifully polished with ifs, make pretty convincing reading. But let's consider some of the fundamentals.

No home television set, now or in the foreseeable future, can do justice to a major Hollywood production. Watching a big picture on a little screen takes away much of the effectiveness

(Continued on Page 8)
THE THEATRE AND PAY-TV

**PRO**

(Continued from Page 7)

stand to lose if I invest in an unsuccessful video system is less than if somebody else brings in a success that ruins my theatre.

Not every new communications idea makes a fortune. Radio did, and so did home television; but you can’t say the same for soundies (remember those juke-box movies?) or for theatre closed circuit programming. And yet I’d be willing to bet that by now even the relatively unsuccessful theatre TV or soundies fields have paid off all the original investments.

Therefore I am inclined to believe that subscription television, even if it scores no immediate smash triumph, will ultimately pay its way for the people who run the system. Furthermore, I believe that movies—or “telemovies,” as our Oklahoma friends call them when they speak of toll TV—are being over-mentioned. The fuss about subscription television contracts for the Dodgers and the Giants has awakened many people to the fact that you can have subscription TV without necessarily having movies.

**Wants in on Winning Side**

Personally, as a theatre man, I would be delighted to see toll television work out that way, so that the movies I show at my theatre would still have to be seen at the theatre, not in the home. But even if that happened, if there were enough non-movie programming to make toll video pay, I’d still like to be my community’s subscription man. I’d like to be able to program the toll system and the theatre so that they helped each other instead of always competing; and if they ended up competing with each other I’d like to be sure of being on the winning side.

The wagon makers who let a bright new bunch of young mechanics walk off with the automobile business undoubtedly felt, very sincerely, that the gasoline engine would never replace the horse. The fellows who thought the airplane would never hurt the railroads were equally sincere. And I don’t for a moment question the sincerity of the people in our business who throw up their hands in horror and say that toll television will be against the public interest or that toll television just can’t work.

If you’re talking about whether it is in the public interest to use free public air channels for toll TV, you have a point. Trouble is, you can make pretty much the same point about the television stations which use free public air channels to sell things, at a nice tidy profit for themselves.

And when you speak of wired toll television, you must remember that you don’t need Washington’s permission for this. Your local government and possibly the television company are the people to see—and if you don’t see them, what’s to prevent somebody else from doing it?

I am inclined to think that toll television is going to work—maybe not with movies at all, maybe with movies most of all. I am willing to take a chance with a financial venture into toll TV because I want my business to look forward to an era of real growth, and I do not see such a vista of growth ahead for the small theatres such as mine.

I believe I have a right to expect that when I get into toll television (Continued on Page 14)

**CON**

(Continued from Page 7)

of the motion picture. The great sweep of CinemaScope on the theatre screen is lost and deformed on the 21-inch living room picture. The scenic beauty, the color, the scope, the framing of a scene to enhance its drama, the spectacle—these are exclusively the product of the big theatre screen.

What is the obvious result if the bulk of Hollywood’s product is going to be tailored for the small screen, as it would have to be if the living room replaces the theatre? Except for the occasional road show, the "big" picture would be a thing of the past. All those wonderful studio facilities, built up to accommodate the scope of the big theatre screen, would no longer be needed. Films for the small home screen could be made much more economically in smaller areas and with much more limited facilities. TV production would "rattle around" on the vast Hollywood lots, as anyone who has seen them being made can attest. The enormous investments the film companies have in the studio properties would shrink to just so much real estate.

Not that my heart bleeds for the film companies’ investments. But if these huge plants that have turned out such fine product for the theatres are undermined, what is going to happen to my source of supply? If I stay clear of the cable theatre system, chances are there just won’t be suitable pictures for my theatre screen. Certainly, there won’t be enough of them for full-time operation.

On the other hand, what happens to the investment I have in my theatres if I do go into "telemovies"? For one thing, my brick-and-mortar investment becomes just that—four beautifully decorated walls designed for ideal sound reverberance, the 40-foot, high-fidelity screen capable of reproducing the finest shadings of light, shade and color, thousands of comfortable seats, yards of lush carpeting, the latest air-conditioning, everything for my customers’ enjoyment and comfort—and no customers inside the four walls. I figure to be left with a big white elephant on which to pay taxes.

**Sees Competition Tough**

However, let’s assume that I’ve gotten the jump on my fellow-exhibitors and wrapped up a cable franchise in the area. I’m an experienced theatre operator, qualified to book pictures, exploit them, make my patrons comfortable. But I’m pretty green at this projection-over-the-wire thing. I shudder to think what might happen to that lifetime of experience if the television station experts with their technical—and often, financial—advantages in this medium decided to get into the cable theatre act, as there is every likelihood they will.

While I can afford to concentrate only on supplying motion picture entertainment to my at-home customers, my TV competitors and various promoters are combining movie cable-casting with live events and entertainment. I am not geared to take on all the fields of entertainment that would be involved in an enterprise of this sort—and I doubt that more than 5% of the exhibitors in the country could venture to take this step. That leaves about 95% of the theatremen in a pretty precarious competitive position, as I see it. (Continued on Page 14)
THE THEATRE VS. PAY-TV

ON-THE-SPOT REPORT BY QUESTION & ANSWER

What’s Bartlesville Thinking?

To obtain an on-the-spot picture of the Bartlesville cable theatre test, Film BULLETIN assigned Ralph J. Smith, reporter with the Bartlesville Examiner-Enterprise, to provide the answers to a series of questions posed by The BULLETIN’s editorial board. Smith has been on top of the "telemovies" experiment since its inception, and has also had some background in the motion picture business.

Will the concert of wired toll-television, if successful, destroy the motion picture industry as it is known today?

Not since the advent of sound in the movie industry has such a word had so much impact on the nation’s favorite entertainment. Some industry leaders envision a whole new concept of motion picture entertainment and others fear a cancer might be spawned in the Bartlesville, Oklahoma project that will literally destroy the motion picture industry as it is known today. Both factions of the industry are basically correct. The new project will virtually finish the borderline brick and mortar house and neighborhood operations. However, as the old goes out, the new will come in and will bring a myriad of complex problems and conflicting interests. The project is a supreme challenge to the foresight of the leaders of the nation’s movie industry and their abilities will be taxed to the utmost in changing their ever growing, ever changing industry.

What will be the effect of "telemovies" on local theatres?

Video Theaters has closed one downtown theater and is converting the building into studio and maintenance center for telemovies. The theater was a marginal operation and their action may well indicate the fate of such houses where telemovies will operate. The company may close another theater which has been operated as an A minus operation. All three of the theaters were remodeled last year. It is doubtful the first-run theater will suffer from telemovies, since not all of the city will be able to hook onto the system. Eventually the outlying areas will be brought into the project, but even then by careful booking the main theaters can continue to operate as in the past with probably better attendance. Drive-in theaters will not be affected, because of their outdoor, get-away-from-home appeal.

Are the citizens of Bartlesville interested in this system?

Public interest in Bartlesville is extremely high. The novelty of being the "first" has some appeal, but the convenience of watching movies without fighting heavy traffic in the downtown area, where the theaters are located, has a more fascinating appeal. Video Theaters are proceeding on the project with some confidence. A survey earlier this year was made by an Oklahoma University survey team and they reported over 80 per cent of the city’s homes had television sets and 15 out of 24 persons interviewed indicated they would take the telemovie service.

Can Bartlesville citizens afford this new medium of entertainment?

Whatever the monthly charge, city residents can afford it. Bartlesville is the home of Phillips Petroleum Co., one of the country’s billion dollar firms and is also the home of Cities Service Oil Company in the southwest. The economy of the city is steady, not of a bouncing nature as in industrial areas of the nation. The city is expanding at a steady rate. The city area is twice as large now as in 1950. The city population has increased almost 10,000 persons since the last Federal census.

What is the public’s reaction to the subscription charge?

The cost of $9.50 per month, is considered by most townsmen, as too high. Most consider a charge of $6 per month would be more reasonable. Video Independent Theaters, Inc., of Oklahoma City, who own and operate all of the theaters in the city, are countering against the opposition to the cost by offering a plus program. The coaxial cable, which is being installed now by Southwestern Bell Telephone Co., is capable of carrying five programs simultaneously. In addition to the main first-run movie, a second program on another channel will carry a re-issue or secondary first run movie. A third channel, is scheduled to carry news, time, temperature, weather forecasts, and special events. Recorded music will be carried whenever possible. Two of the channels will not be used at the beginning of the project. Subscribers will be billed monthly in advance. Each bill will list the shows to be offered during the coming month.

How many subscribers are there?

None have been signed up yet. The advertising campaign and the selling drive to solicit subscriptions is poised ready to start. There are eight thousand television sets in town and it is expected that approximately three thousand will be signed up.

When will the first showing be?

The starting date is still indefinite. Present plans are for a group of 25 test installations to be operating by July 15, however the full-scale premiere opening is scheduled September 1, to coincide with the city’s celebration of the state’s semi-centennial anniversary.

What is the attitude of local merchants?

Local merchants as a whole do not believe the telemovie system will hurt their business. Retail business in the city is at an all-time high. It has risen steadily each year since 1944. The impact of television has not affected the merchants, except

(Continued on Page 15)
THEY
MADE THE NEWS

SKIATRON, Inc., won the first round in its effort to establish a closed-circuit TV network in Los Angeles. The L.A. Board of Public Utilities last week approved the first cable TV franchise application covering the city. Final approval rests with the City Council. Since the terms do not specify an exclusive right to any one company to undertake the project, the grant to Ska-tron opens the way for competitors to make their bids to the Council. International Telemeter, a Paramount Picture subsidiary, announced promptly that it would immediately file for a franchise. Telemeter vice president Louis Novins, who represented his company at the hearings before the board, said his company is prepared to invest millions of dollars to string the necessary wires to provide a closed-circuit network for the 400-square mile area. Ska-tron is required to post a $25,000 bond to guarantee the beginning of operations within a two-year period, and to pay the city 2 per cent of its annual gross as a service fee. The city has the right to cancel the franchise on two-year's notification. Ska-tron vice president Alan Lane said he expects the system to be in operation not only in the city within two years, but throughout Los Angeles county as well. Los Angeles mayor Norris Paulson is publicly on record as interested in expediting Toll-TV in order that the Brooklyn Dodgers may be persuaded to move to L.A. Recent stories indicate that the New York baseball team may already have signed contracts for such a move.

C. V. WHITNEY, millionaire independent producer, jointly announced with Roy Disney, president of Walt Disney productions, that the latter organization will distribute the Whitney's two upcoming pictures, "Missouri Traveler" and "Young Land". Deal is a $5 million one, marking the first time Disney's distributing arm, Buena Vista, will handle product other than those of the Disney organization. Whitney's other recent production, "The Searchers", was distributed by Warner Brothers. No explanation for the switch to Buena Vista was made.

SPYROS P. SKOURAS and Darryl F. Zanuck announced last week that "DeLuxe Tour", the Frederic Wakeman novel, will be the first picture to be filmed and exhibited in CinemaScope 55. Previously, "The King and I" was filmed in 55mm but exhibited in 35mm. Announcement by Fox president Skouras and producer Zanuck was made just after the scheduling by Fox of a list of 21 CinemaScope productions to be released between July 1 and October of this year, part of its goal of 55 pictures for 1957. "DeLuxe Tour", it was revealed, will be designed exclusively as a roadshow for 40 to 50 special theatres in this country and an equal number throughout the world. The picture will be produced by Robert L. Jacks for Darryl F. Zanuck Productions, Inc., and distributed by 20th-Fox. Skouras also announced that the company's news-reel feature, Movietone-news, will be converted to CinemaScope in order to bring a "new look" to its newsreels. According to Skouras, his company is looking for a completely new format to insure unique reportorial coverage and to re-establish the newsreel's entertainment importance.

JACK L. WARNER, predicting a bright future for Warner Brothers product at the company's recent sales conclAVE, declared that "the day of mediocrity in motion picture entertainment is long past". Other points made by the WB president: some of the strongest productions ever to bear the Warner shield will be presented between now and the first of the year; Warners "welcomes, in fact aggressively seeks, makers of (independent) motion pictures"; his company is interested in purchasing pre-sold properties since "it is our firm conviction that stories are more important than names." 

ERNST G. STELLINGS has personally jumped into the battle against "telemovies" in his own theatre bailiwick. When an application was made for installation of a cable TV system in Fayetteville, N. C., Stellings headed the opposition to the petition when it came before the city council. President of Stewart-Everett theatres, Stellings operates some 100 theatres in the Carolinas. He has been outspoken in his opposition to Toll-TV, through his position as president of Theatre Owners of America. Stellings was backed in his stand by William G. Enloe, district manager of North Carolina Theatres, Inc., a subsidiary of the Wilby-Kiney chain, owned by ABC-Paramount Theatres.

BEN MARCUS argued for more orderly release of films and predicted a rosy future for multiple runs, on his stopover in New York recently to plan Allied's Emergency Defense Meeting. The head of Marcus Theatres of Wisconsin and former Allied president, insisted there must be a united effort by distribution and exhibition to establish an orderly release schedule, that the present policy of concentrated July and August releasing of A pictures is retarding attendance.

UNIVERSAL did not fare so well financially in the 26 weeks ended May 4, 1957. According to the most recent financial statement, earnings for the period amounted to $1,727,623 ($1.74 per share), compared with earnings of $2,047,385 ($2.08 per share) for the corresponding half year in 1956, a drop of $319,760. The number of shares outstanding was 927,254 for both periods.
HEADINGERS
JOSEPH R. VOGEL, Loew's president, heads the contingent of board members to Culver City, July 11 and 12, for monthly board meeting. Members will screen upcoming product, observe studio activity, see demonstration of Camera 65, company's new filming process. Three new appointments announced by Rank Film Distributors: ANDRE GEBSTAEDT, former Republic advertising manager, named assistant to Rank ad-pub manager STEVE EDWARDS; RUTH POLOGE named publicity assistant, will handle magazine relations; LESTER DINOFF to handle trade press, do special writing chores. TED HOWARD, head of his own public relations firm, handling special exploitation for Warners' "The Prince and The Showgirl." PAUL KAMEY named to newly-created post of assistant Eastern publicity manager at Universal. HERMAN WOBER, retiring Western Division manager for 20th-Fox, honored with two testimonial luncheons, one in Denver hosted by 150 members of the Rocky Mountain area, the other in San Francisco hosted by Variety Tent Club 32. Speakers at latter affair included Fox sales head ALEX HARRISON, producer AL LICHTMAN. 20th-Fox to make a special 45-minute version of its CinemaScope product feature "The Big Show" available to exhibitors, according to Fox president SPYROS P. SKOURAS. Universal v.p. DAVID A. LIPTON to be guest of honor and principal speaker at U-I's 1957 Far Eastern Sales Conference in Tokyo July 9. JACK KIRSCH, Allied Theatres of Illinois president, elected president of Chicago Cinema Lodge, B'nai B'rith. JAMES BIONDO joined Continental Distributing as temporary assistant to ad-pub director SHEL DON GUNSBERT. RFDA president KENNETH HAR GREAVES, sales topper IRVING SOCHIN and advertising head GEOFFREY MARTIN among first-nighters at the July 2 Phila. premiere of Rank's "The Third Key."
How is "Telemovies" to be sold to the people of Bartlesville? For the answer to this, Film BULLETIN called upon the Beals Advertising Company of Oklahoma City, the agency that is handling the promotion of cable movie service for Video Independent Theatres. Mr. W. J. Montgomery, vice president of Beals, is in charge of the project, and the following is his report on this trail-blazing advertising-publicity program:

Our plan for promoting Telemovie service to the people of Bartlesville utilizes all media available in the market. Initially, we scheduled teaser ads in the newspaper coordinated with similar copy on the radio. Concurrent outdoor effort was 16 24-sheets with teaser copy stating that "Bartlesville Families Will Be First in the World to Enjoy Telemovies—Your Living Room Theatre."

Subsequent efforts include detailed newspaper copy, large space on week ends, smaller versions in daily papers. Coordinated outdoor ads display phone number, invite inquiry. Illustration shows family watching huge TV screen portraying stars in scene from very recent film.

Actual hard sell newspaper program is now in development for release about July 15th. Mail will be utilized, too, with the brochure and transmittal letter as the initial release. A reply card will bring inquiry and/or orders.

Comic books with Bartlesville Theatres imprint and details on back cover are in distribution at theatres and in stores where TV sets are sold. These will later be mailed with transmittal letter and reply card to all Bartlesville residents.

Concurrent radio copy will call attention to film now showing at exhibitor's number one theatre and advise listener that with Telemovie service he'll be able to enjoy that kind of entertainment in the unrivalled comfort of his own home.

We have prepared telephone descriptions of Telemovie service so that Video personnel can turn telephone inquiries into orders and we anticipate the possibility of a telephone or per-
sonal selling program.

Also included in the material you'll receive is a flip chart we developed for use in explaining the service to individuals or small groups.

Auto bumper strips are utilized for local merchandising and small posters for use in store windows and on counters appear everywhere TV sets are sold.

Film trailers for Telemovie will be scheduled in all houses, all of which are operated by Video.

Soon as it is possible to begin programming, advertising efforts will incorporate programs into selling copy.

These are the initial steps for preconditioning our market and for approaching ultimate sales and no effort will be spared regardless of requirements to make the sales program completely successful rapidly as possible.

Although we've been rather close to the exhibiting business for a number of years and though we've had considerable radio and television experience, Video is our only client in the entertainment classification.

But we started even because there's no pattern for Telemovie anyway!

P.S. Please note that all copy stresses no commercials and that nowhere do we refer to Telemovie as toll TV. Since this service simply extends the motion picture theatre into the home and since continuous programs allow ample time for viewing regular television broadcasts, we do not consider Telemovie as "Toll" or "Subscription" TV.

What Bartlesville Thinks
(Continued from Page 9)

that operating hours are slightly different. Most stores close earlier now, but they are continuing to maintain their volume of business. Those merchants with whom I have discussed the toll-TV project feel it will not harm them as much as free TV has.

How will free TV be affected?

All three national television networks are received in Bartlesville. It is expected regular television viewing will decline after the system gets into operation. The question here is not what will be the fate of the theatres, but what is television going to do.

Will Bartlesville's social pattern be altered?

Telemovies will cause little change in the city's social and cultural life. The city has a cosmopolitan atmosphere in its social pattern. A few residents are expected to join together, in that one neighbor will share his TV screen.

Are "telemovies" here to stay?

Definitely. Theatremen over the nation, now have an opportunity to reach their so-called "lost" audience with a practically new business. Their products can be kept to a regional issue basis, which will not burn up product as fast as network television and for the first time in the exhibitor's history, he will be able to count his house before the movie has been shown. The hue and cry of "its a monopoly" will be heard but will be drowned in the highest receipts ever received by exhibitors or by producers. The high, ever rising and now staggering overhead costs in normal theater operations will be reduced, other than basic film rentals, to an infinitesimal amount.

Are any plans set to install the cable system in other towns?

Yes. It is planned to start work in Enid, Oklahoma, next January, and Stillwater soon after. A total of eleven towns are on the schedule for next year. It may become possible to wire in several cities that are in close proximity to one another. It is even conceivable, after further research, that many towns in one state or area can be serviced from one central projection system, including administration functions.
**THE THEATRE AND PAY-TV**

(Continued from Page 8)

TV in my community the motion picture distributors will continue to deal with me as they deal with me in my theatre. I'd be a lot better off today if I had gotten in on our local television station ten years ago, when everybody was assuring everybody else in our business that the movies would never have anything to do with TV. So what happened? I stayed with the movies, only to find years later that the movie companies were supplying a major portion of the programs in the rival medium.

That's not going to happen to me again, if I can help it.

I intend to stay in the theatre business, as long as I can make a buck in it; I also intend to get into any related business where my experience and background have a special value. That spells toll TV to me.

I'm fortunate in that I have no theatre competition in my community. If I had a competitor, I would suggest to him— if he was at all concerned about toll TV—that we become subscription system partners. This coming rivalry between the two mediums is going to be a big deal, and the best way we can protect ourselves is to stick together.

But I have no sympathy with the viewpoint that you can solve the subscription television challenge by issuing legal briefs or profound sociological studies. The way to find out whether the darned thing works, and whether it pays, is to try it.

I'm for trying.

(Continued from Page 8)

Exhibition problems that I can barely cope with now look bigger than ever with cable theatre. First, of course, is the product supply. The Bartlesville test sees 13 first-run movies each month—in addition to live shows. That's better than 150 new films a year! How many of these could be of good enough quality to warrant a home-viewer paying to see them when, with a flick of the dial he can get free (if older) movies or "live" entertainment via commercial TV certainly comparable to a good portion of these first-run films?

No, at least as of now, I can't see pay-to-see-movies-on-television-at-home as a good thing for the great majority of motion picture exhibitors, nor for the movie industry as it is now set up. There are too many dangers in stepping out of our field into the area of electronics and absentee audiences, and, more important, too many threats to the basic concepts of movie entertainment—good pictures in the right setting.

However, I'll be watching the Bartlesville telemovies test with more than passing interest, although I don't believe it will prove conclusively the merits of the cable theatre generally and for exhibitors, particularly. From everything I've heard I understand the Telemeter tests in Palm Springs were a failure. I flatly predict the same for the Bartlesville experiment in the long run. The movie theatre will survive, despite all the dire predictions, for the American people will not hole themselves up like gophers to be fed their entertainment underground.

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**Report on Bartlesville Market Survey**

Two University of Oklahoma marketing professors, Dr. Dennis M. Crites and Richard Buskirk, conducted, for a private client, a market research study regarding the Bartlesville home television movies experiment. They have released to Film BULLETIN a general description of the results obtained from their study. Their report follows:

On Tuesday, January 8, 1957, Dr. Dennis M. Crites, Dr. Richard Buskirk, and a team of interviewers conducted a limited number of depth interviews with a randomly selected area sample of Bartlesville, Oklahoma respondents. Income, occupation, ages, family makeup and other socio-economic characteristics of the sample indicated that it was a representative, although limited, sample of the population from which it was drawn. The purpose of the survey was to obtain information about the attitudes of certain Bartlesville residents toward the TV-Home Movie System proposed for Bartlesville. The sample was restricted to that portion of Bartlesville to be served initially by the system. This area included a substantial number of medium to high income families. The proportion of such families was probably considerably larger than would be found in similar Midwestern towns.

The interviews were conducted by skilled interviewers and were tape recorded. Attempts were made first to find out the general movie and TV-viewing habits of the members of the household contacted. Second, the interviewer attempted to discover what present knowledge the respondent had concerning the system. The system had been publicized through several articles in the Bartlesville newspapers some two months previously. As a third area of information, the interviewer explained the general way in which the proposed system would operate and tried to find out the attitudes of the respondent towards possessing such a system. Extensive probing was employed along with several projective techniques. Analysis was made of the recorded tapes, and of notes taken during the interview, by a team of two market researchers and a consulting psychologist. Much of the information revealed in the interviews had been anticipated in the planning of the survey.

In general, the results of the survey might be summarized as follows. There had been little thought or discussion given to the idea of the system by the respondents. Attitudes and opinions consequently were not "strongly held". On the whole, however, they were overwhelmingly favorable towards the idea of the system. Although some individuals did not necessarily want it for themselves or their households, they still felt that the system was "a good idea". A substantial proportion of the respondents, approximately half, indicated an interest in subscribing to the system. The major benefits which the respondents thought they would obtain from having the system were (1) seeing movies that they would like to see but would normally miss, (2) the elimination of baby sitting problems, and (3) the fact that they would not have to dress up to go out to see movies. The major objections, as might be expected, revolved around doubts about the price involved and the feeling that their TV programming was good enough, and that they had no need for further home entertainment.

Several aspects of the survey limit any possibility of extending the results as an indication of what might be expected in other areas. One is the relatively high income status of the respondents questioned. A second limitation would involve beliefs prevalent in the community about the fact that there is "nothing or little else to do in Bartlesville". Of course, the small number of respondents questioned leaves a wide margin of error possible in the extension of the results even to the population of the area surveyed.

Dr. Buskirk and I recommended that further surveys which had been planned on the subject be postponed until attitudes and opinions had time to crystallize more definitely.
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DELECTABLE DIANA DORS AND TV'S GENIAL "HEY JEANNIE" CARSON ROCK YOU WITH A CRAZY MIXED-UP JAMBOREE OF JAZZ, JIVE AND A JUMBO-SIZE HIT PARADE OF TOP TUNES.

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A HUMAN STORY THAT WILL LIFT UP YOUR HEART...PUT WINGS ON YOUR FEET...FILL YOUR EYES WITH TEARS...AND THEN CRACK YOUR FUNNYBONE! SPARKED BY THE LOYALTY AND WISDOM OF A WONDERFUL WAYWARD CHILD...CALLED

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10,000,000 Americans have thrilled to this story in Reader's Digest!

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in Eastman Color • Also starring

SUSAN STEPHEN • JERRY WAYNE • DIANA DORS

Screenplay by Alan Melville • Based on the Play by Vernon Sylvaine
Directed by J. Lee Thompson • Produced by Raymond Stross

ANOTHER STUNNING "EASTMAN COLOR" FAME IS TAKEN FOR ANOTHER RIDE, THIS TIME...BY MILLION-DOLLAR DIANA DORS

ANTHONY · DONALD · ANNA MARIA STEEL · SINDEN · SANDRI "THE BLACK TENT"

Color by Technicolor • VistaVision with Andre Morell

Screenplay by Robin Maugham & Bryan Forbes
Produced by William MacQuitty
Directed by Brian Desmond Hurst
A handful of women and children relentlessly driven by the Japanese through the jungle of Malaya. Nevil Shute's world best-selling novel. Unforgettable, sun-searing journey, that separated the dream of love with a nightmare of terror.

"A TOWN LIKE ALICE"

starring VIRGINIA McKENNA and PETER FINCH

A super-charged story 'mid the colorful scenic wonders of sunny Italy. A violent sequence of events... casting its threatening shadows... highlighted by the world's most thrilling international road race.

"CHECKPOINT"

ANTHONY STEEL at the wheel... and after the girls!

EASTMAN COLOR

NOW IN PRODUCTION AT PINewood STUDIOS

ROD STEIGER'S greatest starring role as the crooked financier who gambles with International intrigue.

ACROSS THE BRIDGE

by Graham Greene

HELL DRIVERS

The tough, action crammed story of truck drivers who ride with death... for high stakes.

Starring STANLEY BAKER, PEGGY CUMMINS and HERBERT LOM
and here to serve you-The RANK ORGANIZATION in AMERICA

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STEVE EDWARDS

LEO PILLOT

Further appointments to be announced.
Cooperate with Your Local Merchants

One of the most important things for an exhibitor to remember in his daily operations is that he need not stand alone. He can and should enlist the cooperation of many other retail merchants in his community.

The motion picture theatre is a business builder for the stores of the area. Sometimes the extent to which a theatre attracts customer traffic is not fully appreciated until a theatre closes or moves; but an alert and industrious theatre manager can often make his point with far less drastic measures.

The avenues for cooperation between storekeepers and the theatre are numerous. The most simple, of course, is the placing of window cards for the theatre in store windows, in exchange for passes. Some stores, which you may have overlooked because of their policy against putting any kind of notices in their windows, get almost as much readership for you by putting your program card on their counters or interior display walls. At a soda fountain, for example, this can be an excellent location.

Purchases of theatre tickets by local merchants, for use as premiums to their customers, have been developed into a steady source of revenue in many places. The other side of this coin is that you can sometimes arrange to have the stores provide merchandise as prizes in theatre drawings. Perhaps you might even exchange your theatre tickets for their merchandise in a No-cash swap that acts as a mutual promotion.

One field which has been growing as an area of theatre-merchant cooperation in recent years is joint cooperative advertising. There are times when neither you nor some of your nearby stores can afford a full-page ad in the local newspaper; but if you get together, you can work out a common advertising theme which enables you to advertise together. The most common example of this type of cooperation is the “Downtown Shopping Days” promotion put on in many communities. Other opportunities for joint advertising can often be found in the pages of company press where commercial products handled by local dealers are cited for tie-up opportunities.

A number of points must be emphasized in any discussion of exhibitor-merchant cooperation. A good many merchants, and unfortunately some exhibitors as well, still start off by regarding theatre business as completely “different” from any other retail enterprise. The merchant who thinks this way is apt to reply that he doesn’t “want to go into show business,” when approached for cooperation. The exhibitor who thinks that way is the man who says he is “putting on a show, not running a store.” Of course, both viewpoints are extreme. The exhibitor is running a store which sells entertainment; the merchant is in show business the moment he puts on a display in his window or behind a counter.

Have you ever stopped to think of the ways in which you and the merchant can help each other’s business? Theatre advertising by local merchants, for example, gives the storekeeper a wonderful advertising medium; and the message he puts on your theatre screen gives you additional revenue. You ask him to display your program cards in his store window; perhaps, you have lobby display space he’d like to use for some of his merchandise. And

(Continued on Page 20)
What the Showmen Are Doing!

LOCAL MERCHANTS
(Continued from Page 19)

certainly you both want to cooperate on the kind of special events that will bring customer traffic to the area, whether the theatre or the store gets the idea first.

One of the things that many motion picture people have learned in recent years is that their membership and participation in the local merchants' association can pay real dividends in application to such matters as enlisting support to end discriminatory taxes, but also to local government questions such as zoning, Sunday operation, children's attendance, etc.

Possibly even more important is the fact that by making common cause with your fellow merchants and learning what problems they face you can often discern an opportunity for the theatre to be of assistance to them. You won't always make money on these services, if you look at each of them on an individual cost basis, but after a while you will find that they begin to add up to a great increase in your commercial stature in the community.

We know of one instance, for example, where a theatre man who found that his business was little or nothing in the week before Christmas offered to make the house available as a baby sitting facility for shoppers. Local merchants not only accepted his offer; they paid him a rental for his theatre, staffed it with some baby watchers and paid for his cartoon program— and then they thanked him for the whole idea.

On a number of occasions, we have heard fine reports about the results of merchant courtesy previews. It works this way: you arrange a special private screening of a new picture for the local merchants' group, possibly on the morning of the first day of the local run. You may have a definite idea in mind for a promotion, or you may do it just for general goodwill. If only for the additional word-of-mouth promotion a good picture gets from this, you are apt to find it well worthwhile.

Parking is a problem for many theatres— and since your customer traffic is sometimes heavy at the same time as the traffic at the stores which are open in the evening this can be a sore point where parking space is limited. In more and more localities, jointly operated parking lots have been embarked upon as a solution. In other places, special traffic guides have been employed with the expense shared by the theatre and the other merchants.

It is also important to maintain a close enough relationship with the other merchants in your community so that you both avoid antagonizing each other needlessly. For example, you may be carrying an item of concession merchandise which is directly competitive with a local merchant. If your volume in this particular item is slight, you may find it worthwhile to drop it, as a favor to a colleague—or vice versa.

Above all remember that your theatre can be the central focus point of your community. Your own membership in the local business and merchants groups, and your active participation in their affairs, makes it that much easier to integrate your theatre into the local store picture. And remember—if it's good business for the theatre, it's good business for the whole community.

'Western Week' Promotion Lassoes Midwestern Moviegoers

Credit advertising-exploitation staffs of the Commonwealth Circuit with an unusual, ticket-selling stunt called "Western Week". As outlined in the theatre's house organ, "The Messenger", the booker and individual theatre managers put their heads together to come up with seven days of horse-and-saddle product, some houses featuring the best in old westerns, some the best in new films, and others, a happy combination of both. A variety of cartoon mats were shipped to all situations from the advertising office in Kansas City, to be adapted by the managers to the shows booked.

The mat illustrated below is one of the clever groups drafted by the Commonwealth showmen. Another made a pitch for the film trade with this caption: "You boy's ain't got nothing on us Cow-Girls! After all, we girls are the basis of any WESTERN WEEK! We've picked the best. A full week of western thrills to lift you right out of your theatre seat.

Following this same tack of special week-long programs, Commonwealth houses are planning "All Comedy Weeks" on the same basis as the "Western Weeks". The circuit suggests a number of double bills that most people have not seen and would like another chance to take a look-see. Special newspaper ads on this promotion are also being worked up by the advertising department in the belief that a special week full of laughs ought to get lots of extra tickets.

The possibilities of week-long promotions of this type are infinite. Among the possible "Weeks": Romance, Musicals, Action, Horror, etc.

Pat Boone and 'Bernardine' Garnering Attention Aplenty

Teenage idol Pat Boone's first motion picture, "Bernardine", is garnering plenty of attention in all media—radio, television, newspapers, magazines and point-of-purchase.

The 20th Century-Fox CinemaScope-Deluxe Color attraction is drawing a big play on radio with NBC's "Monitor being used extensively, and by virtue of the fact that two songs from the film— "Bernardine" and "Love Letters in the Sand" are best-selling disks, thus receiving beaucoup notice from the nation's platter spinners. The handsome young vocalist-turned-movie star has made recent personal appearances on the separated Dinah Shore and Steve Allen TV shows. On the newspaper front, the debut of the Sam Engel production at the Denver Theatre in the Mile High City grabbed plenty of space in dailies throughout the entire Rocky Mountain area.

Coordinated with the July release of the film are 15-full color fan magazine covers of "America's number one music salesman". The young star will grace the covers of such publications as "TV Stage", "Movie Life" and "Movie Mirror".

A striking 6-foot life-size lobby standee of the teenage idol is available through National Screen Service.

Promotional Campaign for 'Success' Into High Gear

United Artists threw its promotional campaign for Hecht, Hill and Lancaster's "Sweet Smell of Success" into high gear to back July 4th holiday openings of the Burt Lancaster-Tony Curtis starrrer. Spearheading the vast drive was a schedule of 4600 radio spot announcements in twenty-five key market areas broadcast by a total of 113 radio outlets. The spot concentration was the heaviest ever undertaken by UA.

As announced by Roger H. Lewis, United Artists national director of advertising, publicity and exploitation, 66,000 retail outlets through the nation have joined forces in a country-wide promotion of the Signet Book edition of the Ernest Lehman novelette on which the picture is based. Included among the participating outlets are supermarkets, book, chain drug and department stores in each of UA's 32 exchange areas.

Taking to the road to bally the Alexander Mackendrick directed film are Elmer Bernstein, composer of the score, making an intensive one-week tour of disk jockeys, and Barbara Nichols, the fem lead. Having recently appeared on Ed Sullivan's CBS-TV standup, the blonde actress is meeting with press and radio-television interviewers in Cleveland, Detroit and other midwestern cities.
Lipman Keys Campaign on 'Interlude' to Attract Women

Meeting head-on what he calls "the most vital marketing problem faced by the industry today—the decline in theatre attendance by women—Universal vice president Dave Lipon is going to spend heavily in certain media in a drive to attract the ladies to "Interlude".

Lipon calls his campaign "a carefully tailored effort" to utilize pre-selling approaches developed over the past several years to stimulate female patronage of films with strong romantic appeal. The Universal executive cited four films—"Magnificent Obsession," "All That Heaven Allows," "Written on the Wind" and "Never Say Goodbye" as proof that pre-selling can bring women back to American theatres.

Included in the "Interlude" pre-selling campaign are ads in eleven national key women's publications, a Lustre-Creme cooperative campaign, a tie-up promotion with Natlyn Junior Dress and Bristol Meyers which features a national contest for women.

On the local level, the film company will make extensive use of spot radio, television and newspapers.

On this subject, Lipon declared that "all material for use with the top daytime women's programs which both research and Universal's own experience has shown to be the most positive channels for reaching an exclusive women's audience at point of sale. Major newspaper space, as always will backbone the local opening campaigns with special emphasis placed on pre-tested ads with high feminine appeal.

Advance Pitch on 'Hatful' To Opinion-Makers Via Screenings

Every exchange city in the United States and Canada has received prints of 20th Century-Fox's "A Hatful of Rain", at least eight weeks in advance of release, as part of an intensive drive to mobilize opinion-makers in support of the Buddy Adler CinemaScope production about drug addiction and its effects on the American family. 20th branch managers and fieldmen are setting up multiple screenings of "Hatful" in their respective areas to win friends among those who can help pre-sell the film—and television personalities, newspapermen and civic, social and religious leaders, as well as for exhibitors. Planned are special screenings for the entire staffs of newspapers with an eye to gaining complete coverage in the regular news, feature and editorial departments.

United States Treasury Narcotics Bureau Commissioner Harry J. Anslinger recently endorsed the Fred Zinnemann directed film as greatly aiding the drive against narcotics addiction. The government official gave his enthusiastic approval to the film following two private screenings. After the showings, Commissioner Anslinger held a press conference to hail the 20th Century-Fox release as "a powerful well-acted motion picture" that would help the fight to salvage addicts by emphasizing the importance of seeking help from proper authorities in breaking the habit.

At the D. C. screenings with Anslinger were his narcotics bureau associates.

HE NEW YORK TIMES, WEDNESDAY, JUNE 19, 1957

GEE, JOE, ARE WE GOING TO SIT HOME AND SWELTER AGAIN TONIGHT?

Don’t endure that hot sticky weather for one more minute. Don’t squat in a screen the size of an omelet. Get out to your favorite air-conditioned RKO Theatre. Feel the refreshing, cool, clean and dry air provided by a modern weather-making machine. Be free from the heat, the humidity, and the dust. Gases and pollen of the city. See brand new films, with big stars on a 1000 square ft. screen. Get all the scope, all the action, all the color. And get it Life-sized! Don’t sit home again tonight. Go RKO for the best in entertainment and the ultimate in cool comfort.

WB ‘Morningstar’ Promotion Set with Fashion Magazine

Warner Bros. and Harper’s Bazaar have joined promotional forces in a unique fashion co-op campaign based on WB’s forthcoming release of “Marjorie Morningstar”. The tie-up announced by R. F. MacLeod, publisher of the famous fashion publication, and Milton Sperring, producer of the film based on the bestselling novel by Herman Wouk, will involve manufacturers from all fields of ready-to-wear. Basis of the promotion will be the April, 1958, issue of Harper’s Bazaar which will spotlight fashions featured in the film, including swim suits, sports clothes, sweaters, coats, robes and negligees, and evening clothes. The clothes, to be supplied by the fashion houses, will be coordinated by Harper’s for use in the film.

Baseball ‘Bums’ Lure Fems With Slick Fashion-Wise Ads

Exhibitors concerned about declining feminine attendance might do well to take a gander at a current advertising campaign being utilized by the Brooklyn Dodgers in an effort to lure the ladies into their Ebbets Field abode. Making a sharp break with the traditional, the “bums” from Flahbush have started to meet kindreds of the national past-time to the ladies via a smart, slick fashion approach. Ads emphasizing stylish drawings and chic copy will appear in New York metropolitan area dailies as a reminder of "Ladies Day at Ebbets Field every Saturday!"

According to Tim Villante, sports director of Batte, Bar- ton, Durstine & Osborn, the ball club’s advertising agency, the advertisements will usually appear on Thursday—the day women in the Gowanh area do most of their shopping and, hence, look at newspaper ads more carefully. In line with Brooklyn’s attempt to influence the fees to take in a ball game now and then, the Dodgers are also going out after some specialized groups, notably business concerns. In the blueprint stage is an ad series keyed to employers via the business and financial sections of the daily newspapers. These ads will urge the business men to take their employees, customers and associates out to see a baseball game.

Isn’t there a lesson here somewhere for the movie business???
There's a hatful of stock exploitation potential in 20th Century-Fox's adaptation of the Broadway hit drama, "A Hatful of Rain".

The showman's ballyhoo bulks are so numerous, it's hard to put one's finger on the most important. There is, for instance, the smashing impact of the drama, a Shocking tendency of a nice, personable kid who acquires the narcotics habit, and how his horrible addiction scours the lives of those close to him, and fans the believing flames of those who prey on him. It isn't what might be typed as a "family" picture, nor is it played for straight sensationalism. But in its cinematic telling under the ace directorial hand of Fred Zinnemann, it bows over the audience with a sledge hammer power—and they'll come out talking about it, the kind of talk that snowballs.

Therefore, point No. 1 is for the showman to make the drama work for him to get the talk started. And one of the key weapons in this direction is the screening for opinion-makers. Because of the theme and its realistic handling, the scope of the previews can be extended to include such important fountainheads of thought injection as the clergy, and medical groups, as well as women's groups, newspaper, radio and TV people, and civic leaders. The fact that the New York police force cooperated importantly in the filming of the picture will lend encouragement to support by the local law enforcement authorities, even to the extent of supplying materials for a fascinating lobby display.

Abutting the drama in exploitation power is the set of performances by an electric cast. Of the top four players, the Oscar-winning Eva Marie Saint and Donaldson award winner Lloyd Nolan are certain to add to the laurels they have already garnered; comparative newcomers Don Murray, who scored heavily in "Bus Stop", and Anthony Franciosa, already being talked about as the new star find of the year, have been accorded the kind of roles that finds its way into the Academy nominations. For good measure, a new menace in the person of Henry Silva, playing the slinky, vicious dope-peddler known by the street name of "Mother", has undoubtedly embarked on a notable career in the heavy field with this portrayal.

Another in the hatful of exploitables is the unusual title, easy to remember once heard, and, if apparently obscure, nonetheless intriguing. It stems from a bitter little story told by Pop Pope (Nolan) about the frustrations and confusion of his son Johnny (Muray) when he was a small boy. The story begins retelling in the actual words of the script (available in the pressbook), carrying a meaningful moral that will leave the title imprint lasting.

Director Fred Zinnemann's illustrious record, particularly his Oscar winning work in "From Here to Eternity" and "High Noon", can be accounted another selling point. More and more, the discriminating are aware of the directorial credit, and a reminder that Zinnemann handled both these successes will do no harm to the showman's work plan.

The fact that this is the first picture about drug addiction to be filmed under the revised MPA Code, although a few seal-less predecesors have made the initial splash, gives "A Hatful of Rain" unusual feature material for newspaper and magazine use. It lends added credence, too, to the important catchline, "The Motion Picture That Crosses a New Boundary in Screen Entertainment." While mention of the film's theme is wisely omitted from the ad copy, except indirectly, the narcotics scourge that impels the drama is vital fodder for discussion in all publicity media and almost certainly of interest to everyone.

**POWERFUL NEWSPAPER ADS**

The effect of the newspaper advertising for a film very often spells the difference between a sendoff that builds momentum fast, or a lackadaisical start that sours the initial cream showings, killing off a heavy portion of the boxoffice potential. The 20th-Fox box-office artists under vice president Charles Einfeld have made certain that "A Hatful of Rain" would fall into the former category. They have fashioned some of the most starkly dramatic newspaper ads in many months (see opposite page). The two key illustrations, the kneeling embrace and the figure on the bed, are engrossing eye-bait, stimulating the interest of both sexes and setting the highly dramatic mood of the story. Smashing across their impact is the equally provocative copy: "The torn, the twisted, the tender love of Johnny Pope, husband, brother, father to be!" and the sock lines in the ad illustration shown. Running through all the ads (and in a set of good teasers) is the distinctive: "The Motion Picture That Crosses a New Boundary in Screen Entertainment!" This is the kind of advertising that makes "A Hatful of Rain" a sound choice for Exploitation Picture of the Issue.

Johnny Pope, (Murray), Korean war veteran, is exposed to drugs while being treated for a wound and develops the habit. Unable to hold a job and getting deeper into debt to his suppliers, the boy is continually being helped by his brother, Polo (Franciosa), only member of his family who knows of his addiction. The drama heightens as Johnny's wife (Eva Marie Saint), three months pregnant, believes the situation involves another woman, is further complicated by the appearance of his father (Lloyd Nolan), who cannot understand Johnny's purgatory. Driven to desperation, the boy finally confesses his addiction to his wife, who, with Polo, prevails upon Johnny to give himself up to the authorities for the cure. Whether it will work is unknown, but it is the only hope they have for their and their unborn son's future.
Johnny Pope, husband, brother, father to be. A handful of medals made him a hero. A heartful of longing made her love him. A "hatful of rain" made him a man to fear... or love even more!

Striking Art and Provocative Catchlines Highlight 20th's "Hatful" Advertising Campaign

The Motion Picture That Crosses A New Boundary In Screen Entertainment!

...the torn, the tender love of Johnny Pope, husband, brother, father-to-be...

A HATFUL OF RAIN

Soon... From 20th Century-Fox in CINEMASCOPE
"The Monte Carlo Story"

**Business Rating**: 

Rating is for metropolitan class houses; not so strong for hinterlands. Dietrich and deSica delightful combination in eye-filling romantic comedy.

Marlene Dietrich, that grand goddess of glamour and gayety returns to the screen co-starred with Vittorio de Sica, Italy's most colorful charmer, in a glittering, languid, gleeful romantic comedy. "The Monte Carlo Story", a Titanus production for United Artists, is filmed in Technicolor and Technirama against the free-wheeling elegance of Monte Carlo. It is an eye-filling delight, as scenes of fabulous gambling casinos, luxuriant harbors and yachts, the bewitching Mediterranean and the fabled Palace of Monaco itself, like a child's dream of candy-made royalty, envelop the screen. For sophisticated audiences who like their film fare urbane, and for the many fans of Dietrich and de Sica, "The Monte Carlo Story" should prove irresistible. However, its veneer will probably prove too thin and too highly polished for the family and rural markets. Miss Dietrich is impeccable; she walks with the insouciance of one who is aware of her every gesture, and she treats her material as she does the world, with the most subtle touch of contempt. Mr. de Sica is her perfect foil, for he has all the warmth, graciousness and spontaneity of life at its best. Together they are quite a bedazzling and boyant combination. Writer-director Samuel Taylor has fashioned his continental vaudeville with some vintage vignettes all catering to the theme of money and marriage. De Sica is seen as a penniless count who has lost the family fortune at the gambling tables and la Dietrich as a widowed French marquise whose beauty and supposed wealth instantly attract de Sica. When he learns that she is as bankrupt as he and for the same reason, they both pool their resources to charm American millionaire Arthur O'Connell and his young daughter, Natalie Trundy. This brand of double romancing is engagingly performed and needless to say O'Connell and Miss Trundy both fall as willing victims to the strategy of Miss Dietrich and de Sica. But in the end the stars decide to cast their fortuneless but fascinating lots together.


"The Delicate Delinquent"

**Business Rating**: 

First Jerry Lewis solo a disappointment. Will not approach grosses of Martin-Lewis comedies.

Jerry Lewis' first solo movie proves something: he's going to have to broaden his style or get himself another Dean Martin. Lewis' gerrymandering talents are all still there, only now, instead of Martin, an entire film is called upon to play straight man to him. "The Delicate Delinquent", written and directed by Don McGuire (and produced incidentally, by Lewis himself), tries a bit of sociology, some lecturing on delinquency and plenty of the Lewis brand of comedy. For Jerry's ardent fans this may be good news, since he's exclusively the "life of the party", but for those who like their funnybone fables seasoned with a bit of variety, Mr. Lewis' party may well prove overlong and overblown. Through a series of varied escapades, with occasional dips to the sentimental and whimsical elements of his show, the comic seems like the typical product of a vaudeville marriage, born between the acts, with an insatiable desire to win an audience at any cost. He should not try so hard; his comedy technique is beginning to outstay its welcome. In any case, "The Delicate Delinquent" can hardly hope for anything approaching the boxoffice returns of the Martin & Lewis comedies. As a matter of fact, it figures to be only a fair grosser. As an apartment house janitor who becomes a rookie cop, Jerry is on parade in one scene after another. First there is the Police Academy physical exam, a turn as an impromptu mid-wife while on his first beat, then a bit as a protege for an indefatigable inventor and finally an under-the-lamppost presentation of the finer things in life to a group of teenage toughs. He also manages to play cupid for handsome Darren McGavin, the police officer who first initiated him into the ways of law and order, and pretty Martha Hyer, a municipal investigator. Lewis even finds romance himself with new star Mary Webster, a sweet young thing smitten with his cartoon charms.

"The Pride and the Passion"

Business Rating 0 0 0 0

A monumental film that delivers spectacle, excitement, panoramic thrills, romance. Some will bemoan shallow story. Frank Sinatra, Cary Grant, teamed with volupmtous Sophia Loren for top boxoffice impact. Money in the bank for exhibitors in all situations.

Stanley Kramer's much-publicized epic of Spain's 19th-century fight against the French invaders delivers almost, if not quite, everything promised in the tremendous advance build-up, and will undoubtedly become one of the most irresistible boxoffice attractions of recent seasons. Seldom has the screen seen such lusty and lustrous spectacle, so tumultuous a tapestry. The story, inclined to be a bit shallow, may not please the discriminating, but this is a show for the eyes to behold. Its three top stars are powerful boxoffice magnets: Cary Grant, Frank Sinatra and the volupmtous Italian beauty, Sophia Loren. The Vista-Vision-Technicolor cameras glide over strikingly beautiful terrain, encompassing some of the most powerful and dramatic scenes of human struggle ever photographed. Certainly, exhibitors may rejoice, but whether "The Pride and The Passion", despite its built-in boxoffice guarantees, can recoup the reported millions it cost Mr. Kramer to make, is at this moment a moot question. Nevertheless, in his first attempt at epic, producer-director Kramer has scored a veritable bull's-eye. He has compounded a colossal canvas of panorama and pageantry. Action centers around a tremendous cannon, jettisoned by the Spanish army, but salvaged by Sinatra, head of a band of rebels, to be dragged to the town of Avila where the rebels hope to defeat the French. All the suspense, excitement and thrills emanate from this fantastic adventure. Audiences should thrill to the spectacle as the giant cannon is laboriously pulled over mountains by hundreds of straining men and horses, swept down a raging torrent, sent hurtling down the mountainside, smuggled through a French-held city and finally arrayed before Avila where it blasts the city, admitting the rebels who turn the tide of battle. The on-location shooting amid the lush Spanish countryside provides a feast for the eyes. The principals do creditably by the Edna and Edward Anhalt screenplay, based on C. S. Forester's novel, "The Gun". Grant as the proud British officer sent to retrieve the gun for Britain but forced to accompany the rebels, Sinatra as the tough, illiterate, but passionate rebel leader, and Miss Loren as the romantic interest for these two as well as inspiration for the mob, are convincing and forceful. Actually, their romantic involvements, as conceived by the Anhals, are overshadowed by the more powerful love of the rebels for their massive gun and its symbol of defiance. Director Kramer has handled the scenes of mass movement with pictorial excellence and imbued the entire production with sweep and power. The photography by Franz Planer is one of the tremendous assets of the film, often breathtaking in its scope and beauty. Score by George Antheil is excellent.

United Artists. (Stanley Kramer production.) 131 minutes. Frank Sinatra, Cary Grant, Sophia Loren. Produced and directed by Stanley Kramer.

"House of Numbers"

Business Rating 0 0 Plus

Taut, intriguing prison melodrama. Rates higher for action houses. Good performances by Palance, Barbara Lang.

Authors Russell Rouse and Don Mankiewicz have turned out a corker of a prison break yarn, sharp as a bullet, tightly wound as the trigger spring of a gun, giving M-G-M one of its best action films in many months. With Jack Palance emerging with a resounding bang out of the somnambular cocoon that has clouded his recent performances, and the striking debut of a lissome and lustrous blonde named Barbara Lang, "House Of Numbers" should roll up high figures in all action houses, and give better than a fair account of itself in the general market. Filmed in and around San Quentin, with some snappy and yet portentous black and white Cinemascope photography, the film documents the escape plan of convict Palance as blueprinted by his wife Miss Lang and his twin brother (Palance, as you've guessed, performs both roles). The plan includes having Miss Lang and the twin brother rent a cottage near the prison, become aware of prison schedules and secrets, and finally making the escape switch the twin brother staying overnight in the prison until Palance effects his coup. It is a taut, compact exercise in suspense, intriguing in the cleverness with which the plot is evolved. Rouse has directed this Charles Schnee production with the staccato style of the card player who holds the ace. And when Mr. Rouse, Palance and Miss Lang finally play their trump card, the audience knows they've been watching a bit of sleight-of-hand that would do Hitchcock proud.


"Checkpoint"

Business Rating 0 0

Exciting auto race sparks JAR import.

The thrills and spills of auto racing have never been a strong point at the boxoffice, even in this era of hydraulics and hot rods. "Checkpoint", a new J. Arthur Rank import, though devoted to the recently publicized Mille Miglia races, seems hardly likely to reverse the trend. However, it does boast a tremendously exhilarating cross-country auto race that director Ralph Thomas has staged with sheer verve and virility. As the Eastman Color cameras follow it through the hairbreadth roads of the Italian Alps in all their chilling splendor to the blazing beauty of Locarno, Thomas pumps the suspense for all it's worth in a climax that should give any customer a real run for his money. This sequence alone will find strong favor with action fans. Unfortunately, in its other phases, this Betty Box production is a rather pedestrian affair. Certainly the script by Robin Estridge is an erratic blend of moonshine and melodrama and the performances of stars Anthony Steel, Odille Versois and James Robertson Justice have a hard time reaching rapport. The story concerns Justice, British millionaire and would-be Machiavellian, and his efforts to have the auto team he is sponsoring win the Mille Miglia races. Included in his varied nefarious projects are flunky Stanley Baker, who murders a few people while stealing some Italian racing plans, and hero Anthony Steel a driver duped into helping Justice. At the finish and miles after some melodramatic roadblocks, the villains are dispatched to their ignoble ends and Steel happily culminates

Rank Organization. 82 minutes. Anthony Steel, Odille Versois, James Robertson Justice. Produced by Betty Box. Directed by Ralph Thomas.

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ALLIED ARTISTS

March


FOOTSTEPS IN THE NIGHT Bill Elliott, Don Haggerty, Producer Ben Schlesinger, Director Jean Yarbrough, Melodrama. Man is sought by police for murder of his friend. 62 min.

NOT OF THIS EARTH Paul Birch, Beverly Garland, Producer-director Roger Corman, Science-fiction. Series of strange murders plagues large western city. 67 min.

April

BARGE OF MARIAN BRENNAN Jim Davis, Carl Smith, Arleen Whelan, Producer-director Albert C. Gannaway, Western. 76 min.

DRAGON WELLS MASSACRE Barry Sullivan, Moa Freeman, Direc-tor widescreen shot in small western town. 88 min.

DESTINATION 40,000 Preston Foster, Colleen Gray, Jeff Donnell, A Gross-Krasne Production. Director G. Waggner. 80 min. 16mm.

May


OKLAHOMA!, The CinemaScope, Deluxe Color. Joel McRae, Director Les Martinson. Director Frank Tashlin. A story of two young men who are of opposite political views. 88 min.

June


SPOOK CHASERS Huntz Hall, Stanley Clements. Producer Ben Schwalb, Director George Blair. Comedy. Cowboy boys get tangled up with spooks and hoodees. 62 min.

July


July


August

AQUA DIVE GIRL Mara Corday, Pat Conway, Florence Marty. Producer Norman Herman. Adventure. 66 min.

From Hell It Came Tud Andrews, Tina Carver. Director Jack Miller. Director Dan Miller. Horror. 78 min.

September


October

COLUMBIA

March

FULL OF LIFE Judy Holliday, Richard Conte, Salvatore Baccallano, Producer Fred Kohlmar. Director Richard Quine. Comedy. Struggling writer and wife are owners of new home and are awaiting arrival of child. 78 min.


SHADOW ON THE WINDOW, The Betty Garrett, Phil Carey, Corey Allen. Producer Janis Tapiola. Director William Asher. Melodrama. A seven year old boy is the only witness to a murder. 73 min. 3/4.


April

GUNS AT FORT PETICATICO Audie Murphy, Kathryn Grant. Producer Harry Joe Brown. Director George Marshall. Western. Army officer organizes women to fight off Indian attack. 78 min.


May


SIEFF STRANGER Howard Duff, Dulcie Mcclure, Producer Norman Herman. Producer Lee Sloane. Western. Drama. 78 min.


SIEFF STRANGER Howard Duff, Dulcie Mcclure, Producer Norman Herman. Producer Lee Sloane. Western. Drama. 78 min.

JUNE

BETOND MOMBASA Technicolor, CinemaScope, Cor-nell Wilde, Donna Reed, Producer Tony Owen. Director George Marshall. Adventure. Leopard men seek to keep Africa free of white men. 90 min.


July


20 MILLION MILES TO EARTH John Taylor, William Hopper. Science-fiction. 82 min.

August

JEANNE EAGLES Kim Novak, Jeff Chandler. A George Sidney Production. Drama. 82 min.

September


BROTHERS RICO The Richard Conte, Kathryn Grant, Dianne Foster. Producer Lewis Rachmil. Director Phil Roman. Drama. Story of an American bandit. 78 min.

October


To Yuma Glenn Ford, Felicia Farr, Van Heflin. Producer David Hayswell, Director Delmer Daves. Western. A cowboy who stations himself in one of those robbed. 82 min.


Independents

March


April


If All the Guys in the World... (Buena Vista) Andrea David Juan Casas. Director Christian-Jaque. Drama. Radio "hams". Thousands of miles apart, pool their efforts to rescue a stolen fishing boat.


May


French are a Funny Race, The (Continental) Marion Hamel, Jack Haley, Noel-Noel. A Gaumont production. Comedy. A spoof of the unique personality that is the Frenchman. 82 min.

AUGUST SUMMARY

Tentative number of features to be released during August totals 18, however, later additions to the roster should add another dozen or so. 20th Century-Fox and Rank will be the leading suppliers with five films each; Universal will release three; Allied Artists and Paramount, two each; and Columbia, one. Eight August films will be in color. Three releases will be in CinemaScope, two in VistaVision, one in Technirama.

June

DEPARTMENT


THE PRODUCER


JUNE

THEY'RE NOT цвет


JULY


COMING


DECEMBER

JULY


SUMMARY

FILM BULLETIN—THIS IS YOUR PRODUCT

MARCH


APRIL


MAY


Should she love him... 
give him the kisses he begged for... 
or should she count the cost and the heartbreak this forbidden interlude would bring?

UNIVERSAL-INTERNATIONAL Presents

JUNE ALLYSON • ROSSANO BRAZZI

Interlude

Co-starring
MARIANNE COOK • FRANCOISE ROSAY • KEITH ANDES

with FRANCES BERGEN and JANE WYATT

CINEMASCOPE • TECHNICOLOR®

Directed by DOUGLAS SIRK • Screenplay by DANIEL FUCHS and FRANKLIN COEN • Adaptation by INEZ COCKE
Based on a Screenplay by DWIGHT TAYLOR and a Story by JAMES CAIN • Produced by ROSS HUNTER

PRE-SOLD to the vast "WOMAN'S MARKET" through a Nation Magazine Ad Campaign in a dozen top publications includin McCall's, Redbook, Holiday, Seventeen, True Confessions, representing a readership of more than 56 MILLION.
Some Views on Joe Exhibitor's Query:
"Is This Now a Two-Month Business?"

In the Film BULLETIN Mail Box

SUPPORT THE NEWSPAPERS THAT SUPPORT THEATRES!

Read WHAT THE SHOWMEN ARE DOING

'An Affair To Remember'

Will Bring Exhibitors Happy Memories
THE "RUN" HAS BEGUN WITH THE UNIVERSAL-INTERNATIONAL KIN

Run
OF THE
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TECHNICOLOR®

...AN ALL-TIME BIGGEST
24 SHEET CAMPAIGN!
Billboarding the nation's highways coast-to-coast! 841 communities ...covering 69 Major Markets!

PRE-SELLING SHOW-SHOPPING MILLIONS during JULY and AUGUST!
Pre-selling Campaign!

Starring
Rod Steiger
Sarita Montiel
Brian Keith and
Ralph Meeker
with
Jay C. Flippen
Charles Bronson
Olive Carey

Written, Produced and Directed by
Samuel Fuller

NATIONAL ADS IN
LOOK and LIFE!
(Issue of July 23)
(Issue of July 22)
PRE-SELLING to more than 42,000,000
Potential TICKET-BUYERS!
Let's make a date now to get together in August. I have a lot to tell you about: the real lowdown on our friends in television, and the surprising answers to a lot of interesting box-office questions including

**will success spoil rock hunter?**

Keep in touch,

Jayne Mansfield

---

from 20th Century-Fox CINEMASCOPE Color by DE LUXE
Death in Committee

How many times have you seen a newspaper report that such and such a Congressional proposal “died in committee”? It happens all the time, of course. Our own motion picture industry resembles Congress; we have our own uninspiring version of slow death-in-committee. We form a committee to solve a particular problem, and as often as not the committee never quite gets around to accomplishing anything.

The committee to solve a problem usually has an insurmountable problem to begin with. One problem of every committee of the motion picture industry is that it is composed of fine, conscientious men who have back-breaking full time jobs and responsibilities with individual motion picture or theatre companies. But that’s only half the story.

Equally important as a reason for the impotence of film industry committees, on the whole, is the attitude of the top executives of some major companies in distribution toward these committees. They seem to think that when you turn a problem over to a committee you turn over your individual responsibility to the committee, too.

We dislike the thought, but cannot brush it off, that two of our industry’s most crucial projects, business building and arbitration, may “die in committee”. We have been pondering specific business building suggestions for well over a year now. But what individual company has aggressively put its stamp of approval on any program, or, on its own, has taken steps to implement any of the many suggestions? You can find isolated examples offered by a minority of showmen in both distribution and exhibition; but in the main the industry has abdicated individual business-building efforts and looked to the committee for what everyone should be doing on his own. As for arbitration, we cannot find it in ourselves to be particularly proud of the fact that while the industry searches for a group formula, not a single company has had the industrial statesmanship to establish a workable conciliation setup of its own.

Group action is fine, in unity there is strength, divided we fall and e pluribus unum. But America has some fine traditions of individualism too. Spyros Skouras didn’t wait for a committee on standardization to give him the go-ahead on Cinemascope. Warner Bros. didn’t ask an industry committee to work out a policy for the introduction of talking pictures. Loew’s didn’t require a committee plan to become known a long time ago as “The Friendly Company”.

It has become too much of an easy dodge for a distributor, a producer or an exhibitor to slough off some problem by saying it’s an industry matter. When you get down to it, practically everything is an industry matter, if it affects the welfare of a member of the industry.

We do not advocate the abolition of committees within the motion picture industry, although we have been tempted at times to do so. We believe that committees have a clear and valuable function to perform in the enunciation of all-industry policy and in the exploration of industry problems. But we also feel that a committee has its limitations. It cannot be expected to solve all the problems, or to do the thinking and the acting for its individual member companies.

For example, the present business building program basically was enunciated many months ago. At that point the responsibility for aggressive action should have been shifted right back to the individual companies. It’s a foregone conclusion that some companies will do more on their own than others. Some concerns would undoubtedly have ignored the business building drive with blithe unconcern, while others carried their weight. But even the companies that might be expected to carry their weight have not done so, because the committee provided too easy an alternative. The committee was still investigating, so individual company action could wait.

What do we do about this? Maybe one answer is to limit the life of every special industry committee to a maximum of six months and to insist that at the end of this period of time each committee must come up with a suggested plan for individual company action, as well as for industry-wide programs.

But a healthier answer, it seems to us, would simply be to require that every member of every committee report publicly on what his own company has done to cope with the problem at hand. One reason committees can provide slow death for ideas and proposals is that the items are buried over the course of time and repetitive meetings are held with steadily fading public interest. If we can somehow keep committees interesting even to the committee members themselves, we will have made progress.

And if we can persuade these hardworking, devoted committee members that their efforts are getting some attention and response from the policy-makers and pursestring-holders within their individual companies, we might give our committee-ridden industry a new lease on life.

Film BULLETIN: Motion Picture Trade Paper published every other Monday by Wax Publications, Inc., 19-Wax, Editor and Publisher. PUBLICATION-EDITORIAL OFFICES: 1239 Vine Street, Philadelphia 7, Pa. LOCUST 0-950, 0751. Philip R. Ward, Associate Editor; Leonard Coulter, New York Associate Editor; Duncan G. Stree, Business Manager; Marvin Schiller, Publication Manager; Robert Heath, Circulation Manager. BUSINESS OFFICE: 522 Fifth Avenue, New York 36, N. Y., Murray Hill 2-3631; All Dishner, Editorial Representative. Subscription Rates: ONE YEAR $3.00 in the U. S.; Canada $4.00; Europe $5.00; TWO YEARS: $5.00 in the U. S.; Canada $7.50; Europe $9.00.
A NEW MANNER OF MOGUL. By popular agreement, the old-time cinema mogul was a creature of gaudy flamboyance, mailed-fist instincts and capricious to the extreme in the conduct of his business affairs.

It is no wonder, then, that many circles, including Wall Street elements, are hailing the report that this genre of leadership is on the way out; a more restrained, cool-headed, Brooks Brothers brand of leadership on the way in.

The latest bearer of this tidying is the eloquent Eric Hodgins, whom Life Magazine commissioned to survey the Hollywood scene. In a sub-title to his recent story in which nothing is lacking save abridgment, he trumpets: "A glamorous era ended in disaster, but men of Talent, aided by agents and tax experts, have inherited the movies and are making them pay." He refers, of course, to the gaggle of glamourfaces, writers and directors stampeding toward self-incorporation in search of capital gains rewards.

But we have news for Mr. Hodgins, Life Magazine, and those who would swallow this misconception whole: men of Talent inherited the movies 50 years ago and have been making them pay, in varying degree, ever since. It is an economic writ that talentless men do not leave an entire industrial establishment for others to take over. And it is a further canon of business that the mere donning of horn-rimmed glasses does not an entrepreneur make.

It turns out that talent is not confined to the aesthetic pursuits alone. The job of organizing, planning and executing, of creating order out of creative and commercial disorder, of ranging over the broad, complex mosaic of picture making and fitting the pieces into an intelligible, and profitable, whole is a monumental endeavor, indeed. It is a role which properly belongs to a man of Talent—professional executive Talent. The creative people can no more sustain the commercial apparatus of moviedom than can Mr. Skouras be expected to pitch Marilyn Monroe a little woo in her next film.

The major presumption in a hegemony of creative talents running the business show is that it is conversant with the practical, everyday problems of the market. It is not—not in any sense. The motivation guiding Hodgins' new order is purely self-seeking, tax-dodging and get-rich-quick. These are right and honorable motives to the parties concerned. Who doesn't harbor them? But they do not serve the interests of the theatre market as presently constituted. The movies have not yet stumbled to the level of the little avant garde theatre. It is yet a popular mass medium, in demand of a broad, continuing source of supply. A hundred or so miniature moguls working as disorganized islands of production, fashioning one, at best two films per year, is hardly the way of systematic mass production. And only through systematic mass production, overseen by competent and seasoned business hands, will moviedom remain a popular and viable force.

As we see it, the front offices of the major production companies are evolving a new manner of mogul. And this is the point missed by Hodgins and others. Sooner or later the one-man shops of creative talent will foreclose and their proprietors return hat in hand to the integrated film making establishments. The strictures of commerce must make it so eventually. On their re-entry they will be surprised by the character of major company leadership. Hard times have tempered the abuses and extravagances of old. The movie-making tyrant has passed on. In his stead has come administration by mild and shrewd men of sympathetic sensitivities. Likely as not, the evolving composite mogul will lack important financial resources and stockholder alignments. He will be a businessman, plain and simple. He will not be selected by primogeniture, by consanguine succession or other feudal standards of old. He will owe his exalted rank strictly to personal and professional merit—to the processes of director deliberations under which the simple aim is to get the best man for the job.

Joseph Vogel is, to some degree, representative of the modern mogul. He is not of pioneering stock—at least from an equity standpoint. He is a company man come up in the world. He owes nothing, is beholden to no one. His progress will be watched with interest, as it may set patterns for the future. There are reports that some of Loew's directors don't exactly cotton to Mr. Vogel. And it is a good bet Mr. Vogel does not cotton to some of his directors. The mess at Loew's is a hang-over from its tumultuous past. The power balances in this once clique-infested firm have not yet stabilized. Wall Street is observing carefully Vogel's ability to ride out the storm. On his performance hangs not only the future of Loew's, but in larger sense, that of the industry. Vogel may well indeed make the mold from which tomorrow's moguls will be cast.

COLUMBIA'S HARRY COHN, characterized as the "last of the Great Aiks" in the Life story, has a defender in Oppenheimer & Co. (NYSE). In a bulletin bristling with indignation, it refutes the reference in these terms: "Unlike the Auk, which has become extinct because of inability to make changes, the only remaining studio kingpin has moved with the times." Cohn's modern slant, according to the text, flows from his vision in engaging in TV activities long before other majors dared. This facet of Columbia operations (Screen Gems) has proven eminently profitable. And in truth it has, rescuing the theatre film phase from dragging the company into the red. The bulletin admits 1956-1957 was a year of disappointments, with nary a solid grossing picture save "The Eddy Duchin Story". If Columbia's Cohn truly represents that breed of film mogul which Mr. Hodgins sees passing into the limbo, he bears the burden of justifying the whole system of one-man studio control. On the basis of his studio's '56-'57 performance, Wall Streeters and the theatremen, alike, are likely to say that kind of studio operation has outlived its usefulness.
LOEW'S 'EXECUTIVE SUITE'. According to an unusually
reliable source the uneasy truce that has governed Loew's
operations since February 28 is ready to explode into all-out war.
The disagreements and manipulations that have been taking
place behind a screen of corporate compromise portend a fight-
to-the-death struggle between the management forces, headed
by presidnt Joseph Vogel, and the Tomlinson-Meyer faction.
The recent junket of the board of directors to the Culver City
plant led to further friction, we hear. Rumors persist that all
was not peaches-and-cream, and reports that the policy of cor-
porate compromise would not long endure were heard with in-
creasing frequency. Hollywood "insiders", always quick to
scent trouble, currently have a joke making the rounds that
adds an ironic note to the Loew's situation. The joke's punch-
line ends with the remark that had Loew's waited a few more
years to film "Executive Suite," they would have been able to
make it the story of their own company. Throughout the
latter part of the past week there was ample evidence that
events at Loew's was moving toward a climax of some sort.
The rumors were flying thick and fast at the company's home
office, and executives "clammed up" at every attempt to get the
facts. Attempts to get the official line from Loew's officials
were met by either a polite "no comment" or "he's out of town
and can't be reached". However, the reports of a renewed
proxy fight refuse to be squelched. The basic issue revolves
around a reported attempt to give Vogel the heave-ho, put
Stanley Meyer into the president's seat, give the board chair-
manship to Tomlinson and bring gack Louis B. Mayer as pro-
duction chief. Some of the reports and rumors making the
rounds re the Loew's situation follow: Vogel is about to resign;
a majority of the members of the board will resign; Louis B.
Mayer will be the new production chief; Dore Schary is com-
ing back; Howard Hughes is attempting to gain a voice in
management via stock purchases; the board of directors will be
increased by four or five members; a special stockholders meet-
ing will be called within a few weeks to resolve the struggle
between the Vogel and Tomlinson factions; Vogel has given an
ultimatum to Tomlinson and Meyer to resign; Tomlinson has
given an ultimatum to Vogel to resign or face a proxy fight;
and so on, ad infinitum. Although the majority of these reports
and rumors are contradictory in nature, the fact that they are
being hurled about by some fairly responsible people indicates
that there is something cooking in the Loew's situation. "Where
there's smoke, there's fire" would certainly apply to this case,
and there's plenty of smoke at 1540 Broadway. One possibility
that cannot be overlooked in any projected proxy fight is the
position of the Wall Street brokerage houses controlling or
having an interest in Loew's stock holdings. The question seems
to revolve around this: will they string along with Vogel and
his just-getting-started campaign to pump some new blood into
Leo's tired old veins, throw their weight to the insurgent Tom-
linson, or—and this is a possibility that bears watching—take
the company over for themselves, lock, stock and barrel, and
put in a management team of their own choice.

TOLL-TV TAXES. Congressional representatives, with an eye
and a hand to new sources of revenue, are "talking about" ad-
mission taxes on pay-as-you-see television. The potential tax
will probably make no distinctions between closed circuit or
broadcast subscription TV, if and when one or the other ever
becomes a reality. Cited as a legal basis for the proposed tax
is the fact that federal taxes are levied on all events where an
admission price is charged.

ON, HOLLYWOOD! The retiring of TV comedian Sid Caesar
from the airways, and, significantly, entering theatrical motion
picture production, indicates the current score in the TV-movie
contest. Caesar's fall, signifying the end of the era of clowns as
TV's kingpins, is only one in a long line of similar television
falls from grace: the "spectaculars", the entrenched news tele-
caster, many half-hour situation shows. All have been knifed
under the debilitating necessity for TV to please all of the
people all of the time. What is left, of course, are the innocus
shows (Arthur Murray Party, Lawrence Welk), designed to
offend no one, please everyone. And they're pretty dull. Where
television goes from here is a question gleefully pondered by
most of moviedom's hierarchy, for at the moment it appears
capable of going nowhere but downhill. Does this mean that
Hollywood has successfully outwitted the most serious compe-
tition of its lifetime? Yes, say many industryites, and they add
that if Hollywood can continue to use its brains, its talent, its
superior technical facilities, its golden asset of not having to
please everybody (sponsors particularly) all of the time, and
its stout leadership (Spyros Skouras, et al), its road can be only
one way: up.

WHITNEY & WARNERS. The recently inked distribution
pact between Buena Vista and C. V. Whitney Pictures for the
release of "The Missouri Traveler" and "The Young Land" is
a bitter blow to Warners. WB, distributor of "The Searchers"
for Whitney, had been expecting to release all future Whitney
product in an effort to fatten up its release schedule, but will
now have to search for additional sources of supply. It was
rather generally known in the trade that Whitney felt "The
Searchers" did not get the kind of hard-hitting sales effort
Warners usually puts behind its product.

BARTLESVILLE WATCHDOGS. Not a few industry
insiders are secretly burning over the fact that COMPO has not officially
established a watchdog committee to keep a close eye on the
upcoming Bartlesville toll-TV test. These sources state that
COMPO, as the only industry organism resembling an all-indu-
stry body, should follow the lead of the National Assn. of
Radio and Television Broadcasters in setting up such a com-
mittee. Although every segment of the industry will be in
close touch with the tests, these industryites believe that COM-
PO is missing the boat by not appointing official observers to
an event which, if successful, may change the entire structure of the motion picture industry.

Film BULLETIN July 22, 1957 Page 7
"HEY MOM! TAKE A TIP FROM A SHORT SUBJECT! DON'T JUST SIT THERE! DO SOMETHING ABOUT GROSSES BY SELLING A WHOLE SHOW WITH M·G·M'S SPARKLING QUALITY SHORTS!"

TALK ABOUT BUSINESS BUILDING! LISTEN!

M-G-M's JUNIOR FEATURES, 1957-58

12 - M-G-M CINEMASCOPE CARTOONS
(ONE REEL—TECHNICOLOR)

"Tom and Jerry" are known and loved. No wonder they’re voted No. 1 year after year in the trade press. Simply delightful in CinemaScope and Technicolor. And droll "Droopy" cartoons are equally delightful—in CinemaScope and Technicolor.

18 - M-G-M GOLD MEDAL REPRINT CARTOONS
(ONE REEL—TECHNICOLOR)

Consistent money-makers, they outclass all other cartoons. These characters have become world-famous. These shorts are the cream of the crop.

NEWS OF THE DAY—THE CLASS OF NEWSREELS
(TWICE WEEKLY)

Listen to your patrons. They want newsreels, the bright spot, the true and tried program stalwart. To economize on newsreels is self-defeating. Get the most consistently best—NEWS OF THE DAY.

NOTE:—If you have not yet played "THE BATTLE OF GETTYSBURG" do it now! It is the greatest short of our time!
Some Views on Joe Exhibitor's Query:

"IS THIS NOW A 2-MONTH BUSINESS?"

To the Editor:

Joe Exhibitor's real name could be Legion because the complaints he voices are the same as those made by virtually all the exhibitors I hear from.

Brave words concerning a glorious future for the business are occasionally uttered by spokesmen for the film companies but most of the company executives seem to be terrorized and ready to abandon ship.

It is understandable that they would want to capitalize on the summer months when the drive-ins are at their peak and television is at its lowest ebb. But not a single company can survive unless its earnings are spread over a twelve months' period, and their leaders know this.

They are experimenting with all manner of roadshows, merchandizing, engagements and protracted runs; in some instances, I gather, with considerable success. But what I would like to see is an experiment in the nature of a restoration which would consist in releasing some good pictures during those neglected ten months and supplying them to the theatres on their customary availabilities. I would like to see those pictures given the same advertising and exploitation as the specially handled ones. Last but not least, I would like to see the exhibitors, incited and encouraged by their associations, really extend themselves to sell those pictures to their potential customers.

Not until such an experiment has been tried and failed should Joe Exhibitor despair. Let him join in urging the film companies to make the test, not neglecting to pledge his own best efforts to insure its success.

A. F. MYERS

Allied States Association of Motion Picture Exhibitors

* * * *

To the Editor:

I thoroughly agree with your article "Is This Now A Two-Month Business?" appearing in your June 24th issue.

Whatever the cause or reason behind the present grouping of releases for mid-summer and year-end holiday seasons, it must be apparent that continuation of this system can create only a tendency toward further deterioration of this business. The present selectivity of audiences is a direct result of this plan. Furthermore, this plan has created a distinct decrease in the former movie-going habit to the point leading up to the present selection of pictures by the public. Furthermore, it is responsible for a definite decrease in attendance, especially on pictures played between the two peak seasons.

There can be no doubt that this system must change in order for this business to prosper.

Even the big pictures that are released during these two peak seasons would develop bigger grosses if released at regular, spread-out intervals. As it is—three, four or five big pictures "bump their heads" against one another in seeking the amusement dollar. If released on a regular pattern they would have considerably less opposition for themselves, and consequently would develop more business. Furthermore, these big pictures are needed when the competition is strongest in order to offset that competition, such as the more acceptable TV programs.

TOA along with others has been advocating this for a number of months. We still intend to pursue this thinking in the hope that the entire industry will recognize the necessity for an orderly release of good product.

The production of more good pictures and perhaps, too, the industry promotion campaign may have a tendency to develop a release pattern of the desired type. With reference to the promotion campaign, exhibition in general and TOA in particular are interested in this campaign involving as its major effort a campaign to sell motion picture theatres as a local institution, and also to sell the general idea of going to the movies for your best entertainment. The individual theatre and the individual distributor can still sell the individual picture as it comes along as in the past. What we want done and what must be done in this campaign is to recreate the desire in the public's mind that they should go to the theatre for relaxation, enjoyment and pleasure—the finest in entertainment.

Your article in the June 24th issue in connection with this covers in a broad way the thinking as originated and sponsored by TOA.

We believe all segments of the industry must support both these ideas if we are to develop the maximum potential this interest affords.

E. G. STELLINGS, President

Theatre Owners of America, Inc.

* * * *

To the Editor:

Our comments regarding Joe Exhibitor's letter in Film BULLETIN's issue of June 24, 1957, would contain the same condemnation against the distributors of motion picture films as does Joe Exhibitor's lament. There is no other business in the world that operates quite similarly to the distribution of motion pictures. The utter disregard for the welfare of their customers is amazing when you consider they have no other available customer. TV is in no position to pay 1/10 of the money that comes from Mr. Exhibitor. The short-sighted policy of grasping for money from TV in selling them their old libraries, which on the other hand deprives the distributor of many millions of dollars because of this opposition which materially effects the box office and in turn effects the current film rental, is hard to understand. I doubt whether the distributors will realize

(Continued on Page 10)
(Continued from Page 9)

25% of the sale price at the termination of the showing of the old pictures on TV, when proper bookkeeping sets up the losses to their current income caused at the box office by the showing of these old pictures on TV. Perhaps 25% may be high.

In the meantime the exhibitor is squeezed from both ends. Sharply declining box office returns and an amazingly stupid distribution system.

As the operator of 40 theatres we now find ourselves in a position of having six months product to play in a period of three months. Six weeks ago I was gasping for one top feature to cut the losses in our various situations. We now must defer play dates on many producers' product, who unwisely held up release awaiting July and August playing time. Naturally, during that particular time we favor the few distributors who tried to maintain a steady flow of product throughout the year. Those particular companies receive preferred playing time with our company. The other greedy distributors will have to wait their turn for play dates two and three months later. I am quite sure the value of their pictures will be lessened materially, through no fault of ours.

Unless an industry wide program of steady release of box office attractions is worked out, it is almost mandatory to close a number of theatres immediately after Easter and re-open them July 1. This will curtail our losses to a minimum during that period. What will the distributors do with the junk they release during those off periods if all exhibitors are forced to the above.

We operate very few neighborhood theatres. All of our situations are first run in towns with populations ranging from 5,000 to 500,000. In one particular town of 500,000, commencing with Easter Sunday we were forced to operate two first run theatres with the following exploitation programs or saturation day and date bookings, which in every instance caused tremendous losses ranging from $500.00 to $2,000.00 per week in each theatre. We were compelled to show the following as top picture—

"Girl in the Kremlin", "Man Afraid", "For Whom the Bell Tolls", (a re-issue) "Hell Cats of the Navy", "Battle Hell", "Bachelor Party", "Monkey On My Back", "Spring Reunion", "Zombies of Mora Tau", "Fear Strikes Out", and "Twenty Million Miles to Earth".

The only relief during that period was the showing of "Gun Fight at OK Corral" early in June and "Funny Face" early in May. You can readily understand why we lost money.

It is no longer possible to fool the public with saturated bookings or exploitation programs made for a quick profit at the expense of the public. This same type of entertainment is now being provided to every TV station in America by these same film distributors. How can they expect the people to go to the theatre when all they have to do is turn the little switch and get entertainment of that type any time of the night or day. The public is receptive to going to theatres if given half a chance. We are doing extremely well with "The Ten Commandments". We have enjoyed fine grosses with "Gun Fight at OK Corral", "Island in the Sun", "Funny Face", Jack Webb's "D. I." and anticipate good results from the showing of such pictures as "The Pride and the Passion", "Jeanne Eagels", "Night Passage", "Tammy and the Bachelor", "Beau James", "Delicate Delinquent", etc., which unfortunately are all released during July and August, precluding our showing of more than three or four of them during that period. Why weren't one or two of these scheduled for release during May and June, which not only would have helped the box office of the first run theatres but would also make available film for second run showing during the latter part of June and early July. If it is at all possible to MURDER the exhibition business, the present program of distribution will accomplish that purpose.

The possibility of toll TV is very remote and in my opinion will never prove out. Can you imagine anyone paying 50c to turn on TV to a program of "Girl in the Kremlin", or "Zombies of Mora Tau", or "Twenty Million Miles to Earth", or "Five Steps to Danger", or "Man Afraid"? What would happen to the producers that make those pictures if there were no theatres to show them in? I am quite sure they can be made for TV by the present producers of TV pictures at about one half the cost or even less. Is it possible for Hollywood to depend upon the making of only the major pictures and the gamble involved if toll TV patrons learned in advance they were bad pictures.

Why do the old wealthy men in charge of our companies continue the short-sighted policy of supplying pictures to the same people who are making such great inroads upon the grosses of their inferior product now being released to the theatre. The least they can do is to stop that stupid policy and get together industry-wise for a program of steady releases so the theatres can exploit them throughout the year and substantiate their cries that TV does not and cannot replace the magnitude and superior presentation of entertainment that can be had in modern theatres.

The above will probably anger certain people but I question whether it will awaken them to the danger in the course they now pursue.

JOSEPH BLUMENFELD
Blumenfeld Theatres
San Francisco, California

* * *

To the Editor:

I am not sympathetic at all with the letter you published in your BULLETIN, June 24, by Joe Exhibitor. Anybody can take a downbeat attitude and write this business off the books, but this is foolhardy and without intelligent reasoning. Sure, we have many problems and will have many more. Perhaps even fewer people will go to movies but that doesn't mean that our industry is going out.

Exhibition needs a year around supply of pictures, yet the distributors or producers that have important merchandising want to release it in a market where they will get the maximum gross. Prior to divestiture, the producer distributors had a great interest in a year-round flow but today there is nothing we can do about it unless exhibitors are in the production business. This day will have to come, but hard work and taking up another few notches in one’s belt will keep many theatres going during our lifetime. The problems aren't easy to solve and through strong cooperation of all branches of the industry, our theatres can weather any problems.

MYRON N. BLANK
Central States Theatre Corp.
Des Moines, Iowa

(Continued on Page 20)
THERE'S SWEET TALK IN THE AIR!

...AND THERE'S EXHIBITOR EXCITEMENT EVERYWHERE! SO WATCH OUT...

AND BLOCK OUT EXTRA PLAYING TIME FOR ANOTHER TOWERING TRIUMPH
IN THE BOXOFFICE TRADITION OF "TRAPEZE"!

HECHT, HILL and LANCASTER present

BURT LANCASTER / TONY CURTIS

"SWEET SMELL OF SUCCESS"

introducing SUSAN HARRISON • featuring MARTY MILNER • SAM LEYENE • BARBARA NICHOLS • JEFF DONELL and THE CHICO HAMILTON QUINN! •
Screenplay by CLIFFORD ODIES and ERNEST LERMAN • from the Revuette by Ernest Lehman • Directed by ALEXANDER MACKENDRICK • Produced by JAMES HILL •
Photographed by Ivan M. Mann • A.C.C. • Dramatic Music by Elmer Bernstein • A Norma Cartleigh Production, Picters.
Support the Newspapers That Support Theatres!

Newspapers and motion picture theatres should be, and often are, natural allies these days. Although both are tremendously effective media of mass communication, they do not usually compete with each other in the slightest, and they can do each other a lot of good. But not every newspaper is a friend of the motion picture theatre, by any means, and not every theatre is doing what it might about this situation.

Some newspapers own television stations. It is perfectly understandable that these newspapers are inclined to favor television over theatre motion pictures in the feature articles and news columns they print. But it is often amazing to see the kind of TV drivel that is spread over their papers by channel-owning publishers, while movie publicity — and even advertising — is pushed to the rear.

Some newspapers, with or without television affiliations, still insist on higher advertising rates for theatres and segregate movie news and advertising as if it might contaminate the rest of the paper. This is a carryover from the turn of the century, and it suggests that some turn of the century logic be applied to the situation. Way back in those days the newspapers which discriminated against “show business” gave as their excuse the claim that this sort of business just wasn’t respectable, and they really didn’t want to be associated with it. This very same argument can now be turned against its originators. A newspaper which indulges in either price or editorial discrimination against the motion picture theatre shouldn’t be associated with. In terms of today’s journalistic standards, it just isn’t respectable.

What do you do about it? If there is more than one newspaper in your area, the answer is that you support your friends actively. You not only concentrate your advertising in the friendly papers as much as you can; you also offer trailer space, lobby display facilities, promotional cooperation and so forth.

If you are unfortunate enough to be in an area where single newspaper ownership and an anti-movie attitude exist, you still have some alternatives. First, give as much of your promotional budget as possible to competitors of the newspaper. These might include the radio station — provided it is not owned by the newspaper — store window cards, direct mail, billboards, snipes, heralds and so forth. You might even use part of the minimal advertising in the newspaper to call attention to these other media.

And you might also look into the possibility that a shopping paper, put out in cooperation with other merchants, could catch on in your community. There are many instances where the intransigence of a local newspaper has been overcome by a united, coordinated effort. (Continued on Page 21)

‘Partner’ Promotion Pushed From Grass Roots Up by 20th

Capping recent changes in the normal clearance pattern, which have seen the subsequent run situations benefiting from saturation premiere engagements, Twentieth Century-Fox has now contributed a further improvement.

Reversing the familiar procedure of letting the small, residual value of a film’s promotion seep through to the smaller theatres, “God Is My Partner,” a Regal Films production being released by Twentieth Century-Fox, is being sold from the grass roots on up. Beginning with a July 17th world premiere in Hawkinsville, Ga., “God Is My Partner” is receiving its first bookings in the small towns of the nation and will be brought into the bigger cities later. An unusually complete promotional arsenal has been assembled by the 20th-Fox boxoffices under direction of vice president Charles Ein-
BIG NEWS...
Pilot

JANET LEIGH

Directed by JOSEF VON STERNBERG • Written and Produced by JULES FURTHMAN
Top Theatres Are Playing
DCA'S BIG-ONE!

"UNDER POINT-BLANK FIRE FROM ENEMY SHORE BATTERIES...
OUR CASUALTIES HEAVY...
WE ARE ATTACKING!"

"Battle Hell"

Starring
AKIM TAMIROFF · WILLIAM HARTNELL · KEYE LUKE
Directed by Michael Anderson · Produced by HERBERT WILCOX
Screenplay by Eric Ambler · A Wilcox-Neagle Production

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‘An Affair To Remember’ – Something Not To Forget

Business Rating 4 4 4 4

A great, warm, beautiful love story by Leo McCarey. Played for the heart by Cary Grant and Deborah Kerr. Will bring exhibitors happy memories of the ‘good old days’.

The screen romances of today have lovers that seem more enraptured with each others case history than with moonlight and roses. No one in Hollywood wants to forget we are living in an age of anxiety just filled with neuroasthenic nuances. To those who still expect the screen to entertain rather than "explain", it is welcome news indeed that writer-director Leo McCarey has refurbished his great hit of yesteryear (1939), "Love Affair", for he has made from it as refreshing and resplendent a love story as has been seen in years. It is now called "An Affair To Remember", and stars Cary Grant and Deborah Kerr in a sumptuous CinemaScope-DeLuxe Color production for 20th Century-Fox.

Stunningly shot with scenes of the Mediterranean, Naples and New York, and with all the expected gloss and glitter of a Jerry Wald undertaking, it has even being dressed up with some schmaltzy tunes here and there. But the original screenplay has been kept intact, and wisely so, for nowadays such romantic magic is hard to come by. Unless the public palate has become completely jaded by the overly-psychological, "An Affair To Remember" unquestionably will prove hugely popular.

This is a beautiful love story, touching and tearful, yet sunny and savory, as far removed as Louisa May Alcott from the Freudian disunities of current dramatics, yet as modern and mordant as some Noel Coward banter. For here we have McCarey’s great talent: he can capture and ephemeral glow-world of a Ladies Home Journal romance, "blush" it up in the Shocking Pink style of a Schiaparelli and still make it seem down to earth, warm and human. It is one of those rare love stories that will deeply touch both men and women. (In this case, incidentally, the shocking pink is the champagne, which becomes for Mr. Grant and Miss Kerr a symbol of all that is errant and engaging.) All of which is to say that "An Affair To Remember" is done with enormous eclat and effervescence.

The story itself is a gem, a real dazzler in this day of plodding realism. It concerns playboy philanderer Grant, whose reputation spans two continents, engaged to an heiress who will support him for the rest of his life, and Miss Kerr, the Park Avenue mistress of a wealthy New York executive. They meet on board the S.S. Constitution, instantly ignite, but in a breezy, blithe way that has the aura of a superb indiscretion, a game to be played. Later on in the tale the game is touched with that kind of roulette quirk of fate that is an adult’s reward for the business of make-believe. During a stop-over at Naples, they visit Grant’s spiritual fountain of a grandmother, fall in love across a piano the old lady plays, and are suddenly plunged in deep emotional waters. They return to the States with the second part of the game: a six month wait in which they both are to go separate ways in order to develop new “freedoms”—he to paint, she to sing, both to do without the former life of pink champagne. And so when the time is up, they each hurry to the Empire State rendezvous, “the nearest thing to heaven”, only the forfeit of the game overtakes Miss Kerr: while rushing across the street she is knocked down by a car and crippled. Now the game of make-believe is over and the lovers really grow up; Grant in believing Miss Kerr fell out of love and therefore never came to the rendezvous and Miss Kerr in realizing she must never go to him unless she can walk. In the end the lovers are reunited in one of the most intimate and incandescent of scenes. On the legitimate stage one would call it “pure theatre”. On the screen it will serve as a wonderful answer to those who ask “Where is the ‘old film magic’?” There it is in that heart-swelling climax.

And now the performers. Cary Grant’s name has become a by-word for charm and in "An Affair To Remember" such charm is almost canonized. There are few actors who can match so subtle and yet so seething a style: the jaunty speech and twinkling eyes, the emotional underplaying both tender and trenchant, the quizzical but elegant movements. Grant is never gauche, just as he is never gaudy. Miss Kerr is always recognized as a fine actress, and a very splendored and sylphlike one she is. In "Affair" she does not transcend her co-star, but what she does is done with taste and talent, a performance aglow with gentle ardor and appeal. And she has never looked lovelier. Cathleen Nesbitt, as the grandmother, is superb; Neva Patterson, the heiress, and Richard Denning, the executive, are somewhat less so. Hugo Friedhofer’s love theme sung by both Vic Damone and Miss Kerr is appropriately lyrical, and Milton Krasner’s photography appropriately luscious.

Twentieth Century-Fox, 114 minutes. Cary Grant, Deborah Kerr, Cathleen Nesbitt. Produced by Jerry Wald. Directed by Leo McCarey.

[More REVIEWS on Page 18]
"Man of a Thousand Faces"

Business Rating 8 5 5

The Lon Chaney story, with Cagney and Dorothy Malone giving it strong melodrama and heart-tugs. Good grosser.

Lon Chaney became famous in the old silent film world of horrendous make believe and nickelodeon neuroses. In fact, his whole life was one veritable potboiler that could overflow on cue. In dipping into such an over-heated tale, screenplaywrights R. Wright Campbell, Ivan Moff and Ben Roberts have been careful not to scald themselves, by giving a tearful, melodramatic twist to all the tumultuous events. With James Cagney, as "The Man of A Thousand Faces", giving so mettlesome a performance, ably assisted by the luminous Dorothy Malone, as his wife, and Universal-International dressing up the Robert Arthur production with such size and style, it shapes up as a strong attraction. If the film inevitably pulls out all the stop gaps along one of those super charged melodramatic speedways, the ride is still well worth taking and certainly one a spectator will not soon forget. Exhibitors can look forward to a good haul on this one, especially where the ballyhoo can attract the generation that was entranced by Chaney in his heyday. Certainly Chaney's life will cause talk. He was the product of deaf and dumb parents, a fact which haunted him into his adult life so much so he was unable to tell his wife, until she discovered herself by meeting his parents after she became pregnant. The shock to Miss Malone was the beginning of disjunction in their lives; she dreaded the child's birth for fear that it would be abnormal. When that fear was removed and she had a healthy son she realized she had lost her husband's love by her bitterness to his parents. Her guilt gnawed at her; after failure in a suicide attempt on the stage where Chaney was performing, she disappeared from his life. Years pass, Chaney became the famed "Hunchback" and "Phantom" of the Twenties. He gave all his love to his son who had been told his mother was dead, but when Miss Malone returned the son learned the truth and left him. In the end, Chaney's life came full circle. Contracting cancer of the throat he lost his speech and on his deathbed in reunion with his son communicated his love to him through sign language and asked his forgiveness.


"Band of Angels"

Business Rating 8 5 5

Flamboyant melodrama, like a second-rate 'Gone With the Wind'. Gable and DeCarlo for marquee. May do surprisingly well.

As a novel by Robert Penn Warren, "Band Of Angels" was a complex and corporate study of the Old South that sprinkled metaphysical blossoms amidst its fictional verandas. As a Warner Bros. film, however, all such highfalutin and historical pretensions have disappeared within an almost volcanic and voracious melodrama, filled with as much flamboyant filmflam as two hours could hold. This is said, incidentally, not by way of disparagement, for under Raoul Walsh's direction and the co-starring of Clark Gable and Yvonne De Carlo, "Band Of Angels" proves itself a slambang, strutting entertainment that should be well-nigh irresistible for the less sophisticated in all situations. Despite expected critical pannings, it is quite likely that this will roll up some surprising grosses in the mass market. Though it wades deep into miscegenation and slavery, it always comes up with splashes that are too colorful to offend anyone. Even the raking over the coals of both North and South won't disrupt the Mason and Dixon line; the only ruffled feathers it will cause are those who have lost their taste for such romantic carnivals seething with turbulent and tandem events. At any rate, the story deals with Miss De Carlo as the daughter of a Kentucky planter who learns upon his death that she is of Negro ancestry and is subsequently placed upon the slave block at New Orleans. Here she is bought for a staggering price by Gable and brought to live at his plantation where their eventual idyllic affair is interrupted by the Civil War. An even greater breach is established between them when Miss De Carlo learns her lover was once a slave trader. Though for a time she transfers her affections to a Union soldier and runs the gamut of wartime adventures, in the end she returns to Gable and together they affect their escape from a strife-torn South.

Warner Bros. 127minutes. Clark Gable, Yvonne De Carlo, Sidney Poitier. Directed by Raoul Walsh.

"Bernadine"

Business Rating 8 5 5

First Pat Boone starrrer refreshing fare for family trade and teen-agers. Sings several popular songs, performs well.

Samuel G. Engel has concocted in "Bernadine" a valentine for the nation's teen-agers, as sweet and salutary as the verses of a Hallmark card, and just as smartly rendered with the popular touch. Refreshingly staffed by a brace of bright new faces, of which the most luscious and lyrical is Pat Boone, the current beau ideal of the crooner set making his screen debut, this 20th Century-Fox production in CinemaScope and DeLuxe Color should garner some sleek summer returns in the general market. Boone is charmingly chaperoned by homespun veterans Janet Gaynor and Dean Jagger, and rather glossily gilded by Terry Moore as the titular dream girl. Parents of teen-agers and teen-agers themselves will find the film noteworthy for its upbeat depiction of the younger generation as a modest and moderate lot, immersed in the protocol of dates and exams, giving nary a nod to hoods and hot rods. In fact, if there is any aura of delinquency in "Bernadine", it is of a kind other than juvenile, and the burden must be borne by screenplaywright Theodore Reeves and director Henry Levin. For while they have cleverly captured the teen-age speech pattern and symbolically served it amidst a maze of cokes and juke boxes, they have, unfortunately, given the world of youth too bland an air, thereby being delinquent dramatically. But no one will mind too much, for Pat sings several of his most popular tunes and performs most agreeably. He and Richard Sargent are typical boys next door and Sargent's gushing pursuit of Miss Moore, strenuously abetted by best friend Boone, are typical neighborhood problems. When Boone inadvertently causes Miss Moore to find romance with his older brother, Sargent loses his "Bernadine", rejects Boone as a friend and going the Army. Later, home on leave, Sargent bestows his blessings on mother Janet Gaynor's marriage to Dean Jagger and reunites with Boone in a buddy pact.

“Jeanne Eagles”  
**Business Rating 0 0 0**  
Kim Novak performance gives this emotional power, Columbia's best summer attraction. Jeff Chandler for marquee support.

“Jeanne Eagles” is bound to disappoint a good many who have been looking forward to it, but on the strength of Kim Novak's virtuoso performance, it stacks up as a rather strong summer attraction. If Miss Novak is admittedly no Garbo, she is nevertheless one of present day Hollywood's most glowing junior goddesses and well worth the preferential treatment. In “Jeanne Eagles”, under the mother hen attentions lavished on her by producer-director George Sidney, she even issues those tell-tale sparks by which stellar personalities are recognizable. Though the sparks don't all fly upward and in only one or two scenes ever really flame, Miss Novak still performs with a flush and fervor they go beyond mere sensuous charm. Set against a stark and stormy account of the actress who became a legend of the Twenties as Sadie Thompson in "Rain", and with Jeff Chandler joining Kim in some of the lustiest sex battles of recent years, "Jeanne Eagles" must be accounted Columbia's best offering of the season. It should attract both the adult and teen-age audiences, especially within the urban markets. In spinning their tale, screenwriters Daniel Fuchs and Sonya Levien have eschewed the fancy embroidery in favor of the seamy side, and have presented actress Eagles as a comet that not only lit up the Broadway sky but almost burnt everyone it came in contact with. Miss Eagles seems to have been one of the Theatre's original 'hard luck' girls. Her virulent romances, her dipsomania, her drug addiction—all the familiar paraphernalia of success and doom is shot through on the screen like a glittering black and white graph on which is traced with a dizzy yet almost fatalistic line the rise and fall of a tempestuous and tragic actress. But producer-director Sidney has wisely accented the tale with the psychological overtones of Miss Eagles' personal double world, her small town performing with a cross-country circus and her ordinary love for the circus owner played by Chandler, juxtaposed with her extraordinary love of the Theatre and the City that was to engulf her with all its temptations and tantrums, in a society marriage she never really wanted and a career she wanted too much.

Columbia, 112 minutes. Kim Novak, Jeff Chandler, Agnes Moorehead. Produced and directed by George Sidney.

“Loving You”  
**Business Rating 0 0**  
An Elvis Presley dish strictly concocted for his devoted fans.  
Beneath Elvis Presley’s rock-and-roll rumbles, the sensuous strut and slovenly looks, the leer and lout of the voice—in fact, above and beyond the whole array of unbridled unctuousness there lurks literature’s most romantic ideal, the noble savage. We don’t know whether Hal Wallis had this particular bit of schizophrenia in mind for his Paramount production, “Loving You”, which stars Mr. Presley, but we do know that it is certainly the most interesting thing in the film. As scripted by Herbert Baker and directed by Hal Kantor this VistaVision-Technicolor affair is a stilted and seamless yarn about a Southern cornball whose way with a song and the opposite sex is parlayed into a raging teen-age epidemic, a story line too obviously patterned after Presley’s own spectacular rise to fame. And, to put it quite frankly, the success of this film will depend entirely on how many Presley fans will make the pilgrimage to the box office to see their idol. Since he has quite a few intrepid followers, and he sings some seven songs (giving them his familiar “swing”), exhibitors can look forward to a good response from the teen-age element. Wallis has wisely indorsed all as much footage as possible around Presley, without, of course, over taxing the limited resources of his gold mine. However, he needn’t have been that circumspect, for while the mummy-jumbo crooner is every inch the amateur actor he has a basically pleasant and halcyon air about him, that is far more inartiating, incidentally, than the professional histrionics of his co-stars, Elizabeth Scott and Wendell Corey. Miss Scott is seen as a crispily career-minded pressagent who arranges Presley’s singing debut with former husband Wendell Corey’s band. His beginning is a one-horse Southern town, from which he advances with the speed of an unwinding yo-yo, all the while under the tutelage of Miss Scott whom his innocent eyes envisions as a goddess. When Presley’s gyrations begin to cause havoc with respectable dowagers, he unceremoniously pulls out of his first TV show. Miss Scott explains the facts of life to him (in her favor), and Presley returns to his adoring fans.


“Decision Against Time”  
**Business Rating 0 0** Plus  
Well-made, engrossing British suspense thriller. Fine for art houses, and can be exploited for good returns generally.

Jack Hawkins may be billed as the star of “Decision Against Time”, but director Charles Crichton is the real luminary. For in telling the story of test pilot Hawkins’ battle to save his own life and a possibly doomed plane, he has made for Michael Balcon productions and MGM distribution what is, in effect, a tactical exercise in suspense, one that movies successfully to its objective through a kind of sub-rosa commando underplaying. Though as cool and colorless as a logistic maneuver on paper, the film is, nevertheless, much better calculated and controlled. Nothing Mr. Crichton does is ever blatant; he does not blast you out of your seat—he is sure, succinct and subtle and keeps you on tenterhooks almost unaWAREs. His is the ultimate refinement of British suspense, which is seduction; the American counterpart is complete and unequivocal capture. Screenplay-wright William Rose has presented him with merely the skeleton of a story on which Crichton has been able only to stimulate flesh and blood. But it is all done with such finesse and lack of the overblown gimmick that Crichton should become the darling of art house patrons. What he is dealing with is the world of the everyday as it concerns a test pilot whose private life is on the brink of shameless because his profession and its future has a minute-by-minute tenuousness to it. When he takes up an air freight plane on a test flight in order to clinch his company’s sale of it, the plane runs afoul and he is faced with the dilemma of abandoning the ship and losing the contract, or sticking with it at the possible expense of his own life. How he manages the latter and how director Crichton traces the reaction of the employees on the air field and the pilot’s wife at home, innocently unaware that the plane her two children are watching might be the instrument of her husband’s death, is conceived in schematic structures that become contrapuntal as the suspense develops and finally merge in a beautifully concerted whole.
"The Rising of the Moon"

Business Rating ★★★★

Rating is for art and class houses and those in predominantly Irish neighborhoods. John Ford trilogy, an off-beat lark.

John Ford is one of the great men of Hollywood. He has made some of its greatest films and some of its most successful. His talent is large and lustrous, many faceted as a diamond and just as dazzling. At his best he is superbly individualistic; at his less than best, as in "The Rising Of The Moon", he is charmingly idiosyncratic, almost almost blarney incarnate. His new film for Warner Bros. is a trio of short screenplays filmed on location in Ireland and acted by the Abbey Players; a warmly personal and pleasant, if not particularly profound, "study" of the Gaelic temperament. What we have, boxofficewise, is a top-flight attraction for art houses, a pretty good one for class situations, and, possibly, a good off-beat entry for the general market. The temperaments Ford is offering here are culled from the works of Lady Gregory, Frank O'Connor and Martin McHugh, all as adapted by screenplay writer Frank Nugent. The first tale features Noel Purcell as a wonderfully dry and playfully dour old man who goes to jail rather than pay a fine for having assaulted an insulting enemy of his family. This episode delineates Irish pride. The second, with its cavorting passengers at a railroad station completely indifferent to time schedules, is a tribute to Irish humor. Both pride and humor are indomitable Irish characteristics, but it is the one of nationalist fervor that comes off best in the last of the vignettes, which returns Ford to the idiom of "The Informer". Here he is once more in the world of the Black and Tan days, as he follows the escape of a Rebel leader through the lamp lit streets of Dublin with its fog and wet pavements and military patrols and the unheralded gallantry of the Rebel's compatriots, common people who each create a link along his path to safety.


"The Black Tent"

Business Rating ★★★

British adventure of World War II. Good action, romance, beautiful photography. Lacks names. Best for action houses.

This British adventure, set in the deserts of Tripoli during the second World War, has its fair share of action and love interest, but is hampered by lack of marquee power. Distributed by Rank Film Distributors of America, it should be acceptable fare in action houses and serve well in the supporting slot elsewhere. Anthony Steel and Donald Sinden head the competent cast, with beauteous newcomer Anna Marie Sandri lending form and face to this tale of the British army officer who becomes Bedouin camp and there finds renewed life and love. The VistaVision-Technicolor photography is the standout of the picture, with location shots of the North Africa terrain making for some wonderful viewing. The William MacQuitty production, directed by Brian Desmond, has battle scenes that are exciting and convincing. Story has Sinden, inheriting the estates of lost brother Steel, leaving for North Africa when promissory note, signed by Steel, is handed to British Embassy by a Bedouin Sheikh. Sinden traces the Sheik to North Africa, meets his daughter, Miss Sandri, who hands him Steel's diary. In flashback, it is revealed that Steel, after marrying Miss Sandri, enlisted tribe's help in fighting the Germans with guerrilla warfare. He gives the note to the Sheik in gratitude. When Steel is killed, Miss Sandri gives birth to son. She tells Sinden of Steel's will in which he leaves estate to son. Son decides to remain in desert with tribe, burns the will. Parts move in rather pedestrian fashion, but those who like dried rose-petal romancing a la "Bird of Paradise" and occasional exciting skirmishes, "The Black Tent" won't be hard to take. It will be a useful entry as a dueller in action houses, and better class audiences will find the authentic atmosphere interesting.

Rank Organization. 93 minutes. Anthony Steel, Donald Sinden, Anna Marie Sandri. Produced by William MacQuitty. Directed by Brian Desmond Hurst.

VIEWS ON JOE EXHIBITOR'S QUERY

(Continued from Page 10)

For the Editor:

I have read carefully the letter from Joe Exhibitor in the Film BULLETIN of June 24, 1957. The head you placed on this letter "Is This Now A Two-Month Business?" certainly is appropriate.

One thing Joe Exhibitor failed to cover in his letter of complaint was the late availabilities and long clearances being forced on exhibitors never before subject to such conditions. These long clearances and late availabilities are achieved either through refusal to sell or quoting of unreasonable and impossible terms. The net result of these obnoxious practices by distribution is to relegate the majority of the theatres to a second class service in their communities. What with the two-month distribution rigidity season and the aforementioned distributor-imposed long clearances and late availabilities, business continues down hill.

To illustrate to what extent business has deteriorated; in Elwood, Indiana, a town of over 11,000 population with only one first run theatre operating, recently we opened for a Friday matinee and failed to sell that first ticket. Never in the history of our operation in this town, and it goes back to 1922, have we experienced such a happening.

TRUEMAN T. REMBUSCH
Syndicate Theatres, Inc.
Franklin, Indiana
★ ★ ★

To the Editor:

I read with interest your editorial in your June 24th issue and we agree with it wholeheartedly.

A more orderly manner of releasing pictures would certainly be very helpful in maintaining our grosses throughout the year.

GLEN W. DICKINSON, JR.
Dickinson Operating Co., Inc.
Mission, Kansas
★ ★ ★

To the Editor:

In the present hysterical atmosphere, no one pays attention to anything! The present method of releasing a picture is as destructive as the sales policies! I hope something is done before it is too late.

WILBER SNAPER
Allied Theatre Owners of N. J.
20th's 'Partner' Campaign
(Continued from Page 12)

One of the most important aspects of the bookings of "God Is My Partner" is the fact that at least one distributor recognizes the need to aid the small town theatre. 20th Century-Fox affirms, by thus giving the smaller houses first crack at a well merchandised picture, the importance of maintaining the basic motion picture audience. If you can get the people to go to the nearby theatre regularly, you have met the most difficult challenge of modern movie business. If, on the other hand, you keep giving the small town theatre only pictures which have already been milked dry of their promotional impact, you are downgrading this very vital market and encouraging people to look elsewhere for their entertainment.

Twentieth Century-Fox has worked out a thorough campaign program of many different facets for "God Is My Partner." A song using the picture's title has been recorded for RCA Victor by the Statesmen, currently the most prominent inspirational vocal group in the South. The conductor of the Statesmen, an ordained minister named Hovie Lister, is touring the southland in connection with the picture. Of course, there are arrangements for special advance screening in communities where clergymen and civic leaders will see the film. Tape recordings of their comments are being used over the local radio stations. The Rev. Mr. Lister has a special radio spot announcement to introduce the picture and the recording of the title song. In addition, two spot announcement texts for local disc jockeys to use in introducing the song are being widely distributed.

Support Newspapers That Support Us!
(Continued from Page 12)

Paper publisher has paved the way for the successful entry of a shopping weekly.

The most important thing to remember in your relationship with an unfriendly newspaper is that such newspapers do only what they think they can get away with. If you develop strong alternative advertising media for your theatre, you can tell uncooperative papers to go jump in the lake; and the chances are that this advice will soon cause a change in their attitude.

Of course, the first thing you should do whenever an unpleasant newspaper situation develops is to go to the root of it. Sometimes a straightforward conversation with the newspaper people clears the whole thing up. Sometimes you get an insight into the newspaper's own problems which helps you work things out together. For example, you may think the local editor is sloughing your publicity stories through sheer anti-motion picture prejudice, only to find that he wants a different kind of publicity material which he will be happy to print. Or you may find that he will be willing to offer much greater cooperation if you will help out some pet project of the newspapers. The only way to make sure that your press is really unfriendly is to give a full opportunity for friendship.

But once you know where you stand, you don’t have to stand pat. Look around for your friends. Let the newspapers of your area know that you are one customer who rewards his friends with a degree of cooperation and mutual sales promotion that very few other businesses can match.

Don’t forget, among other things, that if you show advertising on your screen or in your lobby you are not only a customer of the newspaper in which you yourself advertise; you are also, in a way, a competing advertising medium. If it’s a fight, compete for all you’re worth.

Motion picture theatre people should always remember that they attract the long-span undivided attention and patronage of more people outside the home than any other means of communication. You are in constant touch directly with the public; your lobby is some of the most valuable display space in town; your advertising gets better readership than many news columns.

You can use all these assets to help the newspapers that help you; and you can make yourself a valued friend indeed to the newspapers that are friends of yours.

The important thing to realize is that you are not without weapons; you are never completely dependent on a single newspaper and you are never so alone that a discriminatory publisher can push you around. Show that you stand up to your enemies and support your friends —and you’ll find you have a lot more friends.

[More SHOWMEN on Page 22]
**Appeal to Exhibitors for Business-Building Ideas**

Oscar A. Doob and Charles E. McCarthy, co-chairmen of a COMPO committee to develop new ideas in the industry's business-building program, have appealed to the leading theatre publicity men outside of the New York metropolitan area to submit their suggestions for putting some muscle into an all-industry promotional program.

Although their appeal was specifically directed to some 18 advertising-exploitation executives, the co-chairs emphasized that they were open to ideas from any other theatremen who have specific ideas on implementing a business-building campaign to hypot theatre attendance.

Doob and McCarthy will soon meet with the Advertising and Publicity Directors Committee, headed by Roger Lewis, reporting on suggestions for widening the scope business-building program.

**Documentary Films to Promote 'The Viking' for United Artists**

A variety of documentary shorts are being prepared by United Artists to promote Kirk Douglas' "The Viking," now being filmed in Norway. Included in the ambitious promotional program are five-minute, quarter-hour and half-hour featurettes specifically designed for television, as well as a 45-minute reel keyed to schools and other educational institutions.

Covering a wide range of historical detail, the documentaries will make use of the vast amount of research material gathered in Norway to make "The Vikings," which features producer-star Douglas, Tony Curtis, Ernest Borgnine and Janet Leigh. The subjects will showcase life in Scandinavia as it was more than 1000 years ago, depicting ways of worship and communal rule, Viking ships and articles of daily living.

**Crowther Offers Suggestions On Industry Promotional Drive**

Some interesting views on the motion picture industry's business-building campaign were advanced by *New York Times* movie editor Bosley Crowther in a recent article, titled "How to Build Business". Taking the position that the promotional drive "is a matter of interest not only to people in the industry but to everyone everywhere eager for the continuation and improvement of films," the noted movie critic offered his opinion that any promotional campaign must be based on truth and backed by quality product. Some of his views follow:

"It should be made certain that the minds of everyone in the industry are clear of all vainly wishful notions that 'our business' can be returned to what it was in the 'good old days'.

"Sometimes . . . that any thought of recapturing the conditions of former periods are absurd. The public cannot be expected to let itself be led back in the same old grooves.

". . . There should be no assumption on the part of any of the several elements in the movie industry that it can now possibly 'con' the public into swallowing a lot of bosh about films. The public will not be made suckers for any sort of vague hoopla campaign.

"The distributors must pledge their advertising will truthfully and fairly convey the general nature and contents of each picture and what the customer may expect of it. And the exhibitors—the theatre operators—must clearly shape their product policies and indicate to their communities the sort of pictures they will try to provide . . .

"Thus, it seems to us that the first essential in this long-range promotional campaign is to assure and then convince the public that the motion picture merchants stand for honesty . . ."

**'Omar' Local-level Campaigns Planned by Para, Loew's**

Paramount Pictures and Loew's Theatres are joining promotional forces on special neighborhood campaigns for "Omar Khayyam", Y. Frank Freeman, Jr.'s VistaVision-Technicolor production.

The local-level campaigns are being developed, Paramount claims, "to give new impetus to motion picture showmanship in the New York metropolitan area by providing neighborhood theatres with the promotional advantages Broadway showcases enjoy in the opening of a picture." Taking part in the ballyhoo conflagration will be neighborhood theatre managers, Loew's circuit executives and Paramount sales-advertising publicity managers. The meetings will serve as "skull practice" springboard for a showmanship competition. Headlining the agenda will be discussions of the film and its promotional assets and "tips" for the managers on devising and implementing all phases of showmanship tied to the adventure drama.

**RFDA Short Subject to Showcase Product to Exhibitors**

"Fall Screen Ahead," a short subject outlining the policy initiated by Rank Film Distributors of America, to deliver to American exhibitors a steady supply of first-class films, will be screened in all of the company's exchange centers during July and August.

As outlined by Irving Sochin, RFDA general sales manager, the promotional film comprises "outstanding scenes from our forthcoming product in color and in black-and-white. The special short subject has been prepared by the Rank Organisation in London to let American exhibitors know of the superior motion picture entertainment which will be distributed by the company shortly."
EXHIBITOR’S FORUM

OUR COMPETITION

Allied Theatre Owners of Indiana

A televiwer in Minneapolis was curious enough to keep a record of the time given over to commercials during a recent televisioning of an M-G-M feature in that city. At the conclusion she tallied up 61 minutes for actual exhibition of the picture and 35 minutes of advertising interruprions. The TV station challenged her arithmetic but even they admitted that there was 1 minute of advertising for every 4 minutes of movie. Let’s hope that television stays this hungry for the quick buck so that movie fans will be driven back to the theatres sooner than we had anticipated.

NEWSPAPER RELATIONS

ITO of Ohio

It is always a pleasure to talk to newspapermen, particularly the critics of the newspapers in Ohio. Without any exception that we know of, they generally wish the industry well, unlike their confreres in some cities. In this respect, we are singularly fortunate in this state.

All exhibitors, whether first or sub-run, in the cities which have critics, should know these men. They are anxious and willing to help solve your problems.

We are also fortunate that many of the Ohio men (Ohio led the nation, in fact) will appear in “Teacher’s Pet”. You will remember that Paramount pulled one of the smartest publicity stunts of all time in bringing critics to Hollywood to perform roles in “Teacher’s Pet” as themselves. When the picture plays the state, it should have added interest for the people of those cities from which the critics came. All theatres, regardless of run, should play up their names when they play the picture.

If the critics occasionally don’t like a picture, remember that if they liked everyone, they would soon lose their readership and would be of no value to you. They will be the first to tell you that a bad review doesn’t necessarily make for bad business. After all, some of the current product is box office, but it is not of the type that critics generally like.

THE KIRSCH REPORT

By Jack Kirsch, president
Allied Theatres of Illinois

Corporate Mergers. One disturbing development which took place during the year was that of RKO turning over the sale and distribution of their product to Universal-International Pictures. On the face of it this move appeared to many in our industry to be harmless, but on giving it serious thought one could only conclude that it was a very dangerous happening insofar as exhibition was concerned. It has onerous overtones for the future because if one company could, for reasons of economy, turn over its sales and distribution to another, there was no telling where such a practice would finally lead to. It is agreed that our industry is in the throes of a serious shortage of quality motion pictures and any mergers in production and/or distribution could only tend to curtail output, lower service standards and further eliminate competition in the marketing of film.

Arbitration. I have long advocated that this industry should adopt an Arbitration system for the settling of disputes between exhibitor and distributor and in doing so I maintained that in order for such a system to be of any value to exhibition it should include the arbitration of film terms and sales practices. Distribution, of course, rejected any such idea and as a consequence the development of Arbitration in our industry remained dormant, until last year’s hearings by the Select Committee on Small Business of the United States Senate on problems of independent motion picture exhibitors. One of the major conclusions and recommendations in the Committee’s report was that distribution and exhibition endeavor to work out an arbitration system dealing with such topics as clearances, runs, competitive bidding, forced sales and contract violations. The Committee did not believe that arbitration of film rentals was warranted.

In the interest of harmony and as a basis for discussion I have agreed to Allied’s participation along the lines outlined above because I felt that while a plan may not provide specific benefits, cooperation in this matter will have some good effects—will solidify unity with other exhibitors, for one thing.

Universal Distribution Plan. Universal pictures in Chicago has taken a bold step forward by introducing a brand new concept in film distribution here. In brief, they have chosen 21 theatres, situated over a wide geographical area, including both conventional and drive-ins, as multiple Chicago first runs, to exhibit their product consisting of 6 double feature combinations, one every other week starting as of June 21. These situations will run this product simultaneously with any Loop first run which Universal might secure, but in the absence of such a Loop run will exhibit Universal’s pictures on a first run basis in Chicago. Each combination will be backed up with an extensive pre-selling and advertising campaign, cost of which is shared equally between the exhibitor and distributor. It is, of course, intended to make an effort to have those of their personalities who are in town during the exhibition of such pictures to make personal appearances at participating theatres.

While this is not an Allied project, I believe it is an appropriate subject to mention since many of the theatres which Universal selected are members of Allied.

It is, of course, too early to predict the results, but one thing is certain and that is that the plan should provide Chicago exhibitors with a diversity of programming as compared with the former heavy concentration of simultaneous first-outlying “A” runs which has greatly limited subsequent runs to selectivity of programs.

In addition to Universal, Paramount has taken a similar step by making their Elvis Presley feature “Loving You” available on a first-run basis in outlying theatres in Chicago.

We are thus witnessing a unique deviation from former distribution patterns and I, for one, am wholeheartedly in favor of the idea and hope that other major distributors will see fit to do likewise.

Cable Theatre. Discounting for a moment the merits or demerits of this system, there is immediately present in this or any other revolutionary plan an apparent lack of research and understanding by an industry as large and important as the motion picture industry. Many novel ideas have been introduced only to fail because of lack of proper industry research and planning. We need only cite 3rd dimension which failed miserably because it was hastily brought into our industry without adequate development. Exhibitors invested money in all sorts of devices and glasses which was a total loss to them. And so it is with the Cable Theatre. Electronics, of which Cable Theatre is a part, is a very intricate subject and its study and development requires the best scientific brains that can be mustered in that field. It is unfortunate, indeed, that the motion picture industry doesn’t harness its resources and scientific brains to work as a united industry on projects of this kind to the end that if they are of proven value, then, and only then, should they be introduced.

There are two important organizations in the industry to whom, for instance, projects such as Cable Theatre could be referred for study, research and development. They are the Society of Motion Picture and Television Engineers and the Motion Picture Industry Research Council. This, to our mind, is the only logical approach that should be taken by our industry concerning new ideas such as Cable Theatre and it is hoped and urged that the industry will pursue such a course.

TOLL TV

Allied Theatre Owners of Indiana

Toll television, if successful, would not only capture a large part of the theatre audience, but, the most important aspect of it for exhibitors, it would make it economically possible to sell costly new motion picture productions to TV and dry up the theatre market for theatres. As it is now many of the theatres’ suppliers seem to have a greater allegiance to TV than they do for their theatre customers, e.g., Buena Vista, Republic, Columbia (“Every week 2558 Screen Gems shows are televised in 100 top cities”) and others. With toll TV the exhibitor would become the forgotten man.

It will surprise you to recall that it has now been 8 years since Pay-As-You-See TV first threatened the (Chicago Phonevision experiments) and the FCC has still not reached a decision. A big reason that PAYS-TV has not become a reality is because of the work of the Joint Committee on Toll-TV, where Trueman Remby represents Allied. For years this committee has represented the common interests of the public and the theatres with legal briefs, engineering studies and publicity. Although the job has been done with very little money, the treasury is now empty and still more briefs and information are called for by the FCC. In order to defray these additional expenses exhibitors will soon be called upon to meet the costs. When we call upon you we hope that your response will be immediate.

Film Bulletin July 1, 1957 Page 23
EXPLOITATION PICTURE

Smart HHL-UA Selling Makes 'Sweet Smell' Movie Type of B.O.

This is the kind of copy that smokes across the theme of Hecht, Hill, Lancaster's "The Sweet Smell of Success":

"They know him—and they shiver—the big names of Broadway, Hollywood and Capitol Hill. They know J.J.—the world-famed columnist whose gossip is gospel to sixty million readers! They know the venom that flickers in those eyes behind the glasses—and they fawn—like Sid Falco, the kid who wanted 'in' so much, he'd sell out his own girl to stand up there with J.J., sucking in the sweet smell of success! This is J.J.'s story—but not the way he would have liked it told!"

This is the way United Artists tells it in its herald—and varies it magnificently in its selling campaign to make this dramatic film one of the exploitation naturals of the year. Breathing an od'beat, razor-sharp emotional quality in its presentation, "The Sweet Smell of Success" swarms with the type of angles showmen embrace.

Before we go into the exploitables, and lest the showman feel that he might be overselling, it should be pointed out that the critics have already hailed it as an outstanding film. Selected as a Film BULLETIN Film of Distinction in a review which predicted box grosses, the New York film critics accorded it kudos down the line from the Times to the tabloids—and, more than just incidentally, supplied important fodder for the ads in every city. Thus, the very quality of the picture has been molded into one of the chief exploitation points.

These stars did some highly effective leg-work on national tours in advance of release, with Lancaster joining in, highlighted by a top-featured spot on the Ed Sullivan show, combining the Lancaster and Nichols p.a. with film clips in an off-beat presentation, that will undoubtedly increase the movie audience immeasurably.

Top-level penetration was assured with a national ad campaign of full page and facing-half page (see top left and right) displays in both class and mass magazines (Time, Esquire, New Yorker, Life, Look, Seventeen, This Week, etc.). In addition, UA has set up a giant newspaper ad campaign for day-and-date splashes with key area openings, a vital factor in the big send-off.

The ads themselves are superlative in their impact and variety. Ranging from the stark facing page "Watch Out!" star displays to art and photo illustration depicting the Curtis-Lancaster conflict to the ominous still warning " Beware these 'gentlemen' of the press", there is an angle for any type of audience. Hints of the film's daring intimations, such as Curtis' pleading with his girl friend to go to another man, or Lancaster's abnormal attachment to his sister, are spotted with provocative effect in most of the ads.

There is ample potential for sure-fire stunts in the film's title and content. The former was imaginatively ballyhooed, for example, to "pre-smell" the San Francisco opening with a "locomotive" garlanded with flowers and spraying perfume from atomizer atop cab (see cut). A perfumed paper novelty card handout is available at low cost for a unique throwaway. Tieups with cosmetic counters are another natural. Especially apt for this one is a live cheesecake street bally, with the Nichos' cigarette-girl characterization as the basis. Girls in brief costumes can distribute heralds, candy "kisses", or bonbonnieres. For a lobby stunt, same type of costume can be used by candy stand girls to sell refreshments. Several other effective stunts are outlined in an idea-filled press book.

These are all "extras" in the exploitation picture for "The Sweet Smell of Success". The basic showmanship qualities—the reunion of the highly successful "Trapeze" team, Lancaster and Curtis; the Clifford Odets acid-filled script, the drama-packed stills and displays—all are evident components in a campaign that can make this UA release one of the top grossers of the year.
"The Sweet Smell of Success" is not a nice story. Nor, on the other hand, is it a deliberate flaunting of violence and sex, although it has an abundant amount of both. As an almost caricature-like delineation of the Broadway cafe society scene, it compels the fascination of a cobra poised to strike, cloaking its characters in startling blacks and whites. In two of these personalities, Burt Lancaster and Tony Curtis, the film has produced a pair of the slimiest roles ever assayed by the two heroic stars—and given them easily the best parts they have ever had in a movie. Lancaster, as an omnipotent Broadway columnist whose favors are eagerly sought by the great and the would-be great, and Curtis, as a fawning press agent as ready to pander his cigarette-girl friend (left) as to frame a musician as a marihuana fiend, are the intriguing principals who finally come to grips over the pretty young sister of the columnist. Their conflict comes to a head when Curtis, ironically doing the one good act of his role as he attempts to stop the girl from suicide, is mistakenly accused and beaten by Lancaster (above).
THEY MADE THE NEWS

ARBITRATION will have to wait for summer vacations. After holding a three-day session, July 16-18, covering a number of subjects in the proposed system, the joint distributor-exhibitor conference on cancellation and arbitration adjourned until September 16. Reason for the adjournment: difficulty in rounding up enough conference representatives to attend summer meetings.

UNITED ARTISTS made the financial big leagues last week when its stock was admitted to trading on the New York Stock Exchange. The first day's (July 17) trading saw 6,900 shares traded, with prices fluctuating between 221/4 and 22 7/8. On the second day it closed at 231/2, up 3/4, with 17,500 shares traded. UA president Arthur Krim, participating in inauguration formalities launching the trading, announced that the company's 1957 gross revenue may exceed $70 million, a figure that will yield the young distribution organization the highest net earnings in its short history. Krim optimistically declared that the NYSE listing "marks another milestone in the growth and expansion of our company. Perhaps more importantly, the development of UA over the past six years underscores the basic health and vitality of the motion picture industry."

Major reasons for the rosy prognosis centers around the skyrocketing receipts from the company's heavier concentration of "blockbuster" films. Among them: "Around the World in 80 Days", "The Pride and the Passion" and "Sweet Smell of Success".

TOLL-TELEVISION tests, if they are to be approved at all, will have to be authorized by Congress, wrote House Judiciary Committee chairman Emanuel Celler (D., N.Y.) in a letter to FCC chairman John Doerfler. The Congressman warned that the FCC does not have the power, under existing statutes, to issue valid licenses, and that any action on field tests without prior approval of Congress would invite drawn-out litigation. In a lengthy statement Celler pointed out that "the proposed demonstrations of subscription television involve a calculated risk of such magnitude and with such vital implications for the future of television broadcasting that the decision whether or not to embark on them should be made by Congress and not by the commission." Celler, who has introduced into the hopper legislation banning pay-as-you-see-television, warned that the inauguration of any toll system "may drive free network television as we know it from the airwaves". He blasted the FCC's claim to legal authority of the problem, stating: "For Congress to make its authority to license frequencies the sole basis for authorizing so radical a departure from existing methods in television would be to stretch the licensing authority to its very limits, if not beyond them." Jumping into the act with Celler were two other congressmen, Chief (D., Ky.) and Harris (D., Ark.), chief, fifth-ranking Democrat on Celler's Judiciary committee, in a letter to Doerfler, declared that the FCC should move ahead immediately with toll-televisions tests. Harris, chairman of the House Commerce Committee, predicted a full probe of subscription TV by Congress. The Arkansas representative challenged the FCC to spell out its authority to authorize toll-TV tests.

HARRY COHN, Columbia Pictures president, handed out expanded responsibilities to six key members of his management team. The top-level realignment reflects Columbia's long-established policy of advancement from within company ranks. First vice president Abe Schneider, who joined Columbia as an office boy in 1922, takes over the duties of the late executive v.p. Jack Cohn. General sales manager Abe Montague moves up to vice president in charge of distribution, a newly created post, with Rube Jacker, formerly assistant sales chief, assuming the post of general sales manager. Leo Jaffe will be the new treasurer in addition to his present duties as vice president. Lewis J. Barbano, a vice president, adds the duties of the chairman of the financial committee of Columbia International to his present capacity as the parent company's financial advisor. Paul N. Lazarus, Jr., vice president in charge of advertising, publicity and exploitation since 1954, takes on the added responsibility of supervision over world-wide publicity activities.

JACK KIRSCH praised the multiple first-run innovations instituted by Universal-International in the Chicago area as a "bold step forward" in the distribution field, urged other distributors to follow suit. The statement was contained in his annual president's report to Allied Theatres of Illinois. Other highlights of Kirsch's report: let the industry study cable theatre via either the Society of Motion Picture Engineers or the Motion Picture Industry Research Council to determine and prove its value lest it meet the fate of 3D "because it was hastily brought into our industry without adequate development"; the Committee Against Pay-As-You-See Television will put the bee on exhibitors for more funds to expand the anti-toll TV campaign on the local level; endorsed National Allied participation in arbitration negotiations because "cooperation in this matter will have some good effects—will solidify unity with other exhibitors, for one thing"; urged more extensive preparation for Academy Awards Sweepstakes, with a laoting limited exclusively to within the theatres; pledged Illinois Allied's fullest cooperation and support to the COMPO business-building campaign. Kirsch was reelected president for another 3-year term.

SAMUEL GOLDWYN's long-pending suit against four Fox distribution and exhibition affiliates, now limited to the West Coast, may become a nation affair. The producer's attorney, Joseph L. Alioto, wants to cite testimony and exhibits re booking agreements throughout the nation to bolster Goldwyn's charge of alleged monopolistic practices which, he claims, caused him to lose money. Federal Judge Edward P. Murphy is expected to rule soon on the request, as well as on the issue of the statute of limitations in introducing evidence. Under questioning by Alioto, John B. Bertero, president of Fox West Coast Theatres declared that he did not know of any specific Fox agreements with competitive exhibitors that eliminated competition among them. When Alioto stated that FWC took 50 per cent of a Salinas, California, theatre's profit without having any money invested in the building or the operation, Bertero agreed to check FWC files, report back to the court with his facts and figures.
MADE THE NEWS

JACK L. WARNER announced to the industry recently that Warner Brothers has begun a $15 million TV film production program plus a $1 million building program to house this expanded operation. The new facility, formerly known as the Beach Building, also promised continuous expansion of the company's television activities.

Four shows will be filmed for winter viewing, the first scheduled for September. They will be telecast through the ABC-TV network. Three sound stages will be remodeled and converted to TV production, according to Warner. He pointed out that the new $1 million television building is designed to provide the world's most complete, executive, and projection facilities for TV. In addition to the four shows, all westerns, Warners will film a series of one-hour color films on science for the Bell Telephone Company.

IRVING H. LEVIN, president of AB-PT Pictures, announced plans for the production of ten feature films during the first year of the company's operation. The Paramount Theatres film-making subsidiary, which started operations last December, is under-taking the expanded program as a result of healthy grosses garnered by its first two productions, "The Unearthly" and "Beginning of the End," both of which are being released thru Republic. Levin had recently conferred with American Broadcasting-Paramount Theatres president Leonard Golden-son, v.p. Sidney M. Marklen and Harry L. Mandell, v.p. of the film company.

BARTLESVILLE'S telemovie test was pushed back to a September start to permit in-home testing of reception prior to selling subscriptions. Henry Grif-fing, president, of Video Independent Theatres, explained. The public subscription campaign had been scheduled for a July start, now won't get going until late August. Equipment from General Precision Laboratories, due to be shipped to Bartlesville last week, will be in-stalled in several homes to test the picture, rather than relying on signal strength to determine performance, Grif-fing said. He expects to enlist 2000 subscribers within a year, eventually to hit the 4000 mark. Grif-fing also expects to lose money on the operation in the first year.

NATHAN L. HALPERN had some good news for exhibitors whose large screens, closed-circuit television equipment has been idle for the past two years. Halpern, president of Theatre Network Television announced that his organization would telex the Sept. 25 middleweight world championship fight between champion Sugar Ray Robinson and welterweight king Carmen Basilio. The last such sports event to be telexed by the theatre-TV organization was the Archie Moore-Rocky Marciano heavyweight rumble in 1955.

MATTY FOX, the aggressive toll-TV advocate, told the House Judiciary antitrust subcommittee that both San Francisco and Los Angeles could be serviced by Skiatron wired toll-television within six to eight months, once permission is granted. His estimated cost: approximately eighteen million dollars. The dapper Skiatron president thus blasted previous cost estimates that had totaled as high as $60 million for blanketing the two West Coast cities with pay-as-you-see programs. Asked about a closed circuit system for New York, Fox declared that it could be ready to start about the end of next year, however the proposed system would begin in suburban public schools and "later" and take four to five years to complete. He tabbed toll-TV a poor man's cultural and entertainment medium because it would deliver "program not now broadcast free and at prices he can afford to pay." Fox said: "Whether any baseball club moves or doesn't move to California, we make an offer to Los Angeles and San Francisco to go forward. We are not relying on baseball solely, because baseball alone cannot support a closed toll-TV system." Two-thirds of the take from any program transmitted would go to Skiatron; the owner of the attraction would garner one-third, he revealed. Questioned as to the tab to be paid by viewers, Fox predicted that it would not exceed one dollar per program. As the Skiatron head was testifying other developments were rapidly taking place. In Los Angeles, three other organizations indicated that they would bid for the city's closed-circuit franchise. In addition to International Tele- meter, the H. D. Long Co. and Telemovie Development Co., owners of their pay-TV huts into the time. As the Skiatron head was testifying other developments were rapidly taking place. In Los Angeles, three other organizations indicated that they would bid for the city's closed-circuit franchise. In addition to International Tele-meter, the H. D. Long Co. and Telemovie Development Co., owners of their pay-TV huts into the time. As the Skiatron head was testifying other developments were rapidly taking place. In Los Angeles, three other organizations indicated that they would bid for the city's closed-circuit franchise. In addition to International Tele-meter, the H. D. Long Co. and Telemovie Development Co., owners of their pay-TV huts into the time. As the Skiatron head was testifying other developments were rapidly taking place.

BEN MARCUS, fiery Milwaukee independent, invited his fellow theatraeans to a July 19 luncheon and Bermuda trip, at his invitation to the distribution policy on "Ten Commandments" recently instituted by Para-mount Pictures. The following resolution was adopted: "Be it resolved that the exhibitors of the City of Milwaukee in meeting today, July 19, 1957, having learned of the action taken by Paramount and the DeMille Organization, whereby limited number of exhibitors in Milwaukee were invited to bid for 'The Ten Commandments', does hereby condemn the action of Paramount and the DeMille Organization on this method of distribution which involves competitive bidding to determine who of a select few will be privileged to show 'The Ten Commandments', and be it further resolved that we hereby protest to Paramount and the DeMille Organization for forcing bidding and withholding 'The Ten Commandments' from general release and request that Paramount and the DeMille Organization discontinue this unfair method of distribution . . . . and recommend that a representative committee of exhibitors from the City of Milwaukee meet with representatives from Paramount in an effort to work out an orderly method of distribution of this great motion picture for the City of Milwaukee."

SIDNEY SCHAEREF, Columbia ad executive, returning at last to New York Hospital, Mild coronary. ED SCHWARTZ handling his duties . . . GEORGE WELTNER celebrates 35 years with Paramount and his board of directors.

They also promised continuous expansion of the company's television activities.

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IRVING H. LEVIN, president of AB-PT Pictures, announced plans for the production of ten feature films during the first year of the company's operation. The Paramount Theatres film-making subsidiary, which started operations last December, is under-taking the expanded program as a result of healthy grosses garnered by its first two productions, "The Unearthly" and "Beginning of the End," both of which are being released thru Republic. Levin had recently conferred with American Broadcasting-Paramount Theatres president Leonard Golden-son, v.p. Sidney M. Marklen and Harry L. Mandell, v.p. of the film company.

BARTLESVILLE'S telemovie test was pushed back to a September start to permit in-home testing of reception prior to selling subscriptions. Henry Grif-fing, president, of Video Independent Theatres, explained. The public subscription campaign had been scheduled for a July start, now won't get going until late August. Equipment from General Precision Laboratories, due to be shipped to Bartlesville last week, will be in-stalled in several homes to test the picture, rather than relying on signal strength to determine performance, Grif-fing said. He expects to enlist 2000 subscribers within a year, eventually to hit the 4000 mark. Grif-fing also expects to lose money on the operation in the first year.

NATHAN L. HALPERN had some good news for exhibitors whose large screens, closed-circuit television equipment has been idle for the past two years. Halpern, president of Theatre Network Television announced that his organization would telex the Sept. 25 middleweight world championship fight between champion Sugar Ray Robinson and welterweight king Carmen Basilio. The last such sports event to be telexed by the theatre-TV organization was the Archie Moore-Rocky Marciano heavyweight rumble in 1955.

MATTY FOX, the aggressive toll-TV advocate, told the House Judiciary antitrust subcommittee that both San Francisco and Los Angeles could be serviced by Skiatron wired toll-television within six to eight months, once permission is granted. His estimated cost: approximately eighteen million dollars. The dapper Skiatron president thus blasted previous cost estimates that had totaled as high as $60 million for blanketing the two West Coast cities with pay-as-you-see programs. Asked about a closed circuit system for New York, Fox declared that it could be ready to start about the end of next year, however the proposed system would begin in suburban public schools and "later" and take four to five years to complete. He tabbed toll-TV a poor man's cultur...
NOT OF THIS EARTH June 1st

FOOTSTEPS March

NOT OF THIS EARTH May

FULL OF LIFE March
James Dragoon, Edgar Survay, Producer-director Roger Corman. Drama. A young couple found to be a time-traveling couple from the future. 75 min.

ABANDON SHIP April
Roger Corman, Edna Caylor, Producer-director Roger Corman. Drama. A young cop finds treasure on a deserted island. 74 min.

I'M A STRANGE ONE April
Roger Corman, Edna Caylor, Producer-director Roger Corman. Drama. A young cop finds treasure on a deserted island. 74 min.

REVIEW March
Joan Hackett, John Banner, Producer-director Roger Corman. Drama. A young cop finds treasure on a deserted island. 74 min.

COLUMBIA August
The man in the iron mask, Producer-director Roger Corman. Drama. A young cop finds treasure on a deserted island. 74 min.

GODDESS April
Roger Corman, Edna Caylor, Producer-director Roger Corman. Drama. A young cop finds treasure on a deserted island. 74 min.

SPOOK PERSUADER August
Roger Corman, Edna Caylor, Producer-director Roger Corman. Drama. A young cop finds treasure on a deserted island. 74 min.

THE MOTHERSHIP OF DRAGON BEAST March
Bruce Archer, Producer-director Roger Corman. Drama. A young cop finds treasure on a deserted island. 74 min.

THE WITCH IS BACK August
Roger Corman, Edna Caylor, Producer-director Roger Corman. Drama. A young cop finds treasure on a deserted island. 74 min.

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FILM BULLETIN — THIS IS YOUR PRODUCT

AUGUST SUMMARY

The tentative number of features scheduled for August release totals 28. Later additions to the roster should add another half-dozen entries. The leading suppliers, with five films each, will be 20th Century-Fox, Rank and Universal. Columbia and Metro will release three each, while Allied Artists and Paramount will release two each. Warner Bros, will release one feature. Eleven August films will be in color. Four films will be in CinemaScope, three in VistaVision, one in Technirama.

9 Dramas 1 Musical
2 Westerns 3 Comedies
2 Melodramas 2 Horror
7 Adventures 2 Science-fiction

METRO-GOLDWYN-MAYER

March
LIZZIE
Eleanor Parker, Richard Boone, Joan Blondell, Jeff Corey, Jerry Brondfels, Hugo Haas, Dave. A young girl lives three different lives. 81 min. 3/4

TEN THOUSAND BEDROOMS

April
DESIGNING WOMAN
CinemaScope, MetroColor, Technicolor, Techniscope. Produced and directed by Sam Goldwyn. Michael and ges. Director Vincente Minnelli. Comedy, Ace sportswriter. 75 min. 4/2

VINTAGE, THE
MetroColor, Pier Angeli, Mel Ferrer, Leif Erickson, Producer Edwin Knoph. Director Jeffrey Hayden. Drama. 83 min. 4/12.

SOMEDAY LAST YEAR
CinemaScope, Technicolor, Producer David O. Selznick. Director John Sturges. Drama. 80 min. 4/12.

May
LITTLE HUT, THE
CinemaScope, Producer Joseph E. Levine. Director John Farrow. Drama. 74 min. 5/18.

TARZAN AND THE LOST SAFARI

June
SEVENTH SIN, THE

SOMETHING OF VALUE
MetroColor, Producer Chandler Warner, Director John Farrow. Drama. 85 min. 5/19.

July
MAN ON FIRE
Technicolor, Producer Spencer Tracy. Director John Farrow. Drama, The effect of divorce on a boy and his ex-wife. 80 min. 6/17.

SILK STOCKINGS
MetroColor, CinemaScope, Producer Spencer Tracy. Director George Seaton. Comedy,在床上. 85 min. 6/24.

August
LOVING YOU
VistaVision, Producer, Shirley Clark, Director Charles Barton. Western. 86 min. 7/27.

Beau James
VistaVision, Producer, Daniel L. Fonda, Director Samuel Fuller. Drama. 30 min. 7/14.

July
DELAWARE INN
CinemaScope, Producer, John K. Perry, Director Frank Tashlin. Comedy. 85 min. 6/2.

GUN GLORY
CinemaScope, Producer, Harry Joe Brown. Western. 85 min. 6/29.

TIP ON A DEAD JOCKEY

LIVING IDOL, THE
CinemaScope, Producer, John K. Perry, Director Charles Martin. Drama. 85 min. 6/29.

August
HAIRPIN DEVIL'S, THE
CinemaScope, Producer, John K. Perry, Director Charles Martin. Drama. 85 min. 7/27.

COMING

Coming


CARSTUCK (RKO) Producer, Samuel Goldwyn, Director, Roy Rowland, Drama. A love story of a lusty adventurer during the reign of Louis XVI.

CITY OF WOMEN (Associated) Osa Massen, Robert Hyman, Margaret Bryan. A story of a lusty adventurer during the reign of Louis XVI.

LOST CONTINENT (IFP) CinemaScope, Technicolor, Producer, John Kirk, Director, John Farrow, Drama. A story of a lusty adventurer during the reign of Louis XVI.

Raintree County
MetroColor, Technicolor, Producer, John Farrow, Director, John Farrow, Drama. 85 min. 7/13.

Spanish Affair
VistaVision, Producer, Charles Marquis, Director, Charles Marquis, Drama. 85 min. 7/13.

Short Cut to Hell
VistaVision, Producer, Charles Marquis, Director, Charles Marquis, Drama. 85 min. 7/13.

Four Rags Full
Barbara Stanwyck, John Agar, Edward G. Robinson. A story of a lusty adventurer during the reign of Louis XVI.

French Are aFunny Race, THE
Continental, Barbara Stanwyck, John Agar, Edward G. Robinson. A story of a lusty adventurer during the reign of Louis XVI.

Rock All Night
American-International, Dick Miller, Corinna Harney, Roger Corman. A story of a lusty adventurer during the reign of Louis XVI.

Stranger in Town
American-International, Dick Miller, Corinna Harney, Roger Corman. A story of a lusty adventurer during the reign of Louis XVI.

French Are aFunny Race, THE
Continental, Barbara Stanwyck, John Agar, Edward G. Robinson. A story of a lusty adventurer during the reign of Louis XVI.

Carnival Value
BROTHERS
Jack Lemmon, Anne Bancroft, Ron Howard, Director, Billy Wilder. Comedy. 85 min. 7/13.

Spanish Affair
VistaVision, Producer, Charles Marquis, Director, Charles Marquis, Drama. 85 min. 7/13.

July
A NOVEL AFFAIR
Continental, Sir Ralph Richardson, Director, John Farrow. Drama. 85 min. 7/13.

Carnival Rock

July
A TOWN LIKE ALICE
Rank, Virginia McKenna, Peter Finch, Cromwell, Director John Farrow. Drama. 85 min. 7/13.

June
GENTLE TOUCH, THE
Rank, Technicolor, George Baker, BeLinda Lee, Producer Michael McKenna, Director Pinney. Drama. 85 min. 5/18.

TREASURE ISLAND, THE
Rank, Technicolor, Produced by David O. Selznick. Director John Farrow. Drama. 85 min. 5/18.

June
JACQUELINE
Rank, John Gregson, Kathleen Ryan, Producer Michael Fox. Drama. 85 min. 5/18.

NAKED AFGHAN, An American-International Color Production. 85 min. 5/18.

June
WHITE HUNTER, An American-International Production. 85 min. 5/18.

Pursuit of the Graf Spee
CinemaScope, Producer, John Bly. Technicolor, Director, John Farrow. Drama. 85 min. 5/18.

Spanish Gardener
Rank, Technicolor, Producer, John K. Perry, Director, John Farrow. Drama. 85 min. 5/18.

October
In the Stages of Death
Republic, Producer, John K. Perry. Technicolor, Director, John Farrow. Drama. 85 min. 5/18.
March


HIT AND RUN Glao Moore, Hugo Haas. Producer, director-actor. Haas plays a private detective who falls in love with a widow whose young son proves to be his daughter from a previous relationship. 70 min. 4/2.


SPRING REUNION Betty Hutton, Dana Andrews, Jean Hagen. Director Robert Firkin concludes. Bromfield and Creighton produce. 75 min. 3/18.

April


GUNMEN, THE Robert Mitchum, Joel McCrea, Robert Walker, Ken Curtis, Diane McBain. Directed by Burt Kennedy. Western. Bandit team finds out they have a common enemy. 75 min. 4/2.


WAR DRUMS Deluxe Color. Lex Barker, John Taylor, Ben model. Produced and directed by John England. Western. Sheriff is afraid of falling in assignment to bring border soldiers back to the territory. 75 min. 3/18.


May


GUN IN BLACK STOCKINGS, THE Lita Grey, Brian Donlevy, Martin Milner, Barbara Pepper. Produced and directed by Charles Martin. Western. A series of sex slayings terrify western town. 75 min. 4/18.

GUN DUEL IN DURANGO George Montgomery, Producer Robert Kent. Directed by Susan Salkow. Western. Outlaws attempt to control beloved town. 69 min. 5/18.


MIGHTY CAR STORY, THE The Technicolor Corporation, Claireeffa, Sal Mineo, Anne Jeffreys. Produced and directed by John Pirosh. Western. Apache child is abandoned by his white wife who goes on warpath. 75 min. 4/15.

June

BAYOU Peter Graves, Lila Milan. Executive producer M. A. Rips. Director Harold Daniels. Drama. Life among the Cajuns of Louisiana. 75 min. 5/18.

BIG CAPER, THE Ray Millican, Mary Costa. Pine Thomas Production. Produced and directed by Milton Selzer. Western. Gunfighter meets a handsome Indian with a love for looting marries a rich woman in order to pay his debts. 100 min. 6/18.

July

BOP GIRL GOES CALYPSO Judy Tyler, Bobby Troup, Margo Wood. Producer Aubrey Schenck. Director Horace Hall. A young lady and her guitar band marches an incredible distance with a 6000 pound cannon during Spanish War of Independence of 1810.

United States
July

JOE BUTTERFLY CinemaScope, Technicolor. Actor, George Murphy, a man who has wandered far from home. His search for his wife has led him to California oil town where he sees the other. 81 min. 3/4.


August


NIGHT PASSAGE Technicolor, Technicolor, James Stewart, Audrey Murphy, Dan Duryea. Producer A. Ross方. Director Joseph Lewis. Ranch robbers are guided by younger and toughest-riled factions. 80 min.


Coming

DAY THEY GAVE AWAY EASTMAN Color, James Shigeta, Paula Prentiss. Director John Farrow. Story of saboteurs whose families are at stake after a brush with the law. 105 min. 4/1.


MONOLITH MONSTERS, The Grant Williams, Lois Andrews, Jack Arnold, Science-fiction. A story of the man whose experiments with human growth processes have accidentally been reversed. 81 min. 2/4.


WARRN BROERS

WARIN BROTHERS

Farmer who has put off marriage to his son, age 84. 4/15.

June


YOUNG STRANGER James MacArthur, James Daly, Kim Hunter, James Gregory. Drama. Story of a young man and his parents. 84 min. 6/28.

July


May


SHOOT OUT AT MEDICINE BEND Randolph Scott, James Craig, Dan Duryea, Producer Richard Whorf. Director Richard Bare. Western. 96 min. 4/24.

June


BAND OF ANGELS WarnerColor. Clark Gable, Yvonne De Carlo. Director Ralph Thomas. Drama. 81 min. 5/24.


Coming

BAND OF ANGELS WarnerColor. Clark Gable, Yvonne De Carlo. Director Ralph Thomas. Drama. 81 min. 5/24.


Building a house today costs 183 per cent more than it did in 1940.

Compare all your house-building costs to the small increases that some of you have given the Prize Baby during this same period.

Then, you'll have to agree that the Prize Baby furnishes a concrete foundation (see below) for building a house — with constructive, low-cost services to exhibition!

**Movie Market Trends**

SINDLINGER & COMPANY, INC. * Analysts * RIDLEY PARK, PENNSYLVANIA, L'Ehigh 2-4100

Tabulation of more than 120,000 interviews during the past 19 weeks revealed...

35.2% of the week's adult paid attendance came from persons who said they were influenced to attend during this week because they liked the trailer they had previously seen on the attraction they went to see.

Thus, for every $1000 the average theatre grossed from adults during the past 19 weeks, $352 came from persons who were directly influenced by the coming attraction trailer.
Business-wise
Analysis of the New Films

Reviews:
WILL SUCCESS SPOIL ROCK HUNTER?
ADVENTURES OF OMAR KHAYYAM
GOD IS MY PARTNER
THE FUZZY PINK NIGHTGOWN
OUT OF THE CLOUDS
THAT NIGHT
JAMES DEAN STORY
GUN GLORY
VALUE FOR MONEY
LOVERS' NET
PASSIONATE SUMMER

A POLICY FOR LOEW'S
A picture with the same built-in family appeal and a campaign with the same powerful boxoffice potential of "A Man Called Peter" and "I'd Climb the Highest Mountain"!

GREAT TITLE SONG!
The inspired title song by Gene Forrell and Max Stein for radio, theatre, store tie-ins, window displays!

RCA VICTOR RECORDING BY STATESMEN QUARTET!
Top promotion behind this release! Big with disk jockeys everywhere!

GET THE FREE RECORDING OF REV. HOVEY LISTER!
Rev. Hovey Lister is one of the country's most important territorial personalities. His recorded endorsement of the picture is a natural for radio, in theatre, on ballyhoo soundtrucks. Order from Press Book Editor!

PERSONALIZED LOCAL RADIO SPOT COPY!
20th will supply you with copy for personalized radio spot to be spoken locally by your own air personality following weather reports and time signals. See the Press Book for details!

SPECIAL TRAILER BUILD-UP!
Precede showing of trailer with long playing record of Rev. Hovey Lister's endorsement and Statesmen Quartet recording of title song.

TELEPHONE MESSAGE!
A special message has been prepared to be telephoned to regular or infrequent members of the community. This will have warm, meaningful effect in smaller communities. Contact the Press Book Editor!
**HOWMANSHIP PACKAGE!**

**advertising and promotion!**

**ADVANCE SCREENINGS!**
Follow the formula which spelled success in test runs with advance screenings for opinion-makers, clergy, club chairmen, civic leaders, press, radio and TV!

**HOME-TOWN ENDORSEMENTS!**
Tape record comments of local people (local d. j. can handle interviewing) for endorsement advertising, radio spots, gab shows, etc. Take these comments at advance screening or opening day of run. (If you have TV locally, use film also.)

**SAVE THIS AD AND FOLLOW THRU!**

**IN WHICH PAID OFF BIG AT THE WORLD PREMIERE!**

---

**#3 Opening Day**

A radiant entertainment that will make you happier tomorrow for having seen it today. It tells how Christmas came in Maytime to one American town.

**GOD IS MY PARTNER**

Walter Brennan

---

**Day before opening**

The Story of the Miracle that happened on Main Street!

A wonderful motion picture warmed by the sunshine that comes from the human heart.

**GOD IS MY PARTNER**

Walter Brennan

---

**ADVANCE SCREENINGS!**

Follow the formula which spelled success in test runs with advance screenings for opinion-makers, clergy, club chairmen, civic leaders, press, radio and TV!

---

**SPECIAL HERALD WITH MANAGER'S MESSAGE!**

You will be proud to give this picture the management's special endorsement. Give the Herald big distribution! See the Press Book!
Guaranteed to keep them biting their finger nails!

M-G-M presents

ACTION!
The American adventurer, who in danger—only knew "The Action of the Tiger"!

ACTION!
The mysterious blonde stowaway in the escape speed-boat.

ACTION!
The bandit-leader who exacts a promise from the blonde.

action of the tiger

Filmed on location in Athens and the bullet-ridden hills of Albania in Cinemascope and Color

With GUSTAVO ROCCO - ROBERT CARSON

Based on the Book "ACTION OF THE TIGER" by JAMES WELLARD

Adapted for the Screen by PETER MYERS

DISTRIBUTED BY TERENCE YOUNG • PRODUCED BY KENNETH HARPER

EXECUTIVE PRODUCERS JOSEPH BLAU and JOHNNY MEYER

ABOVE: One of the Actionful press book ads!
A Policy To Save Loew's

At first Joe Vogel's accusations against Joseph R. Tomlinson were just that—accusations; accusations which on first hearing seemed almost too ridiculous to be true.

Tomlinson, with Stanley Meyer and ex-MGM studio chieffain Louis B. Mayer, were in cahoots, Vogel said, to wrest away from the present management control of the entire company "against the interests of the general body of stockholders."

But now the whole sorry story is writ large enough for all to see.

Tomlinson, and Meyer, and Mayer, maneuvered into a corner, have been forced to admit, "It's true." It now appears that from the moment he became an investor in Loew's Mr. Tomlinson had designs on the company's controls.

And as we witness this unseemly washing of dirty linen in public, the only conclusion any detached observer can reach is that Loew's, Inc. will either stand or fall on the decisions reached by Mr. Vogel in the next few weeks, and by the firmness and swiftness with which he moves to restore confidence in this once-great organization.

Those members of the investing public who have a financial stake in Loew's must now, it seems to us, face the early disappearance of this company as an important factor in the entertainment field, or insist that Joseph R. Vogel (or whoever is left in command) kick out the whiz-kids from Wall Street, and the semi-retired bankers, and the big industrial brass, and bring into the day-to-day management of Loew's a closely-knit team of tried and proven entertainment experts with progressive ideas like those who picked United Artists out of bankruptcy only a few years ago and by sheer guts and know-how turned it into one of the most prosperous enterprises in the field.

It is too late now for half-measures and for compromises, or for turning back the clock and reinstating those members of the old organization who no longer have the taste for a fight or for hard labor.

It is too late for window-dressing, for bringing "Big Names", like those of admirals or generals or industrial millionaires on to the company's directorate.

What Loew's must have, if it is to survive at all, is a Work Team of Directors who will take their coats off and do a fair day's work for a fair day's pay—and a little more, just for the hell of it.

What it must not have is a management faction whose primary concern is the big business war—men with expense account minds and capital gains philosophy; nor men who have forgotten how to spell the word W-O-R-K, except on an inter-office memo.

Least of all, does Loew's need intrigue like Tomlinson and Meyer and Louis B. Mayer who see the company merely as a vehicle for their own vaulting ambition or for personal vengeance.

The accountants, and the lawyers, and the investment bankers—no matter how high their reputations or how deep their pockets—can never render to the general body of Loew's stockholders one-fiftieth of the service to be won by a small group of dedicated experts in the world of show-business, working not as underlings but as the company's top administrators on terms which will guarantee that as they restore Loew's fortunes so will they gain their due rewards.

Amid the multiplicity of rumors which are swirling around the troubled head of Joe Vogel are some which attribute to him the intention of introducing as his nominees to the Loew's board outsiders, who, while they are likely of unquestioned integrity, are merely administrators, not film-makers or audience-builders, or movie advertisers or salesmen. If these reports are true, it bodes ill for Loew's future, and we hope Mr. Vogel will not succumb to the temptation to dress up his board of directors in this way in order to win the proxy support of the big money groups like Lazard Brothers and Lehmann & Co., who happen to have substantial holdings of Loew's stock.

True, Joe Vogel today is fighting mad, angered by what he calls the "plotting" of the Tomlinson clique to oust him from the presidency and grab control for themselves. But let him not forget that the plight into Loew's management has been plunged was brought about in the first place by a policy of weakness—first, when his predecessor refused to do battle with the bankers, and put them on the directorate, and again when Vogel, himself, last February sought to appease the Tomlinsonites and gave his new-found bedfellows a chance to dig

(Continued on Page 16)
THE CRISIS AT LOEW'S. A sampling of Loew's Inc. share- 
holders large, medium and small, indicates Joseph Vogel may 
expect a generous degree of sympathy as his September 12 test-
ing time approaches.

Financial BULLETIN has queried equity-holders controlling 
an estimated 130,000 shares, with the result that at this moment 
approximately two out of three feel Mr. Vogel is being unfairly 
under-cut. Those polled represent names known to Financial 
BULLETIN from annual meetings and other non-confidential 
sources. Approximately one-fourth of the total group at which 
inquiries were directed refused comment.

The above sample may or may not be indicative of show-
down sentiment. Nor is it conclusive that those merely sympa-
thetic with Vogel will necessarily side with him when the blue 
chips are down. For it stands to reason that only the most 
practical dollars and cents considerations will control share-
holder thinking.

The major point stockholders must grapple with is this: Who 
can do the better job of safe-guarding and appreciating their 
equities, Vogel or Tomlinson?

One run of pro-Vogel sentiment hews to the line that the 
incurant president is entitled to a fair opportunity to do the 
job, not nearly enough time has been granted for the man 
to prove himself. This, however, is not the dominant theme. 
The main element favoring Vogel is the shabby methods pur-
sued by his adversaries. The feeling is great that personal 
justifications are behind some members of the Tomlinson group. 
A number of pollers seem to feel that perhaps their interests are 
secondary to the real issues prompting the "dump Vogel" 
movement.

Agitating against Mr. Vogel is the general low estate of his 
company, though a moderate increase in earnings is anticipated. 
Impatience is manifest in the divestiture situation, which many 
shareholders look upon, perhaps overzealously, as loaded with 
profit potential. A few expressed disenchantment with Vogel's 
failure to spur radically film production. This segment lashed 
out against the "vacuum" in production leadership, some maintain-
ing the return of a Louis Mayer would restore some of the 
old style and pre-eminence to MGM pictures.

In brief, the Financial BULLETIN check-up solicited gen-
eral opinion rather than straight "for" or "against" expression 
in order to stay within proxy regulations. If a conclusion can 
be garnered, it is that Vogel is perhaps a more popular presi-
dent than many imagined. One after another commented 
favorably on his comportment in the discharge of office as well 
as his sure, unhysterial reaction to personal difficulty.

We would say the odds favor Mr. Vogel.

A PRO LOOKS AT THE MOVIES. The esteemed analytical 
firm, Standard and Poor's, is not one to make an El Dorado of 
the film enterprise. Neither downbeat nor upbeat, S & P takes 
the cool, detached view of the outsider in tossing off these 
comments in its most recent amusement survey:

"Movie attendance averaged 46.5 million weekly in 1956, a 
helpful if not dynamic increase over the three decade low 
of 45.8 million weekly established in 1955. Further improvement 
is possible in 1957, but enthusiastic projections by both pro-
ducers and exhibitors must be discounted somewhat in view of 
chronic over-optimism in the industry.

"Theatre companies continue to close marginal and unprofit-
able movie houses. With no film libraries to sell, this is a 
source of funds which may be invested in non-theatre activities 
to bolster lowered profits.

"Operating profits of both producers and exhibitors in 1957 
will be about equally divided between advances and declines. 
Revenues of individual companies will continue to reflect the 
sporadic attendance patterns that a large segment of the po-
etential audience has developed. Increased television revenues 
will aid production companies.

"The long range profit possibilities in the motion picture 
field appear to be much smaller than for the average industrial 
concern, and most large producers and exhibitors are moving 
into television and other fields with more promising prospects. 
Hence, each movie equity must be viewed as a special situation, 
too speculative for the average investor. Moderate recovery in 
operations is possible for the industry; non movie activities are 
aiding Columbia Pictures, Stanley Warner, Twentieth Century-
Fox, and Loew's ..."

Anyway, Standard and Poor's still admits to a movie indus-
try. And its analysts are willing to concede a buck's to be made 
for those of risk-taking inclinations. Here's how the survey 
utshells a few specific firms:

American Broadcasting-Paramount Theatres—"The company 
has the largest growth potential of any of the three major 
networks, and retention of common holdings is advised. The 
preferred provides a good yield."

Columbia Pictures—"Both common and preferred stock are 
 speculative issues."

Decca Records (holding about 80% Universal common)— 
"With a liberal yield provided, commitments may be retained 
at this time."

Loew's Inc.—"The shares are worth holding for speculative 
 purposes and for the large asset value."

National Theatres—"In view of unsatisfactory profits in 
 recent years, this leading operator of motion picture theatres 
 (321 in June '57) is engaged in a reorganization program. It 
is selling or converting to other uses its unproductive theatre 
properties, is entering the motion picture producing field, and 
is considering diversification into new business. This obviously 
is an uncertain situation, and the shares should be held only by 
those cognizant of the risks involved."

Republic Pictures—"This is a highly uncertain situation and 
the common is considered too speculative for the average 
 account."

Paramount Pictures—"In view of its diversified activities and 
 strong finances, the shares are worth holding."

Stanley Warner—"Holdings may be retained on the basis of 
improved earnings from the Playtex business."

Twentieth Century-Fox—"Speculative commitments may be 
 held."

Warner Bros.—"Expanding television operations are promising 
but this remains a highly speculative situation."
Will Success Spoil Rock Hunter?

Business Rating 3 3 3 Plus

A comedy treat. Liveliest summer attraction of all. Producer-director Tashlin has vastly improved Broadway hit.

Writer-producer-director Frank Tashlin has taken George Axelrod’s Broadway hit, enconced it in the ever-wacky world of TV, Madison Avenue and the love life of a bosomy blond film star, improved it vastly, and given it as bawdy and breathless a spin as has been seen since Preston Sturges gave up running his comic carnivals. “Rock Hunter’’ shapes up as the liveliest summer attraction of all, a comedy treat. Urban and suburban audiences, in particular, will howl at the antics of Miss Mansfield and Randall in a flip-flop tale of success and sex. Tashlin has a talent for slapdash humor, impromptu ribaldry and droll innovation. His cut-ups on TV commercials while the screen credits roll by bubble with buffoonery and when he stops his show midway through, reducing the screen to 21-inch proportions in order to make the audience “feel more at home”, the satiric bite is lethal. Tashlin also knows how to make extravaganza from the merest escapee. For the truth is, “Will Success Spoil Rock Hunter?’’ as a story and as characterization is all fluff and feathers, even when filled by so substantial a specimen as La Mansfield, so virtuoso a performer as new star Randall and so sappy a Cinemascope-DeLuxe Color production. Miss Mansfield uses milquetoast ad man Randall as a dupe in her love battle with a Hollywood muscle hero. When he innocently refers to Miss Mansfield, who he has been courting to endorse his Stay-put Lipstick account, as the “titular’’ head of her film company, this so intoxicates her elemental mind she gives Randall the kiss of his lifetime, one that bursts his bag of popcorn. Overnight Randall becomes “Lover Boy,’’ an international luminary, president of his own agency—in short, a success. In the end he finds the locale for happiness lies on a chicken farm with the girl he really loves, Betsy Drake, and that success is, after all, a very relative term. As you can gather the performers are working largely with caricatures, but within that genre they give a rousing, carousing time of it. Especially so Randall, who seems the ideal grey flannel dodo, a devastating Ivy League misfit. John Williams is full of the starch and silence indicating a senior executive, Henry Jones full of the pill-with-gin taking travesties indicating a junior one, while Miss Mansfield, the fullest of all, indicates exactly what you’d expect her to, and quite explicitly.


“The Adventures of Omar Khayyam”

Business Rating 3 3

Old-fashioned oriental spectacle and derring-do. Strictly for the kids and undiscriminating action fans.

If your audience has a taste for “old hat’’ Oriental spectacle and lurid Technicolor-VistaVision backgrounds, “sumptuous harems’’ and the typical Hollywood “slave girls’’, palace intrigues and multifarious plots, a swashbuckling hero (Cornel Wilde) against swarming hordes of badmen, love scenes (Debra Paget) drenched in rose leaves, rock pools and the verses of the Rubaiyat—in short, if your audience is still susceptible to slow and heavy-handed historical pageantry vintage 1924, then Paramount’s ‘The Adventures of Omar Khayyam’ is for you. Within its sub-run boxoffice orbit, it should gross moderately well. But if you are an exhibitor in the metropolitan areas, e.g. New York where the film was sneak previewed to a thousand guffaws from the audience, it would be wise to use it as a second feature. It is strictly for kids and undiscriminating action fans. For the truth is, most adults will deem this a long-winded bore. The adventures are wooly, the plot wooly, the dialogue of screenplaywright Barre Lyndon hackneyed, producer Frank Freeman Jr.’s scenery too obviously papier-mache and William Dieterle’s direction tired and torpid. The story: Shah Raymond Massey’s kingdom is being threatened by a fanatical sect of warriors and conspirators whose identity is unknown. Legendary poet-adventurer Omar (Wilde) is called to counsel the Shah, which he does faithfully even though Massey has haramized his light-of-love (Miss Paget). Omar discovers that his trusted friend Michael Rennie is the grand master of the sect and when Rennie promises him power and wealth in return for his loyalty he refuses. In a climactic battle scene between the forces of Massey and Rennie, both die leaving the lovers alone—really alone.


“God is My Partner”

Business Rating 3 3 3 Plus

Modest, but moving, human interest yarn will please family trade. Rates higher for small towns.

To many a small town population this is the evangelical era of Billy Graham and the Bible. To many a small town exhibitor, then, Regal Films’ modest, but moving, “God Is My Partner” should come as welcome fare. Producer Sam Hersh and director William Claxton have bedecked a pleasantly warm-hearted Charles Francis Royal screenplay with an array of pert and proper “little people” touches. With Walter Brennan giving a sterling performance as a modern-day Santa Claus and making even the syrupy passages palatable, “God


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"Gun Glory"

Business Rating O O Plus

Familiar western plot bolstered by good color backgrounds, novelty of Stewart Granger in saddle. Should give good box office account generally.

Although nothing in "Gun Glory" is as rampant and rattling as its title, nor the tempo very whip and spur, Nicholas Nayfack's production for MGM is, nevertheless, a good western. Strikingly photographed in Cinemascope and MetroColor against lush valleys and staggering mountain cliffs, and staunchly directed by Roy Rowland with a veteran's eye towards the suspense of the "showdown", the film is modest but mettlesome outdoor fare. Certainly it's a saleable item for action houses, and with the Stewart Granger name it should give a fair account in first-runs. Granger as a cowboy may cause some raised eyebrows, but in his debut with leather and lasso, he comes through as colorful charmer, equally at ease upon a ranch or in a bar-room brawl. He is playing that old and honored Western hero, the gallant gunslinger who returns to the homestead to win back his disdained son and neighbors. As characterized by screenplaywright William Ludwig from the novel by Philip Yordan, Granger's role is padded with standard stuffings, at times just a little too reminiscent of other recent horse operas. Granger's town is threatened by a trio of bad hombres headed by James Gregory, who intend to bring their thundering herd of cattle through the town's valley for food and water, thereby ruining the local farmers. Granger is the logical man to save the townspeople, but after he defensively plugs one of the gun-toters they refuse his help and his son looks upon him as a dastard. In the end the townspeople realize Granger's avalanche plan upon the marauding cattlemen will save the day and his son learns there is a time when a gun must be used. Steve Rowland as the teen-age son is fervent, Chill Wills as a sand-eaten preacher is fanciful, and Gregory is properly fierce. Rhonda Fleming is Granger's prize for all his derring-do and a more rewardingly lush one you couldn't ask for.


"The James Dean Story"

Business Rating O O

Interesting documentary biography of late star. Should draw jukebox trade if properly exploited.

To most of our teen-agers James Dean was the spirit of the age, a tempestuous, troubled, eternally thwarted young man who prematurely passed into legend. Although by profession an actor, and a very startling and stirring one, his fame and fortune were generated by his iconoclastic personality and private life, which, on the one hand, were emblematic of his own generation, and on the other, symptomatic of the general "derangement" of the times. At any rate, Warner Bros. is now releasing a documentary of Dean's life, made up entirely of the star by way of film clips, stills and interviews, most of which have never before been publicly unveiled. Boxoffice-wise, this is a question mark, but it can be fairly assumed that there will be good interest among the juke box set; the exhibitor's problem will be to stimulate it. It covers his birth in Indiana, adolescent adventures, his start as an actor and finally Hollywood, where he blazoned to stardom in "East Of Eden", "Rebel Without Cause" and "Giant", from which his most famous scenes are shown. Produced and directed by George George and Robert Alton, with commentary by Stewart Stern narrated by Martin Gabel, "The James Dean Story" should prove fascinating to all those who like making pilgrimages to a shrine, even though there is very little in it that will add to their already voluminous Dean biography. The mood is the thing here: recently slow, carefully arranged with a hearts-and-flowers theme song called "Let Me Be Loved" sung like a hymn by young crooner Tommy Sands.

Warner Bros. 82 minutes. James Dean. Produced and Directed by George George and Robert Alton.

"Out of the Clouds"

Business Rating O Plus

Lots of characters and events, but too loosely tied together in the Rank import.

"Out Of The Clouds", another Rank import, is centered at the great London Airport with a multi-character cast and handsomely arrayed in a Michael Balcon production. It seems to fancy itself a sort of "Grand Hotel" of the runaways. Now the protean crew for such a thought is there and so is the chatter and pother of events unwittingly converging upon each other at the same point in time, but somehow nothing happens, no synchronized bells sound. And despite some dazzling shots of strato-cruisers leaving or coming in, nothing in the film ever really gets off the ground. However, those who do not mind three or four different stories going on at the same time, especially when set against the adventurous aura of a terminal that symbolizes the world of escape, should find this fairly interesting. Besides, "Out Of The Clouds" is wooly-headed and wholesome enough, thus giving it a better chance in the better class metropolitan houses than in the art spots. Screenplaywrights Michael Relph and John Eldridge have concocted a tale that runs from potluck to potpourri, while Basil Dearden's direction seems as erratically paced as an airline timetable. The tale involves Margo Lorenz, a Central European on her way to the security of the U.S., and David Knight, an American on his way to the insecurity of Israel, who meet, fall in love but part when they are unable to coordinate their itineraries. Later they are reunited when Miss Lorenz' plane, piloted by veteran civilian James Robertson Justice, cons out and she has time to realize her place must always be with Mr. Knight. Then there is also Anthony Steel as a dashing airman tempted to smuggle illegal drugs, Robert Beatty as a seedy duty officer dreaming of a return to the air and Eunice Gayson as the pretty stewardess who shows him the more alluring things are on the ground. All the performers are competent but Knight is perfect. Completely amateurish he is, therefore, right at home in the role of the eternal American expatriate, going forth into the world fully armed with Emerson's essay on Self-Reliance, bursting with skim-milk vitality; the boy who worked his way through college, learned the 'score' at an early age and still found time for Spinoza behind the soda fountain.

Rank Film Distributors of America. 79 minutes. Anthony Steel, Robert Beatty, David Knight. Produced and directed by Michael Relph and Basil Dearden.
“Passionate Summer”

Business Rating 1 1 1

Rating is for art houses. Heavy emphasis on sex may give this strong drawing power in urban houses, where exploited.

“Passionate Summer” is quite a sizzler, even by Gallic standards. In telling the story of a sensual and strutting male who in venturing on an isolated goat farm wreaks havoc with the emotions of the three female tenders, writer-director Charles Brabant has by-passed the philosophical implications inherent in Ugo Betti’s symbolic play and gone instead on a tour-de-force of elemental, earthy and eruptive drama. It is a French import with heavy emphasis on sex. Good for art houses, it might be exploited to surprising returns elsewhere. Star Raf Vallone is a robust and racy muscleman, a creature of sophomoric brain and post-graduate brawn, a tyro in everything but the ways of wanton women. And he uses his talents for vivid juxtaposition against the three members of the distaff side: Madeleine Robinson, Magali Noel and Dany Carrel, each of whom performs with understanding and indulgence. Especially so Mlle. Robinson, as the arrogant, strong-willed but sexually frustrated widow of the farm owner. She deftly contributes to the poignancy of the film while Mlle. Noel, one of the most succulent of recent European morsels, gives in her libido encounters with Signor Vallone as graphic a Freudian parable as you can get. And Mlle. Carrel as the teen age daughter of Mlle. Robinson renders a sensitive and sweet awakening to the birds and bees. Admittedly the plot is slight: Signor Vallone conquers each lady in turn, leaving one for the other etc., while the rejected Mlle. Robinson dreams darkly of revenge. When our hero accidentally falls down a well, she refuses to throw him a rope and there he meets his end.


“Value for Money”

Business Rating 1 0 1

Amusing Rank import with Diana Dors for marquee.

Since Diana Dors is probably the most curious and cudsomely commodity ever exported from England, and is well known over here as Miss Monroe’s cockneyed cousin, this Rank Film Distributors offering has some star value. “Value for Money” shows her off to dazzling (Technicolor) advantage, at least in so far as anatomy goes, and with Miss Dors it seems to go round and round. The plot is an amusing, if frivolous one, and it should get its share of laughs from American audiences. Note it as a good dualler for the metropolitan market. Diana is playing the role of a London burlesque blonde who, while letting loose some of her extraneous adornments, just happens to catch the eye of penny-pinching, pettifogging, but wealthy, John Gregson from Yorkshire, and in no time at all his miserly ways are abandoned and he develops a penchant for another kind of pinching. But Miss Dors has social ideals, her husband must be a pillar of the community, so Gregson goes home and endows a playground in return for a council seat. All goes well until Miss Dors finds her lover’s homeland hasn’t changed too much since the industrial revolution and, after taking a whiff of the coal dust and a snudge of the grime, she realizes that after all, a stripper’s life, in some respects, is certainly much cleaner.


“The Fuzzy Pink Nightgown”

Business Rating 1 0

Jane Russell in moderately amusing comedy.

If Miss Jane Russell will forgive us for saying so, it must be observed that “The Fuzzy Pink Nightgown” hasn’t got much body to it. Perish the thought that Miss Russell is inadequate—but the story is. However, there is enough of farce and fancy in this Russ-Field production for United Artists to give it fair boxoffice prospects in the general metropolitan market. Miss Russell, portraying a Hollywood glamour queen on the premiere-eve of her latest epic, is unceremoniously hustled away in a car piloted by two thugs, Ralph Meeker and Keenan Wynn. While Wynn is content to ogle the Russell trade marks, the pugnacious Meeker is hell-bent on the ransom, a fact our actress cannot quite grasp, since she believes the whole thing is just another publicity stunt. And everyone in the Beverly Hills police depot feels the same way, leaving rankled studio head Adolphe Menjou to unleash his own Hollywood and Vine bloodbouunds. As was to be expected, Meeker, after sparring with Miss Russell for a few reels, discovers that her assets are not really in her pocket book and romance blooms. The spectactors knew it all along. This escapade, supposedly based loosely on a recent actress kidnapping incident, has a certain madcap quality. Norman Taurog has filled it with some of his directorial tricks and quips, and screenplaywright Richard Alan Simmons has added some glib dialogue. Wynn and Menjou are a little too frenetic. Some audience will enjoy the vaudeville antics of Una Merkel and Fred Clark.


“That Night”

Business Rating 1 1 1

Well-made story of man who suffers heart attack and learns to live. Lacks names, but has good selling points.

As a modest programmer, “That Night” is head and shoulders above the average in that genre and will be greeted as welcome fare by most adults, especially in the metropolitan market. It tells the story of a man who has a heart attack and the harvest of enlightenment he eventually reaps from it. Based upon a first-hand account by Robert Wallace, whose Life Magazine article created a sturdy spray of interest about a year ago, and scripted by him and Jack Rowles, this exploitable RKO item, which Universal-International is releasing, has veracity and good dramatic content. As directed by John Newland, produced by Himan Brown and starring John Beal and Augusta Dabney, it sometimes manages to trespass in the really real. The scenes showing Beal first stricken with a heart attack on the commuter’s train home, the passengers’ indifference, the depersonalized attention he receives from a policeman, and finally the city hospital to which he’s taken, with all its sullen and sterilized bureaucracy—these scenes are done with unmistakable authority. Beal is a TV writer living beyond his means in Greenwich, forced to descend more and more into the Madison Avenue rat race, neglecting a wife, becoming a stranger to his children. Recovered from the heart attack, he realizes that none of the golden cheese-bites is worth the lost love of his family, and sets out to recapture the good life they once had. Beal is superb, his being a malleable and moving performance. Miss Dabney is fine as his wife.

"PICKUP ALLEY probes mercilessly into the drug problem and highlights the relentless war against the dope racketeers of the world!"

CONGRESSMAN HALE BOGGS of LOUISIANA
Chairman of the Congressional Special Committee on Narcotics

This statement by Congressman Boggs is part of Columbia Pictures' TV-radio-newspaper public service campaign to clean up the real-life Pickup Alleys of America. This vital program will be carried out by special committees that will be organized in key cities, by off-the-movie-page advertising, and by an all-media barrage of publicity.

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LISTEN TO MIKE TODD!

By LEONARD COULTER

Mr. Michael Todd is holed-up in the Algonquin Hotel, which is almost within spittin' distance of Broadway's hubbub and hurly-girly, and a mere canter from his own stoopendous, sooper-colossal entertainment, "Around the World in Eighty Days."

This makes the Algonquin a mighty convenient plateau on which to pitch his teepee; but it has another tremenjous advantage. It is a famed hangout for literary gents, of which Mr. Todd would be one, so that not a single eyebrow should be raised at the sight of Mr. T., the onetime carnie guy, browsing over a hefty tome about a Spanish onion named Miguel de Cervantes Saavedra.

Considering that Michael Todd's family crest consists of a peepshow rampant on a field of Hebrew National salami it is, however, astonishing to find him in such bookwormish company, especially as this Miguel Cervantes is almost as old as the Grand Canyon. Anyway he was born all the way back to 1540, which is the same year that Don Garcia Lopez de Cardenas was discovering the Canyon.

Now this Cervantes, as Mr. Todd is learning, is quite a character, because he gets himself a pageboy's job with one of the Pope's underlings in Madrid, a Cardinal Acquaviva (not to be confused with the celebrated Scandinavian tonic, which comes later in history).

Segura, a roving-eyed cop in the Cardinal's palace, should have known better. Anyhow, he annoys young Cervantes, who kills him. The executioner was told to chop off Cervantes' left hand.

Mike Discovers Him

Being a few digits short is no fun in Spain where the sun is hot, and the signoritas likewise, so Cervantes joins the Army, is shot in the chest, caught by pirates off the Barbary Coast, tries to wangle a mutiny but is doublecrossed by his best pal, spends five years as the pirates' prisoner and is finally ransomed back to Spain.

By this time Cervantes is hep, so the first thing he does on returning to Madrid is find himself a young doll whose family is loaded with dough. With cash from the dowry he sets himself up in business collecting dues for the church. But a crook called Simon swindles him out of the moolah and off to jail goes Cervantes where he writes a book about windmills, under the title of "Don Quixote".

Mr. Michael Todd, 352 years later, has recently discovered the book and decides to make a movie of it, and this accounts for his having moved in with the longhairs over at the Algonquin.

It is plain as the nose on his face that Mike Todd considers himself a kinda half-cousin to Cervantes in some ways. Like him, he was of humble origin; he is at various times hi-jacked in Hollywood, doublecrossed by his backers, bled white by his partners and, also like Cervantes, he finally hitches up with a gorgeous and weathy young doll, Liz Taylor, which he calls "My old lady" though she's three years younger than Mr. Todd's offspring by the first Mrs. T.

As a windmill-tilter, moreover, Don Quixote has nothing on this Michael Todd, who is willing to pick fights anywhere, anytime, and he is picking one right now with the customers.

"I gotta beef", cries Mr. T., in a series of paid-for ads lately appearing in the film trade press. Some grammatically-inclined script-writer musta been hired to scribble the ads because they don't sound much like Mike, whose native lingo is saltier even than Lindy's anchovies.

"I have been accused of being anti-exhibitor: That is true . . . I'm mad about something . . . Why should I keep having to pitch to exhibitors a year after finishing 'Around the World in 80 Days'? I want to be a producer . . . Why don't the master-minds who operate most of the theatres work as hard as

(Continued on Page 14)
LISTEN TO MIKE TROD

Gambled with 'Hot Money' to Make 'World'

(Continued from Page 13)

we do? ... If they don't enjoy their work why don't they get out of show-business? ... I keep hearing that tired script, 'You don't understand my town, my situation'. If you don't have people to play for, close your shooting-galleries and de-luxe morgues ... I want my present and future shows to be exploited with the same spirit and enthusiasm with which they are produced.'

The day this screed hits the news-stands Mr. Michael Todd was fit to turn handsprings because Mrs. Michael Todd, two months off from making a father of him for the second time, puts out the tip she was better and is soon quitting hospital, which is no place for a lovely doll like Liz considering she's a joy for the entire populace to behold, even pregnant.

So Mr. T., who is by this time feeling chipper, summons to the slightly musty Algonquin the gentlemen of the trade press who are unaccustomed to such a rarefied atmosphere but are not averse from sampling the groceries there, since it is to be a knife-and-fork affair.

He Switches on the Charm

When the gentlemen are all assembled in a sideroom, and are equipped with stemware appropriate to a muggy July day, Mr. Todd makes an unobtrusive entrance and greets everyone there, even those he doesn't recall, like a returned prodigal. This cannot please anybody more than Mr. Doll, who isn't a doll at all, but a large-size blond pressagent who looks as though he needs a couple of Tums. Mr. Doll has told Mr. Todd in advance, "Switch on the charm, Mike, and make like everyone there is your long-lost son."

Mr. Doll is obviously a first-rate publicity guy, because he has invited to the shindig several members of the Todd publicity claque, including an ash-blonde babe who is a considerable adornment to the Algonquin Hotel and whom Mr. Todd, unmindful of her role, gallantly approaches and charm-switches as per instructions—only to be informed by Mr. Doll, don't bother, she's one of the hired help. With that she departs, and the company is the glummer for it.

If you have never heard Mr. Michael Todd trying to express himself, you have missed the best bet on Broadway, not even excluding Mr. Spyros Skouras, whose English is the purest Greek.

Mr. Todd seats himself at the head of the luncheon table, where his lawyer joins him, and says, "Say, you guys, yer wanna take off your coats?" which he does forthwith and which I, being self-conscious about wearing suspenders, would like to do, but don't for fear of upsetting the waiters. But when I take out pencil and paper, this is what I get, which is supposed to be Mr. Todd's "explanation" of his "beef" against exhibitors:

"I wanna make like a producer. I am absolutely serious when I say that I would like sometime to stop with selling the pictures ... I mean, the show. I wanna go into 'Don Quixote' and stop worryin' about these guys with their lousy shootin' galleries ..."

"I bin talkin' to a guy who's bin a friend o' mine for twenty years, who says why can't you play my theatre downtown? I said, Listen where were you and your stockholders when we played the Variety Club show, so I go eleven miles from his first-run theatre in the center of town and look at the results. I said to him when were you there last, meaning when did you see your own theatres out there, and he said four years ago, so if this business is going to be run by guys who spend their time on the 'phone from Palm Springs or Florida wanting to know how business is, all I can say is there's a job to be done in show-business more than there ever was.

"Whether these s... of b.... like it not, they've got to go back to work. There are still a few guys in show business who go out and get business.

"There ain't no geniuses in this business. You just gotta work a little harder. There are these guys whose greatest talent is the talent of negotiation: the Art of Beating you Over the Head. This Art of Wearing You Down.

"I don't say that we Producers are blameless. Plenty of them have an axe to grind or a MESSAGE to convey. But when you find a guy that really is interested and enjoys his business like I do and is willing to gamble, like I am, then let us do business with him. I was gambling with 'Around the World'. I was gambling with hot money, when I was looking for the payroll every week.

"But now I got it. I don't want any more money. I am talking about complacency. If you had a thousand dollars for every time I have overheard 'Mike, you don't understand London and you don't understand Paris'.

"I had a flop in London and I told Elizabeth, we gotta flop and I gotta do something about it, so we charged a hundred guineas admission and they said I was crazy and that's the only nite I ever spent away from Liz, but it CAN BE DONE. And in Paris—listen, fellers—in Paris they told me you can't sell tickets for more than a week in advance; it hasn't been done for two hundred years, besides there's a law against it, and when I said, allrite, show me the Law they said, well there's not a law really, but that's how we have always done it here, because from seven-thirty to eight-thirty they're working on the theatre plan ... Well, we stopped it. I said, for crises, why can't you sell tickets instead. They never heard of it ... But they did.

No People, No Theatre

"They tell me in Texas, and Ohio, Mike you don't understand. We have a special situation here. For crises, I'm in the entertainment business. If ever there happens to be in any show which I prodooce any social significance it is purely by accident. That's the best kind.

"I do it for people. If you haven't got PEOPLE the theatre should be torn down. One guy in a big city said to me. Listen, I can't play your picture, I said give me a percentage of the gross, I'm satisfied; he said I can't play it even if I gave you ten percent, I'd lose money, you don't understand ... Yes, this guy actually said it to me; he proved to me beyond any doubt whatever that if I should take any money out of his theatre I am destroying his business.

"Well, I had a moral obligation to him so I offered him the picture for practically nothing. I offered it to him for the mere
LISTEN TO MIKE TODD

Show Business Needs ‘Young Guys’, He Says

cost of the Todd-AO print, and if he wasn't interested I was willing to get out of this blankety-blank town without a dime, so he said, 'Wait a minute I'd like to think this over, what is the cost of the print?' For crises, now I won't even talk to him. When he comes on the telephone I won't talk to him. I say I'm not in. I can't conceive how a guy, in all seriousness . . . I mean, in this kind of business, I cannot credit that sort of thing . . .

"Listen fellas, there's too much smart manoeuvring in the picture business; you know, guys whose talent is to buy something for as little as he can get to pay. My complaint is these guys gotta go back to work. The art of negotiating is not going to keep them in business any longer. They're goin' to have to go out to get another buck.

"On my sacred word of honor, popcorn is not goin' to hurt my picture. Don't let's kid ourselves. It's a gimmick, this non-popcorn picture idea. It don't fool no-one. I just did it deliberately to let them know 'Around the World' isn't a popcorn picture.

"Show business used to be known as the Strange and the Unusual, but what do you get today? It wants to solve the ills of the world, or give everyone a Message, so that whenever you go to the pictures everyone should take a psychiatrist along, to a degree that everything is getting so blankety-blank canned that it's no longer Strange and Unusual. Maybe the whole idea of having everything standardised and the same is fine in the supermarket, but it's no good in show business.

Making Money on Programs

"The worst example of that kind of thinking is the exhibitor. Believe me! They ridiculed me when I said I wanted to sell my souvenir programs for a dollar. I give you my sacred word of honor, when I was hungry, calling—practically—from the police station for money, a guy came to me and offered me $100,000 for my program rights. I wouldn't sell him. I go: $72,000 for my first souvenir program. Why wouldn't I sell to him for $100,000. Why, because this guy wasn't interested in selling my picture. The g---d program on 'Around the World in 80 Days' is liable to make a couple of hundred thousand dollars, as it happens, but I didn't do it for that.

"I was looking for a house out in Connecticut two weeks ago, and I saw three homes, and a guy comes up to me with a souvenir program and asks for an autograph. We go to another house and the guy has the program there, too. I have yet to see a souvenir program that the patron has paid for left in a theatre, and I tell you this, we're going to put these programs in dentist's offices and doctor's offices and everywhere else we can think of because if they're good enough to buy they're good enough to read.

"The guys who do business with me, who ain't afraid of work, hard work, I want to make them partners, in the sense of teaming up with people who are willing to go out and do something for our business, like staging something special or putting on a parade when the picture comes to town.

"Listen, I give you my sacred word. When the picture was playing in Minneapolis I paid for Eddie Fisher to go up there and open in opposition. They thought I was crazy, taking patrons away from the theatre. How narrow-minded can you get? I was repaid a thousand-fold, and what I get out of that small favor will be worth far more than I could ever buy, and anyway, what I did was help get more people away from their television sets for once, and break the television habit, which is more than can be said for the guys who run these shootin' galleries, who ought to get off their asses and go to work for a change instead of everybody wanting to be managing director.

"What we want in show business is a lot of new, young guys who are willing to learn, and a lot of other guys who gotta be taught to unlearn all those inherent weaknesses and sicknesses that have accumulated over the years.

"Believe me, if you've got what the public wants in the way of entertainment, they'll swim a river of crocodiles to get to the theatre for it, and don't forget it's no longer a case of 'Let's go to the movies', but a premeditated purchase.

"This is all I think about when I am making a picture—the people—and I'm convinced, believe me, that the urge to see something that is properly made and properly merchandised, is so strong that if I am ever turned down in any town I'll play that town, and I'll serve the people of that town, even if I have to play it in a tent, so help me."

SHOWMEN . . .

What Are YOU Doing?

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in our EXPLOITATION & MERCHANDISING DEPARTMENT
Viewpoints

(Continued from Page 5)

POLICY TO SAVE LOEW'S
his grave right under him.

It should be clear now that appeasement is not the way out of Loew's sea of troubles, that it can only drown the company in disaster. If Loew's is to survive, its policies cannot be dictated by men whose primary interest is something other than dedication to the long-range task of rebuilding, men whose faith in the future of the motion picture industry is something less than resolute. This is a motion picture company which must be run by a team of knowledgeable and aggressive people with entertainment backgrounds.

This is the only policy to save Loew's. And it is Joe Vogel's monumental job to convince stockholders large and small—the Lázars, the Lehmanns, the rank-and-file shareholders, and, yes, even the Tomlinsonites—that he has the manpower to make Leo the Lion roar again.

Critics and
The Movies

Abram F. Myers, general counsel of Allied, recently issued a statement with which practically the entire industry agrees, but about which most showmen have been rather silent. Mr. Myers wondered out loud what could be done about "the sneering and contemptuous attitude of some reviewers towards motion pictures."

Citing as a perhaps extreme example the critic for a weekly magazine—and it doesn't take much time to figure out which one—Allied's spokesman said "His reviews abound with wise cracks, doubtful puns and dirty digs and contain nothing to indicate whether the average American would enjoy the picture."

There are several problems, as far as movie reviewers are concerned. One is a problem of newspaper personnel, and magazine standards. The other is a problem of industry relations.

It is a sad fact but a hard one that a reviewer gets more attention when he pans than when he raves. There is a certain snobbish attitude, diligently cultivated by the so-called aesthetes of the literary and theatre world, that movies, being mass entertainment, must be looked down upon. A writer who praises a screen entertainment acquires no individual personality with his favorable notices. A reviewer who slays Hollywood and sacrifices a good picture for a couple of quotable epigrams gains attention.

This is a normal human tendency. What makes it interesting is that newspapers and magazines which wouldn't stand for it in their coverage of general news or science or the semi-sacred "legitimate" theatre make no effort to put a check on their own movie notices. Even television, with all the tripe it dishes out, gets a better press than do the movies. There isn't a newspaper in a big city of this nation, for example, which slays its baseball team the way it scourges the movie offerings.

The reason, of course, is that the sports readers wouldn't stand for it. They would write in and show their indignation. And the baseball or football promoters would be in there protesting too.

Our industry sometimes protests; but when we do, we don't make our case as strong as we might, and we don't do it on an individual basis—a protest by one theatre or one company or on behalf of one picture.

It may be wishful thinking to hope that the public will ever get sufficiently worked up to write in to the newspapers or magazines in sufficient numbers to carry any impact. But there are a few things we as an industry can do.

For example, we can take a good long look at our own relations with the critics. Do we woo them too much, or do we woo them not enough?

It is the impression of many competent observers that we err on the side of too much wooing. Reviewers are human; sometimes we build them up too much in our enthusiasm for a new picture. Expecting a masterpiece, they are disappointed because it is merely good; and their disappointment is apt to be reflected in the review.

If the critics think they are punists, and wizards of words, we help them to think so. We court them and help along their delusions of grandeur. We wine them and dine them and kowtow to them. Or, particularly in the out-of-the-way cities, we go to the opposite extreme and ignore them so thoroughly that they are tempted to get nasty just to show us they are around.

Let's face one other unpleasant fact, too. In too many communities, the motion picture editor of the local paper is deluged with junk not fit to print. He forms his opinion of the industry from his own relations with it; by the time he enters the theatre he has been unsold.

The "sophisticated" wisecracks of the weekly magazine is another kettle of fish. No matter what he does, it seems, he continues to be given the red carpet treatment by the film companies. For years, several of the weeklies have made it a practise to ignore the regularly scheduled critics' screenings of upcoming pictures and instead demand their own private showings. They get away with it. At no time, as far as we know, has the industry spoken out with a common voice and told these critics to forget their special privileges.

If a critic finds that he can make suckers of the movies and get away with it, what's to stop him?

Our own feeling is that movies will never receive fair treatment from the offending national magazines until and unless it speaks out in a single industry voice. The publishers whose criticism pervert criticism into malicious grandstanding should be shown the truth—not with one company's single picture, but with a whole series of pictures from a whole series of companies as the evidence. If the publishers still insist on the accuracy of their critics, there is no need for our industry to turn the other cheek.

For the general body of critics, perhaps we can make a better case if we give them back the thrill of discovery. Maybe if we let them find out a little more for themselves about how fine a performance so-and-so gives, instead of deluging them with handouts to this effect beforehand, they will make the discovery for themselves and shout it from the housetops.

This does not mean we should stop publicizing pictures or personalities ourselves. It does mean that we should give some thought to the subleties of our relations with the critics, instead of treating them as just a way station on the road to the general public.
MONTH-LONG MOTION PICTURE JUBILEE CELEBRATION APPROVED BY MPAADMEM

At least one phase of the industry's big business-building plans, which have been sputtering and flustering for more than a year now for want of top-level support, appeared to be taking concrete form last week. An announcement from MPAA headquarters reported that a Motion Picture Jubilee celebration will be held this fall. The go-ahead sign for a month-long celebration, to be held in New York, Hollywood and other key areas throughout the nation, was given last week in New York City by the MPAA Advertising and Publicity Directors Committee.

Streamlined Pressbooks Introduced by Columbia

Economy is becoming an increasingly popular word in film company offices, and Columbia is spelling it out in terms of streamlined pressbooks, on which the company expects to save $100,000 annually.

The first of the new-style, so-called "Forward Look" campaign manuals, on "3:10 to Yuma", was introduced last week by vice-president Paul N. Lazarus, Jr., in charge of Columbia advertising, who told a trade press conference that the abbreviated pressbooks are "geared to the needs of today's showman" in every situation. The comprehensive six-page folder, in black and white, lists all the vital information (cast, credits, synopsis, etc.) on the front page. When the folder is spread out, the newspaper ads contained in three composite mats are revealed, backed by type so that they may be cut without destroying ads on the reverse side. A few publicity stories, radio-TV aids, and a list of exploitation possibilities round out the manual.

General sales manager Rube Jacker said the new pressbooks were designed to serve the function of an exhibitor's aid, rather than a salesmen's aid.

Whether the new Columbia pressbooks will meet with enthusiastic exhibitor approval is a moot point. Many are likely to find them too abbreviated, lacking in the wherewithal to fully campaign a picture. For one thing, in the "Yuma" book, the only litho illustrated is the 24-sheet, which leaves the exhibitor who uses litho cutouts for front displays without adequate visual information to utilize the paper.

U-I Admen to Tour

The "personal approach" will be made by Universal advertising, publicity and promotion executives during the next two weeks when they visit key city newspaper editors and film critics as part of the advance campaign on "Man of a Thousand Faces".

Phil Gerard will visit Washington, Boston and Philadelphia; Herman Kass will take in Cleveland and Pittsburgh; drumbeating St. Louis and Cincinnati will be Jerome Evans; scheduled to cover Western cities are Clark Ramsay, Archie Herzoff and Jack Granara.

Eastern advertising manager Jeff Livingston and publicist Paul Kamey will also visit with key city press contacts.

[More SHOWMEN on Page 18]
Horror-A-Thon Debut Sets
San Diego Boxoffice Record

There's apparently still plenty of loot in horror films when they're given the right ballyhoo, as witness the sensational 24-hour Horror-A-Thon Premiere for "The Curse of Frankenstein" at the California Theatre in San Diego. Coupled with "X the Unknown", the Warner Bros. release rolled up an astounding $7500 in its 'round-the-clock opening, setting a new San Diego opening day record for any picture aside from "The Robe". Credit for the spine-tingling, campy campaign goes to National Theatres' Ben Williams, house manager, and WB's southern California exploiter, Max Bercutt.

The 24-hour premiere was divided into eight separate showings, each of which was sold as a distinct show. For example, the 12 p.m. screening was titled the "Midnight Scream Premiere", the 6 p.m. show was called the "Elbow Bender's Premiere", and so on.

In New York City, the Paramount Theatre is readying a carbon-copy replica of the San Diego premiere starting at the stroke of midnight, August 6. A few of the gimmicks that the N.Y. house is using to hypotize interest in the film follow: all persons appearing in costumes of Frankenstein's monster, Dracula, or any of his movie-monster buddies will be admitted free to the opening show; seeking to protect itself from law-suits by patrons who are frightened by the WB film, the theatre is spreading the word around that it has applied for "fright" insurance. Another stunt is a letter writing contest in which applicants will write about their "most terrifying moment".

One of the attention-grabbing ads that helped set a new boxoffice record for "Curse of Frankenstein" in San Diego.

'James Dean' Premiere
Set for Marion, Indiana

Warner Bros. and the citizens of Indiana are throwing a lot of promotional support behind the world premiere of "The James Dean Story", on Aug. 13 at the Paramount Theatre, Marion, Indiana. Participating in the debut ceremonies will be leading civic officials, including Indiana governor Harold Handley, and Senator William Jenner. The elaborate premiere will kick-off a 100-theatre saturation campaign in Indiana and northern Kentucky.

The James Dean Memorial Foundation, which runs the James Dean Theatre School in adjoining Fairmont, is ballyhooing the event throughout the midwestern state via its thousands of members and contributors to the Theatre School. A multitude of Dean fans are expected to attend the unveiling of a 12-foot monument in memory of the late star the afternoon of the Marion, Indiana premiere.

An extensive letter writing contest is being sponsored by each of the 100 theatres taking part in the saturation campaign. The contest, being plugged by Indiana newspapers and radio stations, will invite letters on "Why I am a James Dean Fan". Writers of the winning entries will receive merchant-donated prizes and participate in the premiere festivities.

"God is my partner" garnered heavy promotional plugs in Georgia via an intensive personal appearance by Dean Ross, who stars in the 20th Century-Fox film with Walter Brennan. Top: a civic parade in Hawkinsville, site of the world premiere, with the young actress in the lead car of the motorcade. Center: in Atlanta, Governor Marvin Griffin (right) chats at a Variety Club luncheon with Miss Ross and J. H. Thompson of the Martin and Thompson Circuit. Bottom: crowds throng the Thompson Theatre for the debut showing.

United Artists Beefs Up
Field Staff for 'P&P' Openings

In order to handle the regional pre-opening promotion of "The Pride and the Passion" the United Artists exploitation staff will be increased to a record 52 men. Roger H. Lewis, UA national promotion director, announced that the ballymen will handle all grass roots facets of the $2,000,000 drive. Working under Mori Krushen, promotion chief, the field crew will be responsible for setting up saturation publicity on the Stanley Kramer spectacle and acting as liaison between theatremen and merchants participating in the extensive co-op program.

Featuring local tie-ins with civic and national organizations, contests, newspaper co-op advertising and circus-style ballyhoo, the exploitation program is the biggest in UA history.

Schine Showman Promotes
Special Newspaper Supplement

Credit Jack Mitchell of the Schine Circuit with doing a whole of a job in Watertown, N. Y. The showman extraordinary, northern New York district manager, promoted a special "Schine Theatres Movie Section" in his local Watertown Daily Times. The special eight-page supplement featured stories about forthcoming films at all the chain's theatres in that area, profiles of stars, a proclamation by the mayor proclaiming the week the insert appeared as "Brand New Movie Week", and a "name the stars" contest, with free tickets to the show of their choice going to the winner.

'Schine Showman Promotes Special Newspaper Supplement'

Winner of a Washington, D. C. radio contest gets ready to receive his prize—a private screening of "The Curse of Frankenstein" at the Metropolitan Theatre.

'Rack's 'Value for Money' Co-ops'

Rank's "Value for Money", which opened in 25 metropolitan N. Y. theatres last week, was backed with a variety of promotional tie-ups. Joining with Rack to ballyhoo the saturation engagement were Russek's Department Store, 58 Vim appliance outlets and the Cross County Shopping Center, Yonkers, N. Y., celebrating "Value for Money" week. Ads in N. Y. Co-ops were placed by Russek's for several days prior to the openings. The Vim stores joined in the promotion via newspaper ads and local neighborhood contests.
What the Showmen Are Doing!

NYC Dept. Store Ad Touts
20th's 'Affair to Remember'

20th Century-Fox's "An Affair to Remember" was welcomed to the big town by New York City's Stern's Department Stores with eye-catching full-page and double-truck ads in the dailies. Here's how the big metropolitan store tied in with the Leo McCarey love drama: "Stern's doesn't sell love, laughter or tears but we know where you can find them...may we recommend (heartily) 'An Affair to Remember'. A great movie—a memorable experience from the first moment, when Vic Damone sings the haunting title song, to the last tender kiss, you will have your heart lifted by this warm and wonderful Twentieth Century-Fox picture in glorious De Luxe color and CinemaScope. May we recommend (modestly) shopping at Stern's so the whole family will have an event to remember because shopping at Stern's is always a family affair."

Pre-Selling a 'Must' for
Today's B.O., Says Chayefsky

Paddy Chayefsky is convinced that pre-selling is a "must" if a motion picture is to crack today's highly selective market. Interviewed at New York's Gold Medal Studio's where he is shooting "The Goddess" for Columbia release, the noted screen, stage and TV writer took time out to shoot the breeze on the pre-selling of pictures with producers Milton Perlman, George Justin, GM studio head, Martin Poll.

Chayefsky gave much of the credit for the success of "Marty" and "Bachelor Party" to the crackerjack promotion job done by United Artists' boxofficers and the effective utilization of outside publicity men. Emphasizing the fact that behind every successful picture there is a successful exploitation campaign, Chayefsky stated: "a good picture sells itself—if it's sold."

Perlman added to Chayefsky's thesis that only exploitation can fill the gap between the finest picture and its sale to the public. His view: "You must start the selling campaign while you're shooting", because if selling is started after the picture is already in the can, the job is that much tougher.

Rhoden Says 'Daring Sales Approach' in Adv's Pays Off

"Daring approaches to advertising are getting results", Elmer C. Rhoden, president of National Theatres, tells his organization in the current issue of Motion, NT's house organ. His statement was made in connection with a message of congratulations to the circuit's theatre managers and house staffs for their efforts in the special two-week Rhoden drive.

The NT head told his force: "Today, I see signs of a revival of interest by the public in off-beat attractions and in off-beat showmanship. Daring approaches to advertising are getting results. A foreign-made picture, played last week in one of our principal cities, broke all records for its type of an attraction. Somewhere its presentation or its make-up attracted the public's fancy—and they came in droves both day and night. These instances give us solid proof that the public will 'buy', if we are smart enough to hit upon the right selling angle. This more or less proves one thing: the success or failure of theatres depends upon management. Never before has good showmanship paid off so well. And never before has there been such a premium on good showmanship intellect."

"After a long dry spell, such as the past quarter, one is inclined to lose faith in the business that is supporting him, but now that we have emerged from this dry spell and again see the people coming to our theatres, let us renew our energies and our faith in a great industry!"

'Circles' Art Contest

Universal-International and the international-famous Art Student's League, announced a competition to discover the best concept of Lon Chaney, "the man of a thousand faces", as portrayed by James Cagney in the picture of the same title. Students of the League have been invited to attend private showings of the film and will then prepare drawings which reveal their idealistic concept of the man who depicted such a wide variety of film characters. Cash awards will be made for the top drawings, which will be publicly displayed in theatres, stores, etc.

COLUMBIA'S JACKTER ANNOUCES
'FABULOUS 5' PROMOTIONAL DRIVE

After a very sluggish first half of '57 product-wise, Columbia is peening itself in anticipation of a brighter second half. A quintet of forthcoming releases have been dubbed the "Fabulous Five", and last week the new general sales manager, Rube Jackter, announced that the group will be backed by an all-out promotional campaign that will boost these five major productions and "benefit the remainder of the Columbia schedule and the product of the rest of the industry as well".

The program covering "Jeanne Eagels", "3:10 to Yuma", "Operation Mad Ball", "The Bridge on the River Kwai" and "Pal Joey" was revealed by Jackter at a 3-day meeting of Columbia home office sales executives and division managers.

Jackter told them, "These five films are our showcase product. These are the ones we are putting in the window to bring them in off the street the same way a store on Fifth Avenue or Main Street uses its most attractive and unusual goods as attention-getters for all merchandise."

Pointing out that Columbia's institutional-package approach to the selling of these films should help the industry at large, Jackter told the assembled executives that it is quality films like the "Fabulous Five" that could contribute much to revitalizing the movie-going habit.

Jackter, formerly assistant sales manager, moved into his present position a few weeks ago when, in a top-level realignment of Columbia executives, Abe Montague, the former general sales manager, was named vice president in charge of distribution. Paul N. Lazarus, Jr., vice president in charge of advertising, took on supervision of world-wide publicity activities.
Biofilm Boasts Powerful Plus

Ordinarily, the showman could revel in the exploitation values of "Man of a Thousand Faces", even if it had not been the life story of the late great Lon Chaney. The fact that it is, however, a fictionalized biography of this colorful movie great adds an opulent plus factor that reaches out far beyond the ordinary biographical film.

Let us consider, first, the story—one of the most poignantly dramatic and inherently exciting true tales ever to come from the always fascinating insides of Hollywood's family. Lon Chaney's life, shrouded in mystery because of the actor's violent distaste for airing personal matters to his public, became an intriguing myth to moviegoers of the twenties. This was further heightened by a brilliant press agent who capitalized Chaney's passion for secretiveness and built it up to a national guessing game. His weird roles during the height of his fame gave rise to the most fantastic rumors as to the methods he used to accomplish the makeup and contortions that made his grotesque characters a synonym for the bizarre, the horrifying, the sensational. When "The Phantom of the Opera" was released, children and grownups alike all over the nation contorted their faces to simulate the character's pushed-up nostrils and retracted lower eyelids.

Yet with all of his identification with ugliness and horror, the basic sympathetic character of his roles and superb artistry imbedded him in the heart of America's moviegoers as very few film players have ever penetrated. The tragic aspects of his personal life, seeping through fan magazines and gossip mongers, only made the public love him more. It is this latter phase that the movie dwells upon and on which much of the campaign devised by Universal is concentrated.

The screenplay follows his beginnings as a song and dance man, his turbulent marriage to a chorus girl, terrified of his deaf-mute parents and fearful that her baby will be speechless, climaxing when she attempts to commit suicide on the stage on which he is performing. It traces his film beginnings, unfolding at the same time an engrossing cavalcade of silent picture making, his second marriage to a girl who helps him become the great favorite of his day, his swift rise to success following his role as a twisted cripple in "The Miracle Man", the reappearance of his first wife to alienate his son from him, and, finally, his tragic and untimely death from throat cancer, softened by a reconciliation with his son, to whom he passes on his fabulous makeup secrets.

This is the type of strong dramatic meat on which any showman may feast happily. But what a special opportunity is here to draw the millions who saw and loved Chaney! By capitalizing the angle that here is the vivid and excitingly true story of the movies all-time great man of mystery, the story they have always wanted to know, there is an extra slice of boxoffice available that can figure importantly, both for this picture and for creating future patrons by getting many a member of the older, "lost" audience back into the theatre.

The newspaper ad on this page, designed to run the full length of the newspaper, is a direct pitch to the people we are talking about. It comes right to the nostalgic nub by headlining the Chaney name, playing up his fascinating roles in both art and copy and deftly inserting the personal drama of the man with a thousand faces (an appellation coined by the press agent and identified uniquely with the famed star).

While this has dwelt upon the special assets of the Chaney name and story, there are solid selling values in many other phases of the exploitables. The stars, for instance. Certainly a natural for the choice of the player to portray Lon Chaney, James Cagney seems to thrive on roles in which he plays well-known characters. He took the Oscar laurels for his George M. Cohan in "Yankee Doodle Dandy"; added a nomination for the Gimp in "Love Me or Leave Me". It wouldn't hurt to point up this factor, hint that this role can give him another Academy nod. More star luster accrues from the co-starring of Dorothy Malone as the unfortunate first wife, a hot boxoffice number on the strength of her Academy Award performance in "Written on the Wind".

It is especially important that the female element be drummed that this is a drama full of personal elements, since the Chaney name and the title might indicate a horror film. The family problems posed in the picture should be played up in every way possible. Working with newspaper women's page editors, the domestic situations and parental problems involved would make excellent feature material and a "what-would-you-do" approach in the columns. Similar tack can be handled via radio and TV panels. And by all means, play up the big ad catchline: "He had a thousand faces, but only one heart—and it was broken a thousand times!"

A superb attention-getter in myriad ways is the tour de force of the Chaney fame, the fabulous makeup that earned him the film's title. Universal has special skills, for instance, slivering make-up being applied to the Cagney features for some of the most famous Chaney characterizations, good for a sure-fire feature on "Here's How They Make Movie Magic!". There are stunts galore in the make-up gimmick. A lobby or store-window make-up table with a professional make-up artist doing either his own or volunteers' faces in the "Phantom" or the "Hunchback" mold; a contest for best make-up of any of the Chaney characters; a street stunt with a man in special disguise (changed daily) to be spotted and identified as "The Man of a Thousand Faces"; and, of course, the inevitable tie with cosmetic counteries and beauticians for make-up secrets to reverse the Chaney procedure.

Adding prestige value is the fact that Universal has designated the film as its "special picture for Hollywood's Golden Jubilee", spotting this emblem in each of the ads.

There's everything here to attract the young people and a fat extra for the older generation who grew up with the Chaney pictures. Play to both groups and you have one of the boxoffice winners of the year.
The Universal ad campaign is a shrewd fusion of male and female lures, with the accent on the distaff side. Very much aware that the ladies have to be sold more than the men, U-I chief boxofficers David Lipton, Jeff Livingston and their able staff have subdued the horror faces, played up the heartbreak and the romantic involvements in illustration and text. Prominent in each ad is the important reminder that this is the “True Story of the Fabulous Lon Chaney.” Note that the star names, while usually placed low in the ads, are set off in dignified white space, with special emphasis on the fresh Academy honors of Dorothy Malone. The same combination—and proportion—of man-woman drama and the Chaney grotesquerie dominates the fine stills.
JOSEPH R. VOGEL called it "illegal" and "an effort to thwart the 26,000 stockholders from making a decision at the special stockholders meeting" called by the Loew's president for September 12—but the Tomlinson-Meyer dissidents held their rump board meeting on July 30 nonetheless. The stockholders session, already cleared with the SEC, will attempt to oust Canadian tycoon Joseph Tomlinson and Stanley Meyer from the board, and to increase Loew's board of directors to 19. The rump board, composed of Tomlinson, Meyer, former Chrysler Corp. board chairman Karl T. Keller, former Secretary of Defense Louis A. Johnson and Canadian banker Ray Lawson, unanimously elected Louis B. Mayer, former Metro production chief, and Samuel Briskin, veteran film producer to their board. From Vogel came the sharp retort that the rump session was illegal because only five had attended the meeting whereas seven members are required for a quorum under the Loew's bylaws. Vogel characterized the session by the insurgents as "a brazen and, I think, revealing attempt by a small faction to prevent the stockholders from deciding whether Tomlinson and Meyer should be discharged as directors." The Loew's president then went on to blast Mayer as "a conspirator behind the scenes, but now out in the open". Since the stormy July 12 session when Vogel announced the stockholders meeting, four board members have resigned, the latest resignation coming July 29 when Texas banker Fred Florence stepped out.

ABRAM E. MYERS tossed a barbed blast at "snoopy" movie critics in general, and Time Magazine's movie critic in particular, in a recent Allied States Association bulletin. The Allied general counsel took to the attack against "unfair" reviews by critics "out to establish their own superiority by snooting the movies". Some of Myers' statements: "His remarks abound with wisecrack, double forum, and dirty digs and contain nothing to indicate whether the average American would enjoy the picture...Most assuredly he does not write for the information of potential movie-goers...Reviewers are mis-

representing the movies to their readers by commenting only on what they deem to be the bad features of a picture without mentioning other features which the reader might enjoy...our supercilious and consciously high-brow reviewers, therefore, are writing for a rather small percentage of the total population..."

TOLL-TV is acceptable—if Congress makes the rules. That's the basis of a unanimous resolution passed at the closing session of the San Francisco convention of the American Federation of Television and Radio Artists. The resolution calls for Congress to take control away from the FCC and local government agencies so that public and performers alike will be protected. Meanwhile, the toll-television bandwagon rolls on. Skiatron has applied for a non-exclusive closed circuit television franchise in San Diego. The company had previously applied for franchises in Los Angeles and San Francisco. National Theatres, through its Fox West Coast Theatres division, applied jointly with International Telemeter for a Los Angeles license. In addition to the application for franchises in Los Angeles by Skiatron and Telemeter was one from Harriscope, Inc., operators of KTWO-TV in Casper, Wyo. and a motion picture producer-distributor. Meanwhile, major theatre circuits are carefully eying developments on the West Coast before taking a definite stand on the closed circuit television question.

HERMAN LEVY, TOA general counsel, listed five new points to be followed by exhibitors to expedite and test new applications for Small Business Administration loans. Levy's five recommendations: 1. Instead of obtaining a formal written refusal from a bank or insurance company, have a real estate broker furnish a letter to the effect that specific financial institutions have refused a loan. 2. Be prepared to submit a statement of operations for the past five years. 3. Suggest to the regional office that unless they know of the Administration's policy in regard to theatres, they should submit the application directly to Washington. Do not accept a turndown from a regional office. 4. Attach a rider stating that the money will be used to expand, improve and rehabilitate the theatre to make it competitive with other forms of entertainment. 5. Make a full disclosure of all facets of your business. Do not withhold any pertinent information, no matter how confidential.

SAMUEL GOLDWYN'S anti-trust suit against four Fox distribution and exhibition affiliates keeps rolling along. Fox West Coast Theatres president John B. Bertero and Goldwyn attorney Joseph L. Alioto traded verbal blows at a recent session with Bertero declaring that "the Court should instruct Mr. Alioto to make a public apology" for accusing him of flagrantly violating a Federal Court consent decree against FWC prohibiting the circulation of schedules of film clearances and runs. The request was denied by Federal Judge Edward P. Murphy. Judge Murphy also got into the act by declaring that he had been trying to get "this case on trial for seven years" and that "it is remarkable that anyone could remember anything after all these years".

TEXAS COMPO, in a letter to Lone Star State exhibitors, has outlined provisions of the Texas Vandalism Law authorizing business owners to recover civil damages from parents for malicious damage to property by minors. The law, which goes into effect August 22, gives to exhibitors, among others, the right to recover damages up to an amount of $500 from minors over 10 and under 18. The exhibitor organization has produced a trailer that will be used to announce the new law to Texas theatregoers.
S. H. FABIAN had plenty of good news for Stanley Warner Corp. stockholders. The company's net income for the 99 weeks ended May 25 showed an increase in net income of 33% over the corresponding period in the previous year. The circuit president revealed that net profit was $2,699,600 ($1.25 per common share), as compared to $2,029,200 (94 cents per share) last year. Sales for the period topped $85 million. Not revealed in the report was the balance between the company's exhibition income and that earned by its International Latex and its other subsidiary operations. A 25c per share dividend was declared on the common stock.

ADMISSION TAXES in New York City would be eased under a proposed bill now being considered by the Finance Committee of the City Council. The measure would remove the city's 5 per cent amusement tax on admissions up to ninety cents, saving theatres an estimated $1,000,000. On admissions above that figure, the first 90 cents would be exempt. The proposed tax reduction is viewed as a direct result of a special committee's report to Mayor Robert Wagner on the situation of theatres in N. Y. The report stated that "all the evidence points to the need for giving this industry every possible assistance".

REPUBLIC PICTURES showed a sharp decrease in net profits for the 26 weeks ended last April 27. The net after taxes was $92,586, compared to $1,078,694 for the corresponding period in 1956. The 1956 figure included a special capital gain income of $1,000,000.

ROBERT H. O'BRIEN will step into Charles H. Moskowitz's shoes as vice president and treasurer of Loew's, Inc., according to an announcement by president Joseph R. Vogel. O'Brien, who recently resigned as financial vice president of American Broadcasting-Paramount Theatres, is being counted upon to add extra muscle to Loew's "new team" being lined up by Vogel. In announcing the appointment, Vogel declared: "I am pleased to announce O'Brien's association with the company. His wide knowledge and experience will be of great value as we go forward with our program. This is one of the more constructive steps we have taken." His career has included service as executive vice president of American Broadcasting Co., secretary of Paramount Pictures and a director of the Securities and Exchange Commission. Succeeding O'Brien at AB-PT will be Herbert Lazarus, presently vice president and general counsel of the circuit.

UNITED ARTISTS announced the sale of 26 post-1948 features to WCBS, New York City's flagship station of the Columbia Broadcasting System in a pact negotiated by John Leo, UA director of TV sales. The films comprise one half of a UA package of 52 films currently being offered to TV. Of this group, 32 features were released theatrically in 1954 or later. The films have already been sold in 45 TV markets since introduced in June.

WALTER READE, JR., president of Walter Reade Theatres, announced development of an induction sound system which eliminates speaker posts and direct wire connections to speakers for drive-in theatres. First installation of the transistor-powered hi-fidelity units will be at Reade's second-story drive-in in Doves, New Jersey. Developed by Sol J. Levy of Video-Sound Corp. and the research department of Reade Theatres, the self-contained units pick up sound signals as they are transmitted through a grid system under the drive-in pavement. The receiver-speakers, which will be issued to each car upon entering the theatre, may be placed in any part of the automobile and can even be taken to the concessions building without interruption of the sound.

Film BULLETIN August 5, 1957 Page 23


July

A NOVEL AFFAIR (Contemporary) Sir Ralph Richardson, Margaret Leighton. Comedy


TEENAGE THUNDER (Howco) Church Courtney, Melinda Byron. A Howco Production. Melodrama. 80 min.

August


Coming


CARTOUCHER (RKO) Richard Basehart. Patricia Roc. Produced by Cheever L. Chute. Directed by Anthony Mann. The story of a lucky adventurer during the reign of Louis XV.

CITY OF WOMEN (Associated) Osa Massen, Robert Hutton, Marla Palmer, Producer-director Boris Petroff. Drama. Female dive operators in San Francisco.


MAID IN PARIS (Contemporary) Dany Robin, Daniel Gelin, Director by Gasparetto, Comedy. A daughter rebellion against her actress mother.

NEAPOLITAN CAROUSEL (IFE) Lux Film, Rome Path. color. Print by Technicolor. Sophia Loren, Leonida Maina, Director Ettore Giallanzio, Musical. The history of Naples through the eyes of its past.

PERI (Buena Vista) Technicolor. A true-life fantasy by Lina Wertmuller. The life story of a Pine Squirrel named "Peri".


SMOLDERING SEA, THE, Superscope, Producer Hal E. Chester, The story of misfits and the turbulent careers of two American millionaires and a crew of an American merchant ship teaches its climatic during battle of Guadalcanal.

فيلم بلوتو - هذا هو منتجك، الرسمية

AUGUST SUMMARY

The number of characters featured for August release totals 40. Universal will be the leading supplier with seven films on the roster. Columbia and 20th Century-Fox will release six each, while Rank will release five features. American International will release four; Metro and United Artists, three each; Allied Artists, Paramount and Warners, two each. Nine films will be released in CinemaScope, two in Technirama, one in Technicolor.

13 Dramas
4 Melodramas
7 Adventures
3 Musicals
1 Documentary
5 Science-Fiction

Coming


HOT SPELL (Vista) Shirley Booth, Anthony Quin, James Cagney, Producer Hal Wallis. Director Daniel Mann. Drama. The disintegration of a Southern family during an all-time heat wave.

OSSAIION (Vista) Anna Magnani, Anthony Quinn, Producer Hal Wallis. Director John Sturges. Drama.


TEACHER'S PET (CFT) Vista, Clark Gable, Doris Day. A PearlsbeforeSwine Production. Producer-director John Knopf. Tough newspaper editor and college journalist have a brief romance. Produced by Vista Technicolor.


RANK

June

CHECKPOINT Eastman Color, Anthony Steel, Odisse Versos, Producer Betty E. Box. Director Ralph Thomas. Drama. 77 min.


TRIP ME OVER (CFT) Technicolor. Michael Craig, Juliene Berry, Producer Charles Frend, Technicolor Drama. 83 min.
August
AS LONG AS THEY'RE HAPPY
Eastman Color. Jack
Buchanan, Janette Scott, Producer: Raymond
Stross, Director, J. Lee-Thompson. Comedy. 70 min.
A TOWN LIKE ALICE
Virginia McKenna, Peter Finch, Comedy. Producer: Joseph
Jenni, Director Jack Lee. 98 min.
GENTLE TOUCH
The Technicolor, George Baker, Be- 
lee, 92 min.
BLACK TENT
The Technicolor, VistaVision, Stanley
Stella, Technical Director: Forrest Cullin. producer: Pat
Dakins. Drama, 86 min.
JACQUELINE John Gregson, Kathleen Ryan, Producer
George H. Brown, Director John Baker. Drama. 92 min.
September
PURSUIT OF THE GAP SPEE
Technicolor, VistaVision, John Gregson, Anthony Quayle, 
Production-director Michael Pert. Drama. 90 min.
SPANISH GARDENER
Technicolor, VistaVision, Dick
Bogarde, Joan Whalley. Producer John Bryan. Director
Philip Dunne. Drama. 110 min.
AN ALLIGATOR NAMED DAISY
Technicolor, VistaVision, Donald
Sinden, Diana Dors, Producer Raymond
Stross, Director J. Lee-Thompson. 88 min.

REPUBLIC
April
MAN IN THE ROAD
The Derek Farr, Ella Raines. Pro-
ducer-director Harold Comfort. Drama. A tap ring attempts to obtain atomic secrets through the use of "mental persuasion." 83 min.
SPOILERS OF THE FORREST
Technicolor, Anita Ralston, Rod Cameron, Producer-director Joe Kane. Drama. 79 min.
LAWLESS EIGHTIES
Theuster Grabbe, John Smith, Marilyn Sachs, Producer Ralston
Draquo. Director Western. Circuit rider prevents Indian uprising. 70 min.
TIME IS MY ENEMY
Dennis Price, Renie Ashton. Producer: Joseph Kane. Drama. A man is framed for murder in a racial atmosphere. 85 min.
WEAPON
Steve Cochran, Lea Ferrer, John Fusk, Marshall Thompson. Drama. 79 min.
LAST STAGECOW WEST
Jimmie Dixon, George Duryea, Producer: Ralston
Draquo. Director J. Lee-Kane. Western, Outlaws are stopped by
roadside detectives. 78 min.
OPERATION CONSPIRACY
Philip Friend, Leslie Dwyer, Mary MacKesse. Melodrama. 80 min.
UNEARTHLY
The A. P. T. John Carradine, Allan Hayes, Myron Healy, Producer-director Brooks Peters. 84 min.

20TH CENTURY-Fox
March
HEAVEN KNOWS MR. ALLISON
Color. Deborah Kerr, Robert Mitchum, Producers: Buddy Adler, Eugene Franke, Director John Hston. Drama. 81 min.
WINDS OF WINTER
The Technicolor, Color, Ray Milland, Anthony Quin. Dab, Page, Producer Benedict
Barker. Director Alan Dwan. Adventure. Story of a
professional soldier. 84 min.
STORM RIDER
The Scott Brady, Maia Walls. A 
now comes the dramatic character of the wind. A dust storm brings a stranger to a smaller western town. 70 min.

April
DOP ON A DINOSAUR
Color. Clifton Webb, Alan Ladd, Sophia Loren, Producer Sam 
Engel. Technicolor, 94 min.
LAUREL & HARDY
Comedy. A Greek background. 111 min.
SREAK IN THE CIRCLE
Ferris Tucker, Eva Barto, Director. Story of escape from Iron Curtain. 89 min.

United Artists
March
DELIQUENT
The Tommy Laughlin, Peter Miller, Dick Bakay,an, Imperial Productions. Father Altman
director, high school student and his girl victimized in a
school for a fee. 77 min.

May
SADOLANDS OF MONTANA
Barbara Stanwyck, Martha Scott. Producer-director Karl Kastner. Drama. 73 min.
CHINA HABIT
Olga Dickson, Producer-Director S. Fuller. Drama. Love and war in Indo-China. 79 min.
DECK SEVEN
WAY TO THE GOLD
The Sherae North, Barry Sullivan, Producer
Dana Andrews. Adventure. 81 min.
JUNE
ISLANDS IN THE SUN
Color. James Mason, Joan Fontaine, Dorothy Dandridge, Pro-
ducer-director Robert Aldrich. Drama. Love, politics and the labor movement in the British West Indies. 122 min.; 6/24
LURE OF THE NIGHT
The Derek Farr, Skipper, Joey Hussey, Marshall Thompson. Melodrama. Gangsters hide out in swamp to escape police.
TWO GROOMS FOR A BRIDE
Virginia Bruce, John Carroll, Producer Robert Baker, Monty Brennan. Direct-
or in a desert. 84 min.
WAYWARD BUS
Color. Jane Mansfield, Dan
Dalley, Jack Collin, Rick Jason. Producer Charles
Brothers. Comedy, 26 min.

August
APACHE WARRIOR
Keith Barton, Jim Davis. Producer P. Susbas, Director E. Williams. Western. 74 min.
BACK FROM THE DEAD
Color, Peggy Castle, Martha Hume, Harvey. Western. 80 min.
FORTY GUNS
Color, Barbara Stanwyck, Barry Sullivan, Gene Barry. Producer Brian Fuller. Drama. 85 min.
HELL ON DEVIL'S ISLAND
Color, Dolores Del Rio, John Wayne. Drama. 84 min.
UNKNOWN TERROR
The Technicolor, Howard C. Howard, May Wynn, Mala Powers, 84 min.
WILL SUCCEED FOOL ROCK HUNTER
Color, Tony Curtis, Susan Harris, Producer James J. Hal. Drama 84 min.

Coming
BEAUTIFUL BUT DANGEROUS
Gina Lollobrigida, Vit-
torio Gassman, Mario Monicelli, 84 min.

Hit and Run
Cleo Moore, Hugo Haas, Producer, di-
rector Hugo Haas, Middle-aged widower marries show girl. and her boy friend plots his murder. 84 min.
JAKE AT FORT LARAMIE
Richard Widmark, Rios Bautista, Producer Howard Koc.
Director Lesley Selander. Western. 84 min.

Spring Reunion
Betty Hutton, Dana Andrews, Jean Hagen, Howard Bre Meer. Producer J. Jerre. 84 min.

Ballet

Burlesque
The Sterling Hayden, John Denier, Constance Ford. Producer Jerome Robinson. Director Sidney Sutow. Western. 84 min.

War Drums
d Color. Charles Starrett, J. J. Badger. 84 min.

Ballout

Black Stockings
The Lori Anne, Mor Kaye, Des. Air Production. Di-
rector Howard Vance. 84 min.

Durango
Color. Robert Kent, Producer
Dorothy Vance. Western. 84 min.

Face of the Enemy
William Conrad, Producer J. C. Thomas. 84 min.

Bop Hook
Joe Mcnees, Barbara Stanwyck. Dick

Skitso
C. C. Lewis, Producer Barry. 84 min.

Fizzle
The John Beal, Coleen Gray. Producer Arthur Gardner. 84 min.

Girl

Big Caper
The Karyl Kahlows, Mary Cate, Pine-
ness. Producer Robert Stevens. Multi-
millionaire pays off a pensioner. 84 min.

Monster that challenged the world

Standard
J. C. Richard Widmark, John Seabour, Producer J. Standard. 84 min.

Swingers

Vampire
The John Beal, Coleen Gray. Producer Arthur Gardner. 84 min.

July
The Bop Girl goes Callypo
Teddy Tyler, Bobo Tront, Monroe Woods, Producer Aubrey Schenck. Director How-
field. Musical, Rock and roll-cabaret of music. 84 min.

The Pride and the Passion
The Shaftill, Techni-
color. Barry Grant, Grant Sinatra, Sophia Loren. Pro-
ducer Dino De Laurenti. Western. 84 min.

The Spanish guitar band marches an incredible distance with a 400-pound treasure in the Spanish War of Independence of 1810. 131 min.; 7/8.

The wandering Jew
Cane Clark, Bobo Loper, R. Nel-
son. Producer Bob Fielding. Director Ed. Gun-
slinger escapes from jail to save son from life of crime.

Fuzzy Pink Nightingale

August

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Teddy Tyler, Bobo Tront, Monroe Woods, Producer Aubrey Schenck. Director How-
field. Musical, Rock and roll-cabaret of music. 84 min.
Coming

CYRILIS ISLAND Marie Windsor, Vince Edwards. Produc
director-director William Humble. Calypso. Calypso 
filmed in the Bahamas Islands.

CARELESS YEARS, THE Natalie Trundy, Dean Stock
twell. Director Edward Lewis. Drama. Two lovers meet parental resistance when they decide to get married.

GUNSHOT RIDGE Joel McCrea, Mark Stevens. Produc
er Robert Baxtler. Director Francis Lyon. Western. Stranger discovers rich settler is really a holdup man.

HELL SOUND John Russel, June Blair. Producer How
dard Koch. Director William Hall Jr., Melodrama. Story of six young men involved in a political racket.


Search for treasure in the Sahara.

QUICK AMERICAN Audrey Murphy, Michael Redgrave, 

SAVIAGE PRINCESS Technicolor, Dilip Kumar, Nimmi. A Mankoba Production. Musical Drama. A princess falls in love with a Rajah who contrives to rule the kingdom. 101 min.

STREET OF SINNERs George Montgomery, Geraldine Brooks. Director Peter Burske. Rogue policeman clashes with youthful criminals.

March

BATTLE HYMN Technicolor, Cinemacope. Rock Hud
don, Martha Hyer, Dan Duryea. Producer Ross Hunter. Director Edward Dmytryk. Western. Young man quits because of bombing of an orphanage by savages other orphans.

GUN FOR A COWARD astman Color, Cinemacope, Fred MacMurray, Jeffrey Hunter, Jane Nelle. Produc

ESCAPADE IN JAPAN Color, Teresa Wright, Cameron Mitchell, James Blackstone. Producer-director Vincente Minnelli. Drama. In the wrong direction to find the very people who are responsible for her son's kidnapping.

GIRL MOST LIKELY, THE Esteez Maria, Jane Powell, 

JUHARIAN WOman George Gobel, Diane Dors, 
base a beer advertising campaign with her husband.

MAN OF A THOUSAND FACES Cinemacope, James Cagney, 
Dorothy Malone, Producer Robert Arthur. Director John 
Sturges. Drama. Sheriff destroys one-man domination of Texas town.

MONOLITH MONSTERS, THE Grant Williams, Lila 
Albright, Producer Albert Zugsmith, Director Jack Arnold. Science fiction. The story of a man whose growth processes have accidently been reversed. 81 min. 2/4.

KELLY AND ME Cinemacope, Technicolor, Van John
don, Piper Laurie, Martha Hyer, Producer Robert Ar
thor. Director Robert Leonard. Drama. Story of dog
dog in show business in the early 1930's. 2/4.

TATTLED DRESS, THE Cinemacope, Jeff Chandler, Jeanni Crain, Jack Carson, Producer Albert Zugsmith, 
Director Jack Arnold. Melodrama. Famous criminal lawyer gains humility when put on trial himself. 93 min. 3/4.

May

DEADLY MANTIS, THE Craig Stevens, Alis Talton. Produc

GIRL IN THE KREMLIN, THE Lex Barker, Zia Zia 
Gabor, Jeffery Stone, Producer Albert Zugsmith, Di
ger Rumer. Comedy. The Katys buy a new farm. 80 min. 5/13.

PUBLIC PIGEON No. 1 Technicolor. Red Skelton, 
Vivian Blaine, Producer Albert Zugsmith, Director 
Norman McLeod. Comedy. A trusting soul becomes with con men and outwits them. 79 min. 5/13.

YOUNG STRANGER James MacArthur, James Daly, Kim 
Hunter, James Gregory, Drama. Story of a young man and his parents. 84 min. 4/15.

June

JACK BUTTERFLY Cinemacope, Technicolor. Audie Mur

TAMMY AND THE BANANAS Cinemacope, Technicolor, 
Debbie Reynolds, Leslie Nielsen. Producer Aaron Rosenberg. Technicolor. A young girl, her grandfather and a young man who falls in love with her. 89 min.

August

INTERLUDE Technicolor, Cinemacope, June Allyson, 
ta composer in Manhattan. 108 min.

JOE DAKOTA Eastman Color, Jock Mahoney, Luana Patten, Walter Brennan. Producer-director Richard Bartlett. Drama. Stranger makes California oil town see away from error of the past. 78 min.

LAND UNKNOWN, THE Jock Mahoney, Shaun Smith, 

MIDNIGHT STORY, THE Cinemacope, Tony Curtis, 

RUN OF THE ARROW Technicolor, Rod Steiger, Stan
ta Montiel. Producer-director Sam Fuller. Drama. A young boy is the run of the arrow. 90 min. 6/4.

September

JE PILOT Technicolor, Supercope, John Wayne, 
James Stewart, Robert Mitchum. Producer-director José Furtman. Director José von Sternberg. Drama. 112 min.

Coming

DAY THEY GAVE AWAY BABIES, THE Esteez Maria, 
John Agar, Ethan Wayne, Producer Allie Seegmiller. Drama. A young woman, who is the black sheep of her family, 88 min. 1/3.

ESCAPADE IN JAPAN Color, Teresa Wright, Cameron 
Mitchell, James Blackstone. Producer-director Vincente Minnelli. Drama. In the wrong direction to find the very people who are responsible for her son's kidnapping.

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TATTLED DRESS, THE Cinemacope, Jeff Chandler, Jeanni Crain, Jack Carson, Producer Albert Zugsmith, 
Director Jack Arnold. Melodrama. Famous criminal lawyer gains humility when put on trial himself. 93 min. 3/4.

June

COUNTERTIME PLAN, THE Zachary Scott, Peggy 
Castle, Producer Alex Sandow. Director Montgomery 
Tully. Drama. A banking executive plays a game of 
gambling operations ever attempted. 80 min. 6/1.

SHOOT OUT AT MEDICINE BEND Randolph Scott, 
James Cagney, Dan Duryea, Producer-director Richard Bar
d, Western. Homesteaders and U.S. Cavalry After a 
frontier town they are safely captured by "bad men". 87 min. 6/24.

UNTAMED YOUTH Mamie Van Doren, Lori Nelson, 
Russell Johnson. Director Aubrey Schenk. Director Howard 
Koch. Life on a prison farm for juvenile delinquents. 80 min. 6/4.

June

FACE IN THE CROWD Andy Griffith, Patricia Neel, 
Producer-director Elia Kazan. Drama. A hill-billy per
dently leads to national fame. 126 min. 6/20.

D. I., THE Jack Webb Don Dubbins, Jackie Loughery, 
Producer-director Jack Webb. Director John Ford. Life of a Me
core Corps drill instructor. 106 min.

July

CURSE OF FRANKENSTEIN, THE Peter Cushing, Hazel 
Court, Robert Urquhart. Producer M. Carrares. Direc

PRINCE AND THE SHOWGIRL, THE Color, Marilyn 
Monroe, Laurence Olivier, Dame Sybil Thorndyke. Produc
er-producer-director Laurence Olivier. Comedy, Filmma
duction of the Terence Rattigan play. 117 min. 5/27.

Callicott, Frank Lawton. Directed by John Ford. Three 
Irish stories with Tyrone Power narrator. 81 min. 7/21.


August

JAMES DEAN STORY, THE A film biography of the late movie star. 82 min.
THEY'VE SEEN THE OTHERS...
NOW SHOW 'EM THE GREATEST!

2 BRAND NEW HITS—10,000 BRAND NEW CHILL-THRILLS!

UNLEASHING THE NEWEST, BIGGEST DOUBLE SHOCK THE SCREEN EVER GOT!

An atom-spawned monster:

'The Monster That Challenged The World'

Never-Before-Seen Monsters That Will Freeze You To Your Seat!

It drains women's blood!

'The Vampire'

A NEW KIND OF HORROR!

THRU UA

A NEW KIND OF TERROR!

Unleashing the newest, biggest double shock the screen ever got! A new kind of horror: 'The Monster That Challenged The World' and 'The Vampire'.
Business-wise Analysis of the New Films

Reviews:
The Pajama Game
3:10 to Yuma
Sea Wife
The Three Faces of Eve
Pickup Alley
It Happened in the Park
Operation Mad Ball
Action of the Tiger
My Gun Is Quick
Lovers' Net

Is Our Business Being Sold for A Mess of Potage?
THE GREATEST AIR SHOW GETS A SKY-HIGH 1

THE MIGHTY 24-SHEET POSTER

THE MAMMOTH MAGAZINE CAMPAIGN

THE GIGANTIC SELL OVER THE AIR

HOWARD HUGHES' JET

Starring

JOHN WAYNE • JANET LEIGH
AND THE U.S.A.

AVAILABLE STARTING SEPTEMBER 1
PRECEDEDENT NATIONAL BILLBOARD CAMPAIGN WILL BLANKET THE NATION! COAST-TO-COAST COVERAGE OF 59 MAJOR MARKETS IN 731 COMMUNITIES WITH A POPULATION OF 94,000!

SPECTACULAR DISPLAY OF FULL-COLOR ADS IN 28 LEADING NATIONAL PUBLICATIONS, INCLUDING LOOK, THIS WEEK, AMERICAN WEEKLY AND REACHING AN AUDIENCE OF OVER 400,000,000!

DEST-HITTING RADIO AND TV CAMPAIGN EVER TO BACK A MOTION PICTURE! A BARRAGE OF MINUTE AND TEASER SPOTS NATION-WIDE, INTO EVERY HOME IN THE LAND!

THE THUNDERING STORY OF A MAN... A JET... AND A WOMAN HE COULDN'T FORGET!

R 19! READ THE ADVICE!"
20th has another blockbuster in September!

"No Down Payment" is the type of gambling that will pay off and the type that continues to make 20th-Fox the hottest production lot in town.

and word travels fast... so call 20th today—set your date now!
Is Our Business Being Sold For A Mess of Potage?

After what appeared to be sound and well-founded predictions that one of the brightest summers in years portended for the motion picture industry, a current view of the summer theatre boxoffice scene presents a disappointing, almost alarming picture.

With a few exceptions, theatre business has failed dismally to live up to expectations. So much so, in fact, that for the first time in several years, we are witnessing movie houses closing in mid-summer, now the traditionally top season of this business.

Why? Why this deplorable turnabout in boxoffice when people should be flocking out of the house, when the cream of the movie crop is flooding the country, when all signs point to a banner movie summer?

Perhaps part of the cause lies in the too-long delayed release of the better product. Certainly the theatres' starvation diet in the pre-July period as the companies hoarded their top films for the two "big" months is a factor, and an important one since it conditioned the public, shopping for good pictures, against theatre attendance. This withholding of the stronger attractions from March through June was an evident short-sightedness by the film companies that hurt not only the theatres, but the producer-distributors themselves, now finding their top product in a dog-eat-dog competition with all the other companies' deluxe attractions.

Shortsighted as this policy was, it was not nearly as blind of the consequences as the action by those companies that have sold their libraries of old features to television and are even now considering an additional sale of post-1948 product to the insatiable video maw. Therein, we believe, lies the real culprit responsible for the prickling of the summer boxoffice balloon.

The pre-summer anticipation was naturally, that with the top TV shows going off the air during the hot-weather months, the living room would be as deserted as the Polo Grounds on a Tuesday afternoon game with the Cubs. John Q., his missus and the kids, it figured, were ripe for the movies, the air-conditioned theatre, the "big" pictures.

But what has actually happened to the public's viewing habits with summer replacements dominating TV? The living room is as populated as ever because, night and day, John Q. and his family are getting movie after movie— in their air-conditioned home and, quite often, big (if older) pictures. Having placed on the block their huge libraries of films for sale to the highest TV bidder, the film companies are beginning to feel more drastically the effects on their major business source, the theatres, of the grab for the quick dollars. But, we fear, this is only the beginning.

The steady diet of movies, yes, many great movies, on TV can result in a disastrous surfeit that must inevitably reduce moviegoing drastically. Exhibit-

(Continued on Page 6)

To Tell You The Truth

W. ROBERT MAZZOCCO

"Many exhibitors have pointed out to me that pop-corn has saved the industry. I say that shows should save the industry."

MICHAEL TODD

The movies were once a consecrated art; i.e. they were the mandate of the masses. This honor has now been palmed off on TV. Hollywood has ceased to manufacture the dream, whether night or day; Madison Avenue is the new El Dorado. If motion pictures are at the crossroads, which way are they to go? They were born in a world in which was taught: It is a must to please the most. Now that the most have switched to another channel, what new tricks shall the old dog learn? The time of the cuckoo has passed, but where in the land shall be heard the new voice?

It has been suggested, by and large and in many different propositions each equally the same axiom, that if TV has a quantity we cannot compete with, the movies will have the quality they cannot offer. Now quality is a relative, (not to say ambiguous), term: one man's pheasant may be another man's turkey. It is also something the ballyho boys have never been too happy with, so Hollywood, which has always believed its own publicity, soon changed "quality" into "bigger". If the slogan Movies Are Better Than Ever started no stampede, how about Movies Are Bigger Than Ever? And this promulgated the following:

First the theory: "You gotta put out money if you want to make money", which unleashed panoramas of beachheads and byways bigger than had ever been unleashed before. "The Pride And The Passion" is certainly a current example. Then the idea: "Give them what they liked before only make it better, i.e. again bigger"; "An Affair To Remember", remake of "Love Affair" serves here. And finally the most hallowed one: "If you can't beat 'em, join 'em". This is the bubbly world of the TV done-overs. If you happened to miss "The Bachelor Party" in its fifty minutes (plus commercials) on TV, you can still see it in its ninety or so bigger minutes on the screen.

(Continued on Page 6)
To Tell You the Truth

(Continued from Page 5)

I single out these three films because they are representative of the current trend. It is no secret that more and more remakes of both old films and TV plays are projected. It is also no secret that more "spectacles", more "on-tour adventures" are planned. And it is certainly not sub rosa (except perhaps to producers), that each one of these genres can be had, in essence, in one's own living room. Is the Hollywood well really that dry?

Apparently, the Screen Writers Guild of America does not believe so. It believes, instead, that producers have been shutting off to the pre-tested wells of the East and drawing up with over-eager hands all those hit novels or hit plays, in the secure expectation of thereby inheriting a hit film. In a statement a few days ago which reverberated like six Bloody Marys in the Beverly Hills barrooms for a few hours and then dulled off, the Writers Guild noted that the industry during the 1938-52 era drew up to 65 per cent of the successful film from original screenplays, but that during the 1953-56 period the percentage dropped to a lowly 28.

If one wants to reach empathy with such gloomy morning-after tones one need only make the flashback to the past and recall the totally different atmosphere that surrounded the Hollywood heyday as compared to now. Think of the fresh and fanciful Frank Capra who added to our folklore, sans Book-Of-The-Month Club, such indigenous American heroes as Mr. Deeds and Mr. Smith. Or Preston Sturges who mined new comic ore with "The Great McGinty", "Sullivan's Travels", and "The Lady Eve" and without a Tendres rating. Think also of the ineluctable Lubitsch productions which so dazzled the adult audiences, as did the provocative early work of Gregory La Cava and George Stevens whose minds could flame without a packet of Broadway matches. In fact, think of that whole era of the thirties and early forties when, in spite of the usual quota of
drama, the standard and sullen, the Hollywood film became a byword for the deliberately daring, the inventive and irreverent, e.g. "It Happened One Night", "Nothing Sacred", "Vivacious Lady", etc., etc. This was an era of myriad astonishments, from the stark and secular "Citizen Kane" and "Fury" to the classic Western "Stagecoach" and the memorably lyrical "One Way Passage" or "A Streetcar Named Desire". These successes because they were conceived in the fervent flush of youth. Age could not wither them: the story was not already known, the dialogue not already heard. They had that long-abstent screen quality of pure and perfect discovery.

In short, movie-going was then an adventure. And, indeed, the public appetite for this sort of adventure can easily be seen to this day by the box office returns on Darryl Zamuck's current race relations farce, "Island In The Sun". This film has not been hailed as a prime example of cinematic art, and, incidentally, it does derive from a novel, but it is "original" in the sense that it deals with a provocative and heretofore taboo subject. Despite a generally cool critical reception, "Island in the Sun" is one of the year's big grossers, and it is attracting a large segment of the "lost audience". Nevertheless, such films are few and far between and what is left finds the harassed exhibitor understandably yearning for the good old days.

The melancholy fact is that the movies of today are too rarely setting new standards, breaking new paths, fashioning new facets for the imagination—too rarely presenting entertainment that is not a rehash of other media or of their own past glory. Hollywood, which used to startle the world, no longer does. It has still the finest all-round contingent of artists in the world, but they have of late been used to polish rhinestones, when the glitter should and could be diamonds.

If motion pictures, the theatre size, are to continue as anything other than a large commodity size, a bargain value to the "fixed" screens of TV, they will have to set for themselves standards above and apart from TV. And this doesn't mean blowing up the very same standards TV uses on CinemaScope, VistaVision, the Todd or Cinerama screen. Hollywood, as a general policy, is not building an audience, nor creating the taste for its over-all development; it is still working on the old catch as catch can "window", which, in the long run that no one wants to contemplate, will lead it to its surest extinction.

I prefaced this comment with a quotation from the eminent Mr. Michael Todd, and, as you have seen, extended it a bit, or qualified it. For I think only the different, the dynamic, the totally movie-like-and-like-no-other-media show will save the industry. And will make it worth saving. Mr. Todd is one of those straws in the Hollywood wind and a very gilded one, to be sure. His "Around The World In 80 Days" is the best news the American screen has had in years. As he frankly admits, Mr. Todd is no genius. But he is a man with ideas, NEW ideas. Along Sunset Boulevard this is like a man from Mars.
“The Three Faces of Eve”  
Business Rating 3 3 3


A most unusual, distinguished, and in many ways, daring film has been wrought by writer-producer-director Nunally Johnson in “The Three Faces Of Eve”. For this 20th Century-Fox presentation in black and white CinemaScope tells the story of a young Georgia housewife who was that *rara avis* of psychiatric literature, a multiple personality. And such a creature was not a figment of the Hollywood imagination, as Alistair Cooke points out in the introduction to the film, but based on fact and a recent non-fiction best seller that depicted the startling case history. Although done in documentary style, Johnson has not forgotten to fill in his production with some fine entertainment values, the most salient being the cracking dialogue and the brilliant, tour-de-force performance of a bright new star, Joanne Woodward. Actually, David Wayne as her husband, Lee J. Cobb as the psychiatrist who ministers to her, and the entire supporting cast give sterling performances themselves, but Miss Woodward with her dazzling array of talent in depicting three totally different young women completely captures the audience. Her performance and the content of the film itself is sure to reverberate beyond the walls of the local movie house and should, with the proper selling, garner a large segment of the adult audience. The plot in outline may seem complex; in presentation, however, it is simple, sure and always absorbing. There is a great deal of humor, quite natural and often broad and rowdy in the scenes with Eve Black, but everything is in good taste. Miss Woodward is first seen as drab and desultory Eve White, wife of Wayne, who one day unexpectedly attempts to strangle their little girl. Wayne brings her to psychiatrist Cobb for help and during the analysis Miss Woodward’s second personality, Eve Black, a saucy, good time girl with a penchant for gin mills, manifests herself. Though placed under the care of Cobb, Miss Woodward finds her double life largely taken up with the freesome escapades of Eve Black which soon forces Wayne to sue for divorce. Feeling completely maladjusted to her condition, Miss Woodward attempts suicide, but is foiled by her other self, Miss Black. Hope for recovery is finally seen when the last of the personalities manifests herself, an intelligent and mature young woman who calls herself Jane. It is Jane who is the real Miss Woodward.


“3:10 to Yuma”  
Business Rating 3 3 3

First-rate western played to hilt by Glenn Ford, Van Heflin. Figured for big grosses wherever oaters are well received.

Glenn Ford and Van Heflin are the brilliant stars of one of the best westerns of the year. Certainly this Columbia film is the nearest any film has come to approximating the strange and leathery fascination of the memorable “High Noon”. As directed by Delmer Daves and scripted by Halsted Welles, “3:10 to Yuma”, though dealing with the usual classic good and evil opponents and reminiscent of every western since a covered wagon first hit the screen, is nevertheless done with an expertness and grandeur that is totally its own. Wisely filmed in black and white, the photography of Charles Lawton adds immeasurably to the suspense of the film, which director Daves has plotted to the last inch. From the opening sequence to the last fadeout the directorial reins are held sturdy and sure, the dialogue is kept brisk but revealing and the performers are vital and vivid. This is a western in which the characterization flows out of the action, in which the two are beautifully blended and in which the use of a gun or the jaunt of a horse has a psychological significance far beyond the merely “spectacular”. In short, this is adult entertainment that should excite and please quite a few patrons who don’t ordinarily go for horse operas, and still not estrange the action fan. The story is simple and straight-forward featuring honest farmer Heflin and his relations with daring and dangerous outlaw Ford. When Ford is caught by the Marshall of Heflin’s town for the murder of a stagecoach driver, Heflin volunteers to transport the outlaw to Yuma, fully realizing that Ford’s gang of gunslingers will attempt at any moment a rescue that could prove fatal to himself. Because of a drought spell Heflin’s farm is impoverished and he desperately needs money to support his wife, Leota Dana, and his two children. It is this aspect of Heflin’s nature that Ford works on, promising him riches if Heflin will forget his duty. Director Daves traces the relationship of the two men, the growing respect they garner at each other, down to the final suspenseful moment when Ford goes against his own gang and saves Heflin’s life.


“Lovers’ Net”  
Business Rating 3 3 3

Rating is for art houses. Topflight French importation.

Set against an unscrupulous postwar Lisbon with its great see-saw of the very rich and the very poor, of the haunted and the hunted, and directed by Henri Verneuil with an eye towards seeing only the worst of human stratagems, “Lovers’ Net” is one of the most mature and moving of recent French films. Sure-fire for the art houses, this Times Film Corp. release can also be a good grosser in metropolitan class houses. It trespasses with fatalistic momentum into the strange and often inscrutable world of the modern continental love story, and its stars, Françoise Arnoul and Daniel Gelin, portray lovers who can suggest down to the very last harvest the cancer of secrecy and suspicion that inexorably eats its way through a passionate affair. And passion it is, from the moment Mlle. Arnoul and M. Gelin meet, the flames start seething, the waves on the beach where they make love one night start thundering and, as the title indicates, they are caught. Director Verneuil explores the relationship like an analyst: an expatriate from Paris and from himself, Gelin wanders across Europe trying to blot out the memory of an unfaithful wife whom he shot when he returned home from the wars and found her in the arms of another. Acquitted of his act but on longer able to find peace, he stumbles into Lisbon and Mlle. Arnoul, a woman whose magnetism and mystery instantly attracts. She is the widow of an English Lord and the target of Scotland Yard inspector Trevor Howard, who suspects she murdered her husband. It is Howard then that spins the net to catch her and in so doing strangles the lovers. In the end the hunter gets his quarry: after their love affair is destroyed to the point of exhaustion, Mlle. Arnoul realizes she can never escape her past and gives herself up.

*Times Film Corp. release. 102 minutes. Françoise Arnoul, Daniel Gelin, Trevor Howard. Directed by Henri Verneuil.*

[More REVIEWS on Page 10]

Film BULLETIN August 19, 1957 Page 7
RANK'S NEW VIEW. The British who have had some harsh things to say of American exhibitors are now beginning to un- 
say them, and not before time. They are, apparently, discovering the real reason why their product failed to earn its keep in this country.
That reason is not exhibitor hostility, or apathy, towards British films, it appears, for Mr. Kenneth Hargreaves, President of the Rank Film Distributing Corporation which was set up in New York last Spring, is now professing gratitude to the U. S. theatre man.
He is admitting that his company's films are being booked extensively throughout the country; that in many places they have done fine-to-excellent business, and that by the end of the corporation's first fiscal year (next June) the organization should be paying its way.
From what Mr. Hargreaves says it appears distribution, rather than exhibition, has been the villain of the piece in the past, for the Rank outfit has lately been successfully pioneering un-orthodox selling methods.
To some extent it was forced to do so by an unfavorable experience with its first major offering, "Reach for the Sky". Given the traditional white sidewall send-off at New York's upper-class Sutton Theatre it had a chilly reception, and though it is now doing quite well elsewhere the disappointment suffered in New York taught the Rank boys a lesson.
They redoubled their efforts, and abandoned the traditional selling pattern. Two average action films, "Checkpoint" and "The Black Tent", opened in Los Angeles as a double bill on a multiple-run basis (mainly at drive-ins) and closed-up top business. Now the same scheme is operating in other areas with equally good results.
Some of the films offered to the Rank concern here by its British parent company are rejected as completely unsuitable. Others, which have possibilities, are changed slightly as a result of recommendations, based on a reading of the script in New York, before shooting begins, and in some cases a second sound-track is being made.
Such concessions by the J. Arthur Rank Organization in Britain could not very well be denied its own U. S. offshoot which, Mr. Hargreaves candidly admits, doesn't have to earn a profit so long as it contributes to the over-all prosperity of the group as a whole.
When such facilities were requested in the past, before the Rank invasion of the U. S., the American distributors' pleadings did not always fall upon friendly ears. Thus it may fairly be said that Mr. Kenneth Hargreaves and his colleagues have enjoyed what the diplomats call "favored nation treatment".
We have no quarrel with this, though over at Universal, which once handled most of the Rank product, other opinions may be held. What is more important is that the slurs which not too long ago were being cast on exhibitors have been most courteously and candidly withdrawn.

MAYER'S ILLNESS. It is no secret that the recent illness of aging (72) Louis B. Mayer is going to hurt the cause of the Tomlinson-Meyer faction in their fight-to-the death struggle for control of Loew's. The hospitalization of the former Metro production czar has served to accentuate his importance as a vital factor in obtaining the support of many stockholders, eager to rekindle visions of days of old. The insurgents, who have banked heavily on the magic name of Mayer to help them win proxy votes and influence shareholders, have had a damper put on their battle plans. For if there is any one person capable of winning support for Tomlinson and Mayer, L. B. is that man. Loew's stockholders, wearied by small dividends and little appreciation in the value of their holdings, may possibly have put their chips on a man who once delivered profits by the carload to their company. With Mayer being treated for a blood disease ailment, a lot of these same stockholders will be a bit reluctant to cast their lot with a group that can offer them no experience in the motion picture industry save that of a former great, now ill and aging.

ADMISSION PRICES. Because there has been a substantial amount of public resistance to first-run admission prices, some spokesmen representing vital segments of the industry are calling for a study of the effect of high admission prices—on theatre attendance—an agonizing reappraisal, if need be. With the marked decline of summer grosses as compared to recent years, these sources are calling for an across-the-board slash in prices in an effort to perk up business. Whether or not, cuts in admission prices would be the panacea for the ills that beset the motion picture industry is debatable. Proponents of the slash theory single out the success of the drive-ins and the preponderance of teenagers, always short of ready cash, as cogent reasons for reducing prices. On the other hand, any reduction in price will have to enable theatreowners to attract patrons in sufficient numbers to justify the price decrease. And it is a moot question whether this end would be accomplished in this unusual competitive situation. All businesses are faced with price resistance in these inflationary times, and the movie business is no exception. Although price is a major factor in the demand for many products, there never was a good movie made that couldn't be sold at a premium. This leads some to think that theatres should frankly price down the run-of-the-mill product, and up for the better films.

REMBUSCH'S 'COMMANDMENTS'. Out Indiana way, True-man Rembusch of Syndicate Theatres has set up an admissions policy at the circuit's Crest Theatre in Wabash that, to say the least, is different. By allowing theatregoers to pay whatever amount they want to see the De Mille spectacular instead of charging them a regular price, the Hoosier chair appears to have hit a public relations bonanza. Whether or not the move is sound business policy is another point. However, the do-it-yourself admissions policy coupled with the donation of the theatre's profits to charity can't do the house too much harm in the eyes of the local townfolks. While it is doubtful that this method of scaling admissions will spread to other areas, it has some exhibitors thinking about it as a stunt to build goodwill in their communities.
"Can you take the SUSPENSE?"

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DIRECTED BY

RUSSELL ROUSE. PRODUCED BY CHARLES SCHNEE

IN CINEMASCOPE

Based on the Cosmopolitan Magazine Novel by JACK FINNEY

PRODUCED BY AN M-G-M PICTURE
“Action of the Tiger”

Business Rating ★★

Mild foreign intrigue adventure. Van Johnson sole name. Will need plenty of selling.

With “Action Of The Tiger” MGM enters the currently popular arena of on location scoring for tales of foreign intrigue and continental derring-do. Starring an international trio, the Yankee Van Johnson, the Gallic charmer Martine Carol and Herbert Lom, the English actor who scored as Napoleon in “War an Peace”, this Kenneth Harper production in CinemaScope and Color will undoubtedly have to rely greatly on its glittering shots of Athens and its tempest-tossed footage of Albania to ignite much response at the boxoffice. The truth is that this offers very little that is different from the myriad other cloak and dagger items that have preceded it. In fact, this Robert Carson screenplay with its depiction of Mlle Carol’s escapades as commanded by adventurer Johnson in freeing her diplomat-brother from Communist hands is considerably below par, both in characterization and plot. Most of the dialogue is the sort one finds in TV melodramas, pallid and unprovocative, while the situations of the story continually test one’s credulity. Nevertheless, director Terence Young has certainly supplied enough action, Mlle Carol a good quota of sexy strutting and Johnson the requisite amount of strong arm heroics. In addition to which, Lom can be counted upon for a grotesquely colorful performance that should please the gallery. Mlle Carol commissions contraband smuggler Johnson to transport her from Athens to Communist controlled Albania, in order that she may free her brother, a famous young renegade French diplomat who after his Moscow defection saw the effects of his act and was subsequently incarcerated. When Mlle Carol finds him she learns of his attempted suicide which resulted in his present blind state. Forced to escape through the hills of Albania pied piper Johnson is beset with the children of peasant parents who want their offspring to grow up in a free world. The film follows this odd caravan as it plods amidst assorted skirmishes and adventures until it is aided by old fashioned bandit-with-honor Lom and eventual freedom.


“The Pajama Game”

Business Rating ★★

Top-drawer musical even better than long-run Broadway hit. Rates very strong for metropolitan and class houses. Doris Day heads cast with leads from the play.

Exhibitor harassed by unexpected summer doldrums can look forward with sunny expectations to a blithe and buoyant dream of a musical from Warner Bros. The famed Broadway hit has been transferred to the WarnerColor screen by a pair of ace craftsmen, George Abbott and Stanley Donen, who have managed to extract every ounce of entertainment from the original and have done the even more extraordinary feat of improving upon it. Starring Doris Day, with a group of top performers from the play—John Raitt, Carol Haney, Eddie Foy, Jr. and Reta Shaw—“Pajama Game” is a dazzling and delectable treat, the sheer good will and humor of which can’t fail to delight any audience. Spinning a fanciful fable about management and labor in which a modern day Romeo and Juliet come to momentarily ill-starred ways over a wage dispute. Set against the everyday fantasies of a pajama factory in Dubuque, screenplaywrights Abbott and Richard Bissell have loaded their story with warm, winning characterizations and superb touches of Americana. And choreographer Bob Fosse has staged some incomparable dance sequences, full of the exuberance and abso- lute zest for living that are among the best to ever grace the screen. Miss Day is seen as the head of the factory’s grievance committee while Raitt represents the boss in the person of superintendent. Though they immediately fall in love upon meeting, their conflicting sides of interest continually scatter the moonlight and roses. When the workers decide to stage a slowdown in order to force the long overdue raise, Raitt is forced to fire Miss Day who initiated the proceedings. In the end Raitt effects the wage increase and he is reunited with Miss Day. Raitt is a welcome screen acquisition, a vivid and virile performer with a fine voice. Miss Haney, of the rag doll face and puppet dance steps, is superb, while Miss Day brings her customary charm and candor to everything she does.


“Sea Wife”

Business Rating ★★

Fairly engrossing story on nun and 3 men castaways on lifeboat in war. Should draw those interested in religious motif.

While the tale of assorted castaways on a lifeboat is hardly unusual, it becomes so when minimized to three men and a nun, and when told with so many clever and original narrative details as in 20th-Fox’s “Sea Wife”. Unfortunately, however, while the skeleton ideas of the Andre Hakim production may be interesting, the total effect is much less so. The screenplay, (for which, incidentally, no credit is listed), is largely to blame, since it has failed to come to grips with the situations it creates and has steered clear of exploring the depths of its characters. Yet, there are some fine things that remain unmarrred, most particularly the exquisite South Seas CinemaScope-Deluxe Color photography of Ted Scaife and the handsome performances by stars Joan Collins, Richard Burton, Basil Sydney and a newcomer, Negro actor Cy Grant. A mystical strain moves in and out of the film, along with some interesting religious motifs making “Sea Wife” a saleable item to those so minded and a generally commendable offering for the adult audience. Bob McNaught’s direction has a tendency to unravel the etymological dialogue and characterizations hit dramatic snags. While similar to the theme of “Heaven Knows, Mr. Allison”, this one has nowhere the fine shadings and subtlety of that film, something it very definitely needs to make meaningful the stalemate at the heart of the Collins-Burton relationship. For in “Sea Wife” Miss Collins tells no one she is a nun and she is treated as a normal woman, thereby creating misery for Burton when she fails to respond to his wooing. And it will also create misery in some segments of the audience who would like some logical or more analytical explanation for Miss Collins’ action. The story tells the adventures the four leads experience on a lifeboat during WWII in the submarine infested Pacific waters. Sidney, an unscrupulous merchant selfishly causes the death of purser Grant and RAF officer Burton becomes inextricably involved with Miss Collins. Burton returns to the war never discovering Miss Collins’ secret.

“Operation Mad Ball”

**Business Rating: 3 3 3**

Lots of screwball fun in this slap-happy lark on Army life. Jack Lemmon, TV’s Ernie Kovaks play it strictly for laughs.

The title of this Jed Harris offering for Columbia promises a zany, zippy and altogether slap-happy time of it and it is a pleasure to report that it delivers just that. While this is hardly another “Mr. Roberts”, it is a fair Army version of that salty epic. Jack Lemmon, the famed Ensign Pulver of “Roberts” is once more running rampant with merry plots and lascivious dreams, this time as a lowly buck private in the Occupation Army at the Bordeaux district of France. Co-starred with him and making his screen debut is TV comic Ernie Kovaks as a power-hungry Army Major whose fantastic plans for personal ag-grandizement continually boomerang whenever they conflict with a Lemmon prank. Kovaks plays his role in broad satire, never without his cigar or the bubbly eye-popping, and as he goes through his turns he is the perfect pompous buffoon indeed. Director Richard Quine has staged the innumerable plots and counterplots with as wacky and bouncy a hand as has been seen in years. Nothing ever rests in peace in this film; its humor is as uninhibited as the Forth of July and its pace seems always to be going off with the speed of skyrocketes. Since there is really no story and even less characterization, “Operation Mad Ball” may not be exactly the dish of the older folks, but it is a series of fresh and fanciful gags on Army life with some cute romancing thrown in and filled with a spirit so zestful as to be irresistible to the younger audience and anyone in need of some thumping good laughs. Along for the whirlwind ride are Mickey Rooney, a southern cornball and head of the motor pool, Arthur O’Connell, a Colonel and head of the Army Hospital where the action of the film is centered, and Kathryin Grant as Lemmon’s dream girl and, unfortunately, superior officer. Miss Grant being an Army nurse cannot fraternize with the enlisted men, nor can any of her confederates who are lyrically eyed by Lemmon’s buddies. When it appears that shipping orders are on the horizon, Lemmon decides to stage a mammoth party for the nurses and his buddies. How this is executed in the face of Kovaks and assorted mishaps makes for a riotous entertainment as does the battle between Kovaks and Lemmon for the affections of Miss Grant, who needless to say loved the private all along.


“Pickup Alley”

**Business Rating: 3 3 3**


Producers Irving Allen and Albert Broccoli have set their Columbia cameras for a comprehensive and striking tour of Europe, including some excellent shots of London, Lisbon, Rome and Athens, while they followed a mildly suspenseful tale of narcotic smuggling on a scale of international finance. With Victor Mature as an American Narcotics Division detective, Anita Ekberg as a mysterious, upper-class dope runner and Trevor Howard as the mastermind behind the illegal shenanigans, “Pickup Alley” employs a provocative cast in some standard hide and seek proceedings which, unfortunately, never quite manage to become charged with the kind of suspense that makes the overly-familiar still pleasurable. The lively portions are only intermittent and their effect is often dissipated by the generally lackluster direction of John Gilling and the rather colorless screenplay of John Paxton. However, the film has a trio of popular stars who perform engagingly enough and an overall air of absolute authenticity in its depiction of the International Criminal Police Commission and its many channels and agencies as they all work together in solving a baffling narcotics case. This alone will make it of interest to the mass audience that has become increasingly aware of the hazards of dope addiction and to those who like their information disseminated with a fair measure of spice and intrigue. The film follows the efforts of detective Mature in attempting to gather evidence on Howard, head of an international gang of smugglers. The wiley Howard consistently eludes him until Mature latches on to Miss Ekberg, a waif without passport forced by Howard into running his underworld errands. So across Europe Mature trails her becoming involved in her predicament and in onsloughts with the Howard henchmen. The come-upance for the smugglers is achieved in a clever and compelling way with the documentary aspects of the film shown off to their best advantage, while the realism of the whole thing is preserved by not having Mature and Miss Ekberg dolly up for the kissing fadeout.


“My Gun is Quick”

**Business Rating: 3 3 3**

Quickie version of Spillane’s lurid meller. Lacks names, but author’s fame makes it useful dualler in sub-runs.

Mickey Spillane’s vivid and vitriolic blending of sex and crime makes its way in the screen again in a quickie production with the somewhat Freudian title, “My Gun is Quick”. Completely lacking marqueee names, and devoid of any credibility, this offering will have to rely solely on the fame of Spillane. On that basis it should serve as an adequate supporting dualler in action houses. This time newcomer Robert Bray, as muscleman Mike Hammer, goes through the piker face, bullet hearted, two fisted characterization with only modest effect. Actually, in this Victor Saville production for United Artists release, directed by Phil Victor and scripted by Richard Powell and Richard Collins, the Spillane wonder boy has been considerably tamed and his fabled affairs with les femmes have been obviously unurped by the Code authorities. The Hammer coterie might be satisfied, however, since there’s still quite a bit of the old superman left, plus an armada of hoods and thugs riding roughshod over the usual salty and snarling Hammerisms. Until, of course, the armada is dispatched down the drain by a mere flex of our hero’s biceps. Mike innocently befriends a young waitress whose death the next day is traced to him, and before you can say the title of the film, he is encircled with murder and mystery. In order to clear himself (and because he wouldn’t know what to do with his spare time, anyhow), Mike sets out to stalk the real killer. And this stalking carries him all over Southern California with an horrendous auto chase along the Hollywood freeway that takes everyone’s breath away except cool driller Hammer’s. Along route he falls prey to a number of loose and lusty young women, including a steamy senorita with a record for stripping from the Rio Grande to the Pacific. In the end, matchless Mike nabs the culprit, uncovers a fabulous jewel robbery.

_United Artists. 88 minutes. Robert Bray, Whitney Blake, Don Randolph. Produced and directed by Phil Victor and George White._
Value Line Sees Boxoffice Improvement,  
Public Interest in Film Stocks Picking Up

2nd Half of '57 Will Be Better

Improvement in theatre attendance is likely for the second half of 1957, declares the Value Line Investment Survey, published by Arnold Bernhard & Co., in its latest analysis of the motion picture industry. "Because the major studios have yet to release the greater portion of their expanded output, it appears that there will be a substantially larger number of good movies available to exhibitors during the final six months of this year than in the second half of 1956", the VL study states. "This prospect, together with indications that Americans are gradually reacquiring the theatre-going habit, leads us to believe that total admissions will show further year-to-year improvement in the months ahead."

Value Line reports that the movie companies, by diversifying their interests, are in a more stable position than previously, and that their stocks "might therefore be highly rewarding to sophisticated investors able and willing to accept some risk." The survey of all major film and theatre companies follows below:

Summary

First half theatre attendance showed a moderate year-to-year gain. Further improvements are in prospect in the months ahead. Yet Wall Street appears to doubt that the movie stocks are enjoying more than an ephemeral prosperity. Actually, movie companies have strengthened their earning power rather thoroughly. They no longer depend solely on the production and exhibition of "conventional" pictures but have diversified far and wide into many foreign enterprises. Their stocks are backed by substantial assets that are being or will soon be utilized. Investments in movie stocks might therefore be highly rewarding to sophisticated investors able and willing to accept some risk.

Attendance on the Rise

Although recent commentaries on the motion picture industry have highlighted the box office slumps that took place during the Easter season and over the July 4th weekend, the fact of the matter is that theatre admissions showed a year-to-year increase during the first half of 1957. Comparisons for a particular week or even month may be distorted by weather conditions or a number of other factors; it is well, therefore, to examine the year-to-year comparison over an extended period of time. Here, the findings for the first half are definitely favorable. What actually took place was that during the first two months, theatre attendance ran comfortably ahead of last year. But in March and April, it slipped below the 1956 level. This was due principally to a temporary shortage of films. Although Hollywood producers, as a group, have been stepping up their activities, most studios have withheld release of their more important products until later in the year. Aided by favorable weather conditions, business at the drive-in theatres enjoyed an early summer boom in the months of May and June. As a result, theatre attendance for the entire first half was approximately 4% above the year-earlier level. However, the three major theatre circuits, which operate mostly 4-wall houses, did not fare too well during the second quarter, but have since been enjoying increasing business.

Because the major studios have yet to release the greater portion of their expanded output, it appears that there will be a substantially larger number of good movies available to exhibitors during the final 6 months of this year than in the second half of 1956. This prospect, together with indications that Americans are gradually reacquiring the theatre-going habit, leads us to believe that total admissions will show further year-to-year improvement in the months ahead. For the entire year of 1957, we estimate that theatre attendance will average about 49 million weekly, as against only 46.5 million in 1956. This prospective increase in attendance can be expected to be translated into larger profits for most movie companies.

Movie Stocks Generally Shunned

Five of the six motion picture stocks we classified as underpriced 3 months ago have since advanced in price. Nevertheless, many of them are still selling on generous dividend yield bases and at conservative multiples of current earnings. Happening at a time when investors are willing to pay fantastic prices (relative to past experience) for most other stocks, this situation probably reflects Wall Street's incredulity at Hollywood's recovery from its 10-year decline. "After all," an investor asks, "what assurance do I have that earnings of the movie companies will not again collapse if their pictures do not click at the box office, or if subscription television should offer high-quality entertainment over the home screens?"

As we have discussed in these columns many times before, we believe that as far back as 1954, television, per se, ceased to be an unconquerable menace to Hollywood. With the novelty of the TV experience wearing off, an increasing number of Americans have been rediscovering movie-going as an alternative, if not even more satisfying, form of entertainment. It has thus been entirely up to Hollywood to recapture its lost
patrons. To be sure, the motion picture industry will probably never again see the lush days of the early Forties, when theatre attendance averaged well above 80 million a week. Within the past decade, things have changed so completely in our society and our economy, as well as in the realms of entertainment, that any thought of recapturing the conditions of prosperity of former periods would be irresponsible, vainly wishful thinking. However, as long as the producers can turn out quality pictures (which they have indeed been trying to do in the last year or two) and as long as the exhibitors can show those pictures in attractive, comfortable and well-kept theatres, a gradual uptrend in movie attendance during the years ahead seems a distinct possibility, the advent of color or subscription television notwithstanding.

Income Sources Augmented

Of course, even though the general climate seems to be turning more favorable, or less stormy, for Hollywood, no producer can be certain that every one of his pictures will "click" at the box offices. Moreover, some companies, such as Loew's, may not even be able to take advantage of the improving economic weather because their managements are handicapped by non-showmen directors who may be interested primarily in reaping fast profits through wholesale liquidations of the company's assets. In these respects, the motion picture companies' earnings must be considered volatile. However, these companies are deriving progressively larger shares of their revenues from sources other than the production or exhibition of "conventional" movies. Involving substantially lesser risk, the new ventures all tend to stabilize over-all income. Within the motion picture industry, for example, Stanley Warner has an interest in the "Cinerama" three-panel picture process, which has proven to be a sustaining, lucrative income-producer; and National Theatres is producing for its own theatres a feature in "Cinemiracle", a generally similar wide-screen motion picture system. Beyond the traditional Hollywood border, all of the major producers of feature movies are fast becoming important suppliers of film products, old libraries are as well as new film series, to the television industry. With their reputation for quality, their positions in the industry could well be further enhanced should subscription-TV prove successful.

Meanwhile, through their subsidiaries, many movie companies are participating fully in the current boom in the phonograph record business. Also, Paramount Pictures owns among other investments in the electronics industry, a 100% interest in Chromatic Television Labs, which is developing a low-cost revolutionary color TV tube, and a 90% interest in International Telemeter Corp., a strong proponent of pay-as-you-see TV and a manufacturer of magnetic components for electronic computers. Then, too, Twentieth Century-Fox is earning increasing royalty income from oil-drilling activity on its studio property, and Stanley Warner derives nearly half of its overall revenues from sales of consumer and pharmaceutical goods under the trade names of "Playtex" and "Isodine". The net effect of all these diversification moves in Hollywood is that over a period of time, the earnings of the movie companies will become more dependable and less volatile. The importance of this development can best be illustrated by the fact that Twentieth Century-Fox lost about $100,000 last year in its principal business—the production and distribution of motion pictures. Yet its 1956 per share net income of $2.34, generated entirely from new sources, was the second highest in 10 years.

Idle Assets Put to Work

It can thus be seen that while Hollywood's fortunes are still unpredictable, investments in the movie stocks are now subject to substantially less risk than they were 10 years ago. At the same time, diversification has considerably enhanced the growth potential of these stocks. All of the moves cited above have been directed toward the so-called "growth" industries. As time goes on, further steps in this direction will probably be made. Fortunately, unlike most companies in other industries, the movie companies have found little difficulty generating funds for new investments. The three major theatre circuits, for example, own several hundred theatres each. These theatre properties represent important cash inflow in two respects. First of all, some of them can be sold for cash. It is not secret that a sizable number of the theatres owned by these companies are either closed or not operating profitably. Yet, their real estate values have, in many instances, appreciated over the years. Their disposition, therefore, not only provides substantial cash proceeds, but enhances the overall earning power of the remaining theatres as well. Meantime, the large portfolios of theatre properties also enable the various companies to generate substantial funds internally through depreciation accruals. Indeed, in recent years, such non-cash write-offs have often well exceeded the reported income of these companies.

Like the exhibitors, many of the producers also have substantial studio and other real estate properties that are not being fully employed in the business. Indications are that much of these non-productive assets will also be sold or leased to others. Twentieth Century-Fox, for example, "hopes" to make its 284-acre property, ideally located in the better part of Los Angeles, the "Radio City of the West".

Not all of the proceeds generated from divestment or idle assets are likely to be invested in new business ventures. In fact, a good portion will almost certainly be used to reacquire company stock. Available well below their respective asset values, the movie company shares represent among the best investment values for their companies. By following a systematic program of reacquiring stock, the movie companies, even with the same overall net income, can conceivably increase their per share earnings significantly.

Conclusion

In recapitulation, it is our belief that (1) Hollywood has successfully weathered the worst storm in its history and is entering a period of more favorable business climate; (2) augmented by income from new sources, earnings of the movie companies will probably tend to be less volatile and to show an encouraging long-term growth trend; and (3) per share earnings will be further enhanced by systematic reduction of common capitalizations. As these developments become more evident, investors in general can be expected to show more interest in these stocks. More liberal price earnings multiples, coupled with a healthy uptrend in profits, might then effect significant advances in the prices of these equities over the next 3 to 5 years.

(Continued on Page 14)
COLUMBIA PICTURES

Older feature-length pictures which Screen Gems can make available for television. The parent company itself is feeling the effects of an improvement in theater attendance. While record revenues may not have been realized from the fiscal 1957 releases, average revenues per release are probably increasing. In addition, it is likely that year-end adjustments and the receipt of foreign earnings bolstered fourth quarter earnings. Thus, while net income for the first 9 months (ended March 31st) was 23% below earnings in the like 1956 period, we look for full-year profits of $2 a share to be reported for fiscal 1957. Gross income in 1958 should be further enhanced by sales growth of the TV subsidiary. However, Columbia expects to release a number of costly films in the current fiscal year. While gross revenues will be swelled by these releases, we expect that net income will remain at about the 1957 level. Expenses incurred in connection with the film program may narrow the profit margin. We estimate gross income in fiscal 1958 at about $105 million; net earnings per share at $2.25. However, only one or two box office "smashes", if achieved, could be sufficient to bring about a highly successful year.

We project Columbia's average annual sales to $115 million in the hypothesized 1960-62 economy, characterized by a GNP of $490 billion. A sustained economy drive might result in a slightly higher profit spread, so that net earnings of $4 a share might be realized 3 to 5 years hence, permitting annual dividends of about $1.75. Capitalized at 6.25% in line with past norms adjusted for trend, such dividends would suggest an average price of 28 (7 times earnings) during the period.

ADVICE: Columbia Pictures is currently classified in Group III (Fairly Priced) because the stock stands more than one standard variation above its slightly rising Rating. The issue offers an attractive current yield, estimated at 6%. Also, the 40% appreciation potentiality to the years 1960-62 is above the average gain foreseen for all stocks under survey. However, in view of the stock's poor past price stability performance (Index: 11) and the volatility of the motion picture industry, this equity is recommended only for risk accounts well buttressed with cash reserves.

DECCA RECORDS (UNIVERSAL)

Number of pictures to be released this Summer. Starting known box office stars such as James Stewart and June Allyson, these pictures are being released at a time when theatre attendance is running ahead of last year's pace. They are expected to bring Universal's net up to the fiscal 1956 level.

Decca's excellent line of classical records continues to be well received by an audience which has more than doubled in the last decade, and which is finding leisure time, and an increasing appreciation of good sound reproduction. The semi-classical and popular record business is also holding up very well despite the slight seasonal slump in sales during the first half of the year. The album from "Around the World in 80 Days" has been in the best-selling charts for months. Recorded time should be enhanced by increased sales of phonographs and high-fidelity equipment, which are running 25% ahead of last year's pace.

Decca can probably earn $3.25 a share this year (including its equity in Universal's undistributed profits). A year-end extra dividend would then be likely. An increase in the regular quarterly rate, however, seems unlikely at this time, although more favorable action may be taken if and when Universal releases its pre-1948 film library to television. Negotiations with Screen Gems, Columbia Pictures' TV subsidiary, are reported to be taking place for this purpose.

Within the hypothesized 1960-62 economy, in which we see a GNP of $490 billion, Decca could earn at least $3.60 a share on a sales volume of $154 million (assuming consolidation with Universal). Such earnings would permit a $1.40 annual dividend. Capitalized at 6.25% as indicated by past experience, such dividends would suggest an average price of $23 (6.4 times earnings) during that period.

ADVICE: We continue our Group II (Under-priced) classification for Decca, as it stands within one standard variation of its rising Rating. The current 5.8% yield is below the issue's past norms, but the dividend rate may be lifted within the next 12 months. A 21% appreciation potentiality to 1960-62 is about in line with the gain foreseen for all stocks in the Survey. However, the highly volatile nature of both motion picture and record markets makes this equity suitable only for risk accounts.

LOEW'S, INC.

The company's management group erupted into a special stockholder's meeting last month when Pres. Vogel called for a special stockholder's meeting Sept. 12th to vote on removal of the dissident director and his associate from the board. Mr. Vogel claims that the Tomlinson group is seeking to obtain control of the company and place its operations under the guidance of former studio head Louis B. Mayer, ousted from Loew's management in 1951 after losing the battle with television. Pres. Vogel's action was prompted by the resignation of three of Loew's 13 directors, two of them management nominees and the third a compromise candidate. Their departure left the Tomlinson forces in apparent control of the board. Pres. Vogel hopes to fill the vacancies with members of his management team, who held 6 of the 13 board positions prior to 1957. The battle brings into the open the clear-cut conflict of interest surrounding the destiny of Loew's. The financial fact is presumably dedicated to the systematic disposition of some
of the company's more valuable properties. The operating group is split up between production and theatre personnel. Equitable division of Loew's outstanding debt is just one of the many problems faced by this group.

The survival of Loew's depends upon some one of these groups achieving unchallenged supremacy. Only then can a consistent policy be followed, and given a reasonable chance of success. Mr. Vogel's record since he ascended to the presidency late last year has not been one to inspire confidence, but, harassed by internal bickering almost constantly since he took office, he has probably not been granted a fair trial. Stockholders may have more in common with the Tomlinson group—who are large shareholders themselves—but the interests of the public and the motion picture industry might be better served by giving Mr. Vogel a free rein.

As an operating entity, Loew's (as presently constituted) would probably have a value no greater than $21 a share in the hypothesized 1960-62 economy. This value is obtained by capitalizing projected average annual earnings trend. As a liquidating proposition, however, with this company's past experience adjusted to $2.15 a share at 9.8 times, and projected dividends of $1.25 on a 6½% yield basis, rates in line Loew's might command a value of $30 a share, based on the aggregate worth of its present properties (including real estate, studio, and film library).

ADVICE: In relation to its current earnings and dividend prospects, Loew's appears fully priced. However, it sells at a wide discount from the value we place on its underlying assets. We therefore place a compromise Group III (Fairly Priced) classification on the stock. Investors willing to speculate on eventual asset value realization may find Loew's satisfactory holding at this time; those seeking sound values based on earning power and dividend paying ability might find better opportunities elsewhere.

PARAMOUNT PICTURES

devoting its efforts primarily to the production of a relatively small number of quality films. This policy is apparently prompted by the warm reception given the company's recent "big" pictures. For example, 'The Ten Commandments', the biggest spectacular ever presented by Paramount or any other producer, has been a "phenomenal success". With only a limited number of engagements in the domestic market, this religious epic, costing $14 million to produce, has already brought in nearly $12 million in film rentals. Present indications are that this picture will be able to gross at least $50 million. Hence, its contribution to Paramount's net earnings could alone be very substantial.

Through its 90% owned subsidiary, Interna- tional Telemeter Corp., Paramount is becoming an increasingly important factor in the subscription-television industry. Telemeter produces a coin-box toll-TV system, which it has been diligently promoting in recent months. Should this new entertainment medium prove successful, Telemeter may well represent an important future source of income to Paramount. Meanwhile, International Telemeter itself has recently formed a new subsidiary, called Telemeter Magnetics, Inc., to manufacture magnetic components. Serving the burgeoning electronic computer industry, this new enterprise also possesses impressive growth potential.

Within the $900 billion GNP economy hypothesized for 1960-62, we project Paramount's average annual revenues to $150 million, earnings (on an assumed capitalization of 1.5 million shares vs. 2.0 million outstanding currently) to $6.50 a share and dividends to $3.30. Such dividends, capitalized on a 6½% yield basis to accord with past norms adjusted for trend, would command an average price of 55 (8.5 times earnings).

ADVICE: Although the stock has not been publicly traded long enough to permit derivation of a Value Line Rating, Paramount Pictures is currently classified in Group II (Under-priced). With income from the showing of "The Ten Commandments" accumulating rapidly, the company seems on the verge of reporting a significant increase in earnings. Offering better-than-average current yield of 5.6% to 6.3% and 3- to 5-year appreciation potentiality of 53%, Paramount thus appears an interesting commitment for risk-taking investors.

TWENTIETH CENTURY-FOX

required to accept a salary reduction equivalent to 7½% annually for at least two years; (3) the shares so acquired must be retained by the option holder for no less than two years; and (4) for each share of stock optioned, the executive may be required to subscribe to $25 principal amount of 5% notes of the company. The company may then use the proceeds to acquire company shares in the open market so that when the options are exercised, the issuance of new shares may be avoided. Proposal of such a program is currently under consideration by the company's management.

(Continued on Page 26)
Nothing else is as much fun as

The Pajama Game

IT'S ALL HERE! ALL THE BOY-CHASES-GIRL-CHASE OF THE RECORD-SMASHING BROADWAY SENSATION

starring

Doris Day

John Raitt

A GEORGE STANLEY ABBOTT AND DONEN PRODUCTION
Radio City Music Hall

ENTERTAINMENT

Cast of the big hit play!

Ol Haney, Eddie Foy, Jr.

Lyrics by Richard Adler and Jerry Ross

Warner Bros. in Warner Color
TRUeman REMBUSCH of Indiana’s Syndicate Theatres announced the unveiling of a “different” admissions policy for the engagement of Paramount’s “Ten Commandments” at the circuit’s Crest Theatre in Wabash. The policy: theatregoers pay whatever amount they want to. In outlining the pay-what-you-like policy the circuit emphasized that “this unprecedented offer is made because the management believes that the story of “The Ten Commandments” belongs to all people and that it should be viewed by every man, woman and child”. All income from the engagement in excess of Paramount’s share will go to the Will Rogers Memorial Hospital. Paramount has not yet made any comment on the plan.

JOSEPH R. VOGEL, in a fighting-mad mood, reported to the Wall Street Journal last week that there is no possibility of a compromise agreement with the Tomlinson-Meyer forces, seeking to gain control of Loew’s. He says that he has had no contact with the opposition regarding a “deal” similar to the one arranged last February between the two warring factions. The Loew’s president stated that he’ll hit the proxy road, if necessary, to elect his twelve recently-announced candidates to the company’s board of directors at the upcoming, controversial September 12 meeting. Regarding Loew’s recent earnings statement for the 40 weeks ended June 6, Vogel reported that profits for the period were $2 cents a share as compared to 51 cents per share and that the slight gain reflected “the economies put into effect since I accepted the presidency last October”. In other developments Justice Morris Spector of the New York State Supreme Court issued a temporary injunction restraining any interference with the September 12 “spectacular”. Spector blasted the insurgents for their refusal to appear at the hearings. A cross-complaint was also filed in Delaware, legal home of Loew’s, by Mr. Vogel to invalidate the election of Samuel Briskin and Louis B. Mayer to the board. The Delaware courts are expected to decide on August 22 whether or not Tomlinson’s petition for the validation of the “rump” meeting held last July 30 will be approved. In still another

action, two Loew’s stockholders put Louis B. Mayer on the receiving end of a $3,000,000 lawsuit. The action, by Louis and Helen Brandt, filed in the New York State Supreme Court, charges that the former Metro production chief is not entitled to the estimated $3,000,000 paid him under a contract settlement several years ago and seeks to compel him to repay the monies obtained under a contract clause that was “illegal and unenforceable”. According to the Brandts’ attorney, Saul E. Rogers, the contract clause provided for Mr. Mayer and his heirs to receive percentages from Loew’s profits as long as the corporation existed. Because Mayer was under no obligation to perform any services for Loew’s, the New York attorney contends that this agreement was illegal. Rogers emphasized that the action is in no way connected with the attempt of Joseph R. Tomlinson, Stanley Meyer and Mayer to acquire control of Loew’s from the present management group. Mayer is now in a San Francisco hospital being treated for a blood disease ailment.

BARNEY BALABAN took the wraps off International Telemeter’s closed-circuit pay-as-you-see television system in a demonstration at New York’s Savoy-Plaza Hotel. “Brains” of the Paramount system is a coin-size box about the size of a portable radio which is attached to the television set. By stuffing coins into the mechanical marvel the televiwer can receive three programs at one time over the same channel. The Telemeter system can also transmit paid programs, but only one at a time. When queried as to the cost per program of the proposed system, Telemeter executives would not give any definite figures. The cost of an installation, as estimated by Telemeter general manager Louis A. Novins, would run from $35 to $50 in the New York or Los Angeles areas.

MILTON RACKMIL, president of Universal Pictures and vice president Leo Jaffe of Screen Gems put the finishing touches on a $20,000,000 films-to-television deal between the two companies. As outlined by the two executives the agreement calls for Universal to turn over to the Columbia subsidiary some 600 pre-1948 motion pictures for domestic television on an exclusive basis. All rights, other than TV distribution, will be retained by Universal. In return, Screen Gems will provide Universal with a minimum guarantee of $20,000,000. The deal leaves Paramount as the one holdout in the films-to-television derby. It is expected that Paramount will eventually distribute its films through its International Telemeter subsidiary for use on toll-television.

ELMER C. RHODEN announced that earnings of National Theatres for the 39 weeks ended June 25 were approximately the same as last year’s. 1957 net income amounted to $1,365,820 (51c per share) as compared to $1,378,974 (51c per share) in 1956. The NT president pointed out that while gross income was up and general expenses had been held in line, film rentals were more costly. Higher film costs were attributed to a shortage of motion pictures.

SAMUEL GOLDSWYN’S antitrust suit is taking up so much time that U. S. Judge Edward P. Murphy has threatened opposing attorneys with the possibility of night sessions. Taking the stand at a recent session was Mary Pickford as a character witness for Goldwyn. Said Miss Pickford: “(he is) one of the finest producers—a man of great courage and vision who realizes the importance of literary material” for his productions. In between plugs for the noted producer, the former glamour girl gave a blow-by-blow description of her days in the movie business. Scheduled to take the witness stand in the near future: National Theatres president Elmer C. Rhoden.

Daryl Zanuck, who makes news like no other movie producer makes news, drew a contingent of the foreign press at Paris’ Orly Airport for his takeoff for the North Pole. Zanuck will begin location filming there for “DeLuxe Tour,” a 20th Century-Fox release in Cinemascope 55.
THEY
MADE THE NEWS

ALEX HARRISON, 20th Century-Fox general sales manager announced that the film company will open "Will Success Spoil Rock Hunter" on September 11 in more than 120 theatres in the New York City metropolitan area. Harrison stated that the distribution experiment was prompted by the successful city-wide opening of "Bernardine." Said the 20th-Fox executive: "In view of the population shift from the city to suburban areas during the past several years, we are interested in making our pictures available to them (the public) in this manner." He also revealed that 20th is considering releasing a number of other major CinemaScope attractions in this manner, thus bypassing the first-run Broadway houses. In another move, Harrison disclosed that 20th-Fox will survey the drive-in theatre situation in the Chicago area. "With drive-ins becoming so important to business today we want to find out how they are being sold and how our product is moving to them," he stated. Checking the Windy City area will be Bob Conn, assistant manager of the exchange there.

LINDSLEY PARSONS, producer of "Portland Expose," being released through Allied Artists, called upon Senator John McClelan's investigating committee to look into "the circumstances surrounding the simultaneous and sudden cancellation" of his film in the Pacific Northwest. Parsons charged that a pressure group or "powerful, interested individuals exerted influence on theatremen to cancel some 20 bookings of "Portland Expose," including the world premiere in Portland, Oregon.

PARAMOUNT reported its earnings for the second quarter of 1957. The figures: $1,060,600 ($5.6c per share) versus $950,000 ($4c per share) in 1956. Estimated earnings for the first six months of 1957: $2,539,000 ($1.18 per share) as compared to 1956's $2,322,000 ($1.12 per share). A quarterly dividend of 50c on common share of stock was declared.

ARTHUR B. KRIM, president of United Artists, and vice presidents Max Youngstein and Arnold Picker are meeting with company executives and producers in Europe. The three executives will confer on product, sales and promotion plans for a quintet of important features, now in varying stages of work. Included in the group: "Legend of the Lost," "Paris Holiday," "Paths of Glory," "The Quiet American" and "The Vikings."

ROBERT A. WIFE has resigned as executive secretary of ITO of Ohio. After nearly six years as an official of the largest exhibitor organization in National Allied, he is joining Levin Brothers of Dayton, Ohio. Although his new employer operates five drive-ins in Ohio, Wile's duties will be outside of the motion picture industry. A successor to Wile is expected to be chosen at the board of directors meeting of ITO of Ohio in Columbus on August 27.

WILLIAM GOFTZ, GEORGE KERATOTOFFS AND BEN MARCUS have accepted invitations to serve on the Production Code appeals board . . . Producer WILLIAM PERLBERG will represent the motion picture industry and the U.S. State Department at the Venice Film Festival, to be held later this month . . . JACK BLUMENFELD and his brothers, operators of a 51-house circuit in northern California have applied for toll-TV franchises in a number of communities including Sacramento . . . C. V. WHITNEY announced the appointment of ARTHUR L. WILDE as director of public relations for C. V. Whitney Enterprises, Inc. He was formerly associated with Blusius-Maskel and BOB BOHENEL have been named to head a special promotion unit for Warners' "Sayonara." . . . DAN FRIENDLY has resigned from RKO Theatres according to an announcement by vice president WILLIAM K. HOWARD and MORYE R. GOLDSTEIN, Allied Artists vice president, who presided at a series of three regional sales conferences . . . 51 theatres have already been cleared for the Sugar Ray Robinson-Carmen Basilio closed circuit telecast, according to an announcement from NATHAN HALEPIN, president of Theatre Network Television, the New York public utility manager SAMUEL COHEN of United Artists is marking 25 years on the job . . . ATLIS CORP. is disposing of 400,000 shares of WALT DISNEY PRODUCTIONS common stock in a nationwide offering late this month . . . The purchase of an additional 330,000 shares of the company common has boosted GERALD B. CANTOR's holdings to 35,000 shares . . . ARTHUR MAYER and BURT BALABAN have formed a production team, Princess Productions. Their first release, "High Halls," will be via Paramount. ROY BELLOUT, RKO general manager for continental Europe is holding meetings in this country with foreign producers in an effort to complete production deals announced abroad . . . DINO DE LAURENTIS, Italian producer, will set up an American base of operations in October. He is looking for a property to be filmed here . . . PAT Mcgee has liquidated his theatre interests to enter the car washing field . . . New date for the Fort Smith, C. S. closed circuit toll-TV debut is September 3, according to an announcement from HENRY S. GRIF- FIN, president of Video Independent Theatres . . . WALTER READE, Jr. will be the new president of Continental Distributing, replacing FRANK KASSLER. EARL PEPPER CORN will continue as vice president in charge of sales . . . SPIRROS P. SKOURAS announced a 56-minute version of "The Big Show" will be available to exhibitors shortly . . . Warner Bros. vice president ROBERT S. TAPLINGER off to Europe for three weeks of conferences on advertising and publicity plans for forthcoming releases . . . MORTON WARMISER elected a new v. p. at Columbia . . . EDDIE JOSEPH, president of the Texas Drive-In Theatre Owners Association has set January 19-20 for the group's convention, Baker Hotel in Dallas . . . MILTON A. GORD- DON, president of Television Programs of America has bought out the interest held in the company by EDWARD SMALL. This year's SMPTE Herbert T. Kalmus Gold Medal Award goes to WADSWORTH E. POHL of Technicolor Corp. . . . KEITH PACK succeeds BILL GORDON as manager of Warner Bros. Salt Lake City branch . . . JOHN HAY WHITNEY, U. S. Ambas- sador to Great Britain, will present the famed Golden Laurel Award in honor of DAVID O. SELZNICK at the Edinburgh Film Festival, September 8 . . . RL GOFF and BECKER, operators of New York City art theatres, have opened an art theatre in a Long Island shopping center.

Joseph R. Vogel was named Pioneer of the Year by the Motion Picture Pioneers at a brief ceremony before a large group of industry leaders. Bestowing honor on the Locie's president was Ned E. Dejmont, president of the organization composed of those who have served the industry for 25 years or more. Formal presentation of the coveted award will come November 25, at the group's annual banquet at the Waldorf-Astoria.

Film BULLETIN August 19, 1957 Page 19
AN OPEN LETTER TO MR. EXHIBITOR

Announcing the N.S.S. Policy for the handling of MGM Trailers!

August 16, 1957

Dear Mr. Exhibitor:

We are pleased to announce our undertaking distribution of MGM trailers on September 1, 1957.

We pledge our fulfillment of all MGM trailer contracts on all features in release prior to September 1, 1957 at not one penny of increased cost to you, irrespective of any future increase in film or labor costs.

We pledge our maintaining current MGM trailer prices on all features released after September 1, 1957 indefinitely, subject either to future increase in film or labor costs, or mutually acceptable change in terms.

We pledge our striving to maintain the high quality of service rendered by MGM, in addition to providing you with the advantage of obtaining one more Distributor's trailers from a single source of supply.

Sincerely yours,

Herman Robbins
Chairman of the Board
After Vacationtime

HOLD THAT YOUTH TRADE!

Probably the most important single challenge to the ingenuity of any theatre manager these days is to build up and maintain the steady patronage of the young people—not just because, as we keep on telling ourselves, they are the patrons of tomorrow but because they are such a high proportion of the potential customers of today.

During the summer months the youngsters, with so much idle time on their hands, virtually fall into the theatremen’s lap. But next month when they head back to school, and that is the time when showmanship is required to keep the moviegoin’ habit of the young element alive.

The motion picture theatre enjoys a number of great advantages in its attempts to become a regular meeting place for the youth of the community. The fact that it shows fine motion pictures is one of these advantages, but only one. The day is gone when a theatre could rely on its screen attractions to do the whole job in luring the young customers.

As a well-kept auditorium, with display space and promotional facilities, the theatre can work out all kinds of attractions to catch the attention of the youthful population. All you have to know, to begin with, is a little about the calendar and a good bit about your town. And utilize the good offices of the local school authorities for cooperation on every show that has educational elements.

Organizations of young people exist in every community, and many of them carry on programs which can be tied in quite logically and effectively with the theatre. For example, the Girl Scouts conduct an annual cookie sale as a fund raising activity. In your community, it may well be that a cookie contest can be held, with an audience group judging the best cookies, or merely buying cookies when they go to the theatre. One of our big jobs is to re-establish the acquaintance of the kids with the theatre.

The number of organizations in whose programs the theatre can participate with mutual profit is very high. Just remember that by offering to honor an organization on a special night, for example, you give them a great opportunity to show themselves off. You might wind up the little league baseball season with a special Saturday morning show for the players, or a bargain evening father-and-son performance.

But even more important than the organizations and their group actions are the individual young customers themselves. When you go out of your way to dream up attractions for them—in addition to the screen offering of the day—you are winning their good will and that of their families, and you are selling tickets.

(Continued on Page 22)

U-I Adopts TV’s Quiz Technique To Plug ‘Faces’

Taking a leaf from TV’s successful quiz-games, Universal-International conducted a quiz promotion of its own designed to plug both the movie industry and its “Man of a Thousand Faces”.

Some 1,000 motion picture fans turned out at New York City’s Palace Theatre to answer 100 multiple choice questions about movie lore in the “Golden Jubilee Screen Test”. The winner went the title of “New York City’s Number One Movie Fan”, $100 and a pair of tickets to “Faces”. Twenty-seven other prizes were awarded to successful contestants.

The questionnaire will be made available to all theatres playing the film. Idea was the brainchild of U-I adman Charles Simonelli and his staff.

Quiz Contestants Outside Palace Theatre

Viewpoint

Abbreviated Pressbooks

Columbia’s new “Forward Look” pressbook, recently unveiled, is a questionable proposition. In some respects, streamlined campaign manuals are to be commended—provide the streamlining isn’t carried too far. The question is: has Columbia’s? If a pressbook, regardless of its size, falls short of its purpose as a vital tool for the exhibitor, it fails to serve its basic function.

Certainly, there is a great deal to be said for Columbia’s motivations and reasoning in cutting down the pressbook to a six-page precis of the campaign. It will undoubtedly effect an economy in this field for the film company, and the saving can be channeled into other types of promotion. A main objective, as Paul N. Lazarus, Jr., Columbia vice president in charge of promotion, frankly puts it, is to eliminate much of the “eyewash” that has characterized the more voluminous manuals. The abbreviated pressbook devotes less space to the big display ads, tosses away detailing of stunts and displays, merely listing in staccato lines each type of suggested campaign. It has even squeezed out picturing the posters and other accessories, with the exception of the 24-sheet.

We wonder whether, in applying the ax so vigorously to the pressbooks of old, Columbia hasn’t lopped off some key branches that leave the trunk a little too bare for even just adequate selling.

Take, for instance, the illustrations of lithos. Very often, the showman requires an exact visual picture of the 3-sheet or 6-sheet to tie in with his lobby or front display. Merely referring him to an ad which is similar is insufficient to permit him to lay out the display in advance, may even discourage him from using it. Likewise, illustrations of stunts are more apt to encourage the exhibitor’s use of them. Or a graphic depiction of a particularly attractive

(Continued on Page 22)
What the Showmen Are Doing!

MPAA Ad Code Brochure Provides Solid P.R. Aid

"To keep motion picture advertising reasonably acceptable to reasonable people" is the capsule purpose of the Motion Picture Association's Advertising Code as set down in a crisp brochure entitled "Self Regulation in Movie Advertising".

Designed as a pocket guidebook to the workings of the industries Code Administration, its limitations as well as its accomplishments, the brochure will serve to clear up many misconceptions of the Code currently extant. It is available in quantity to exhibitors on request to the MPAA Advertising Code Administration headquarters in New York.

Pointing up the fact that the movies' system of voluntary self-regulation was the first to be set up among the media of communications and has served as a guide for other media systems, the brochure outlines its operation in the New York and Hollywood offices. It emphasizes that not all films are subject to the Code. Foreign films and those not carrying the MPAA's Seal of Approval fall into latter category. Nor can it control the individual theatres' preparation or revision of the advertising prepared by the producer. Yet, it is noted, two "strictly impartial" studies of movie advertising indicate that few films are sold to the public in an objectionable manner, even though these studies included non-Code pictures. The studies cited were those of the Newspaper Advertising Executives' Association, representing most of the nation's daily newspapers, and the Kefauver Subcommittee to Investigate Juvenile Delinquency.

Advertising today, it is stressed, "must convince quickly or not at all," and when attempts to be especially striking and effective are made, they are subject to human frailties. "It would be impossible to make the millions of ads, posters and other displays which appear every year, entirely satisfactory to all people at all times. To claim this would be to suggest that the Code is perfect and that its administration achieves perfection. It is, of course, a human document, administered by very human beings, who do not claim infallibility."

Viewpoint

Abbreviated Pressbooks

(Continued from Page 21)

standee may save time and effort in devising such a display. All these are key components of everyday, every-picture exploitation.

Going along with Mr. Lazarus that the impressive pressbook is no longer necessary to sell a picture to the exhibitor, there still remains its vital function of stimulating the exhibitor to an adequate campaign, of providing an enthusiasm for selling to the public. In these querulous times, no commodity is more precious than enthusiasm and a too-skimpy pressbook is no incentive to enthusiastic selling.

HOLD THAT YOUTH TRADE!

(Continued from Page 21)

So take a look at the calendar. It is full of opportunities for you.

Also, young people have a great urge to participate in competitions. Give them events in which they can participate competitively at the theatre and they will surprise you with their enthusiasm. The stunts go on endlessly.

One thing you must of course remember is that you can't forget parents. Whether or not you create great parental interest in moviegoin, you can be sure that the parents will be interested in the character of the theatre their children patronize. This applies to the seating, the staffing, the behavior of the audience and the content of the pictures on the screen.

If you are interested in building and maintaining young patronage, make sure your theatre rates it and that the people of your community know it. Get the adult Scout leaders to attend on a special scout night; get the father and mothers to come on special bargain-ticket family evenings, so that they can see for themselves the calibre of your establishment. And, if possible, give the young people a stake in the theatre. Hire your ushers and concessions attendants through the school system or local young people's organization. You might even be able to work out a system whereby a local group staffs the concessions stand for you on special evenings with their own volunteers, in return for a percentage rather than a salary.

Some of the suggestions made in this article may not be practical for a particular situation; some may involve an expense you don't feel is justified in your case. But most of these ideas involve little or no extra cost and they can all be made to pay immediate dividends in regular patronage.

Speak to the leaders of the young people of your community. Ask what the theatre can do for them. You are apt to be surprised by some of the suggestions; and in all too many instances the leaders unfortunately are apt to be surprised by the inquiry. As an industry we have certainly not done all we should to integrate our theatres into the way of life of our younger citizens. Therein lies our great opportunity for today and tomorrow.
Do-It-Yourself Promotion Plan Offered by AB-PT's Hyman

Edward L. Hyman, Paramount Theatres vice president, has come up with a promotional idea that merits consideration by all segments of the industry. The exhibition executive last week proposed to every major distributor that a monthly promotional project, like 20th's "The Big Show", be undertaken by each distributor in an effort to stimulate and maintain public interest in motion pictures.

"With each company contributing its own individual effort," Hyman declared, "and with the exhibitors making their theatres available, we can call this a 'do-it-yourself' promotion, so that in a manner similar to the orderly distribution of quality product throughout the year, we can assign a month to each distributor and would have something going each month to focus attention upon the industry."

Hyman offered these six points as a guidepost in setting up the project: 1) Each film company should work out an original presentation in accordance with its own ideas and thought; 2) behind-the-scenes footage be included in each presentation, because such material is fascinating to the average moviegoer; 3) special public showings can be arranged for invitational audiences, with all exhibitors making their theatres available; 4) by sponsoring the promotion in cooperation with the local press, disc jockeys and other radio-TV personalities, each showing should draw a full house, with teenagers likely to predominate; 5) the showing should be at a time convenient to the public; 6) extra enthusiasm could be generated by the appearance of stars and starlets to meet with the moviegoers personally.

Take A Double Crack At Friday the 13th This Year

Showmanship-wise managers will get a double crack at Friday the 13th this year. This gimmick date arrives twice this year, in September and December, presenting wonderful opportunities for horror programs.

Filmack's "Messenger", house organ of the Chicago trailer outfit, has a batch of good ideas for grabbing-off some of that extra business always available from this type of promotion.

Some suggested sure-fire business-getters: Anyone who brings a black cat to the theatre is admitted free. If a person's full name as shown on their social security card has 13 letters, he is admitted free. A ticket to a future show will be found in every 13th box of popcorn sold.

Some Filmack punchlines: "Bring a friend, because you'll be afraid to go home alone" . . . "More horrifying than a night in a haunted house" . . . "More petrifying than finding a spook in your bed" . . . "Designed to make your knees knock, your blood curdle and your hair stand on end" . . . "Your blood will freeze, you'll gasp for breath, your head will jump and your feet will grow cold."

Tie-Ups Galore Set for Warner Bros.' 'Pajama Game'

Warner Bros. has set so many tie-up campaigns for "The Pajama Game" that showmen may have a hard time deciding which of them to take advantage of. The comprehensive merchandising program to drumbeat the merits of the WarnerColor musical and the products of ten national advertisers are varied enough to suit the tastes of all theatremen—and patrons.

Weldon Pajamas are going all-out to sell the Doris Day starrer. To beef up the hally drive, Weldon is taking display space in seven national magazines, in addition to providing ads for placement by dealers on a local level. The pajama manufacturer has also designed a special "Doris Day Pajama", and is circulating a special pajama box carrying copy plugging the film. They are distributing WB one-sheets to all their retailers for use as display cards, are sending p. j.'s to radio, TV and newspaper opinion-makers throughout the country and have prepared a 12-page brochure outlining all details of the co-op in which store and theatre can cooperate for maximum penetration.

Hollywood Bread will spotlight the film via ads in over 1,100 newspapers on a national scale. Ads will be timed to local openings.

Every Hot Point television dealer in the U.S. will receive a giant-size blow-up of a double-truck full-color ad, to be run in the September 16 issue of Life Magazine.

Over 6,000 platter spinners will be serviced with a copy of the Columbia LP sound track album. The record concern has also prepared fifty-inch, four-color window standee of Miss Day to be used by all dealers.

Movie Ads in Boston

What do exhibitors use for their primary advertising medium when newspapers are not available?

In Boston, where six dailies are shuttered because of labor difficulties, theatremen are turning to radio and television to fill the gap. First circuit to hit the airwaves — and paying premium prices for time — was the Sack Circuit. Other exhibitors immediately jumped into the swim, with the result that most of the first runs are spending their full ad monies on radio with only a smattering going to television, primarily because of prohibitive time rates.

There were some weird sights and sounds at the New York Paramount Theatre's "Screamiero" of WB's "The Curse of Frankenstein", which opened at the stroke of midnight and continued in a "Horrorthon" throughout the night. Flanking the headless Frankenstein monster in lobby are Paramount managing director Robert K. Shapiro and Julie Newmar of the "Li Abner" stage cast. At right, members of the "Theatre Macabre" arrived at the theatre in a hearse for this lobby shot.
EXPLOITATION PICTURE

The Sexcess of "Rock Hunter"

There are two big reasons why the showman will chortle with the possibilities for exploitation in "Will Success Spoil Rock Hunter?". Without waiting for the inevitable innuendo, the other one is the fame of the Broadway hit play that skyrocketed the mightily endowed Jayne Mansfield to the attention of the nation's entertainment writers.

The prime factor, of course, is the Mansfield glamor and the multitude of uses to which it can be put. Now considered by many as America's No. 1 sexpot, Jayne's portrayal of a luscious Hollywood movie queen a la Monroe for the Broadway production made it inevitable that she be starred in the movie version of the George Axelrod play. So instantaneous was her success in the play that 20th-Fox executive producer Buddy Adler immediately bought the rights to the play and signed Miss Mansfield to a long term pact to assure her appearance in the film. It wasn't too much of a gamble as subsequent developments proved. Mansfield, tagged as "sex on the rocks" by Time Magazine, shot into the public's eye in every shape and form — mostly well-exposed photos emphasizing the blonde's imposing physical assets. Running through two preliminary films ("The Girl Can't Help It" and "The Wayward Bus") to season her cinematically, Jayne stepped back into the role she created (and vice versa) in "Will Success Spoil Rock Hunter?". This ham 'n' egg combination is an important selling factor in the campaign.

The Mansfield display potential is another key exploitation. Display pieces built from eye-popping stills of the shapely blonde, such as the one at left, are guaranteed to attract attention and stimulate the want-to-see. For the marquee, a horizontal Mansfield pose is available (illustrated in the press book) that is guaranteed to yacht in any male who has learned the difference between boy and girl. Several others are ready and waiting for the exhibitor's choice of blowup.

The eagerness with which newspaper editors have grabbed up photos of the Mansfield charms creates an open door for all kinds of feature space to bally the picture. Special one-column mats of the gal in various scenes are tailored to special promotions and stunts. The befurred Jayne at left, for instance, can be the basis for a novel contest based around a Fall Fur Fashion Show and beauty competition. A local furrier can be contacted to supply a series of fur coats to five finalists in the bathing beauty contest to parade on stage in bathing suit and fur coat. This is good for newspaper space as well as a full house.

Another hat has Jayne in a low-cut evening gown, with a French poodle who has a key part in the picture. (The dog's color is changed to match the clothes worn by the star in the film.) Using this as a basis for a street bally, a tall, attractive blonde and poodle dyed to match the girl's gown will swirl heads on any avenue. An ordinary water color, easily washed away, will do the trick with the poodle.

Miss Mansfield, herself, has added an exploitation kick to the campaign with a p.a. campaign currently garnering reams of newspaper space wherever she appears. This, in addition to her avowed—and well-demonstrated—desire to be on hand for all sorts of special events, makes the star one of the most potent mobile plugs for the film.

If the emphasis has been on Jayne Mansfield up to this point, it is because the gal is 90% of the exploitation potential of "Success". However, the hit play is an integral part of the campaign, and should be capitalized to the fullest. A rollicking comedy satirizing the television industry and its Madison Avenue links, it concentrates on the sight and situation gag to tell its tale of a young TV commercials writer who gains a reputation as the nation's most attractive man when he attempts to get the glamorous star's endorsement for a lipstick in return for making her Tarzan-like boy friend jealous. The subsequent complications, originated by the clever George Axelrod and adapted for the screen by producer-director Frank Tashlin, are of the type more effectively seen than told.

An extra asset is the co-starring of Tony Randall as the writer. Having scored in major roles on the stage and in his first screen appearance in "Oh Men, Oh Women", Randall's comic talents have been touted as Hollywood's greatest since the discovery of Danny Kaye and Jerry Lewis. Play up this young man for a special exploitation plus.

The Mansfield allure is evident in the three scene stills shown above with co-star Tony Randall. Whether seated, standing or kneeling, Jayne leaves no doubt as to her supremacy in the measurements department of the Hollywood female hierarchy.
A key theme, tied in with the piquant title, distinguishes the advertising assortment whipped up by 20th-Fox boxoffices. The famous masseuse scene, with Mansfield wrapped in a sheet forms the primary illustration, socks across the eyes; a small arrow pointing to "Mansfield as "This is Success!" and a tie-in arrow pointing to Randall as "Rock Hunter" are coordinated to the title with asterisks—making the title even more of an inviting puzzle than it was originally. Note the similar approach in both the teaser and in the display piece above.
VALUE LINE ANALYSIS

(Continued from Page 15)

Against this background, Twentieth's average annual revenues in the hypothesized 1960-62 economy are projected to $160 million. Assuming a 644,000 share reduction in the common capitalization, we project earnings to an average of $5.70 a share and dividends to $5.

WARNER BROS.

somewhat lower film rentals, net profits in the third fiscal quarter dropped to only 30c a share from 5c in the preceding period. But since output from the company's studio has again picked up, indications are that earnings will resume a healthy upturn beginning in the final fiscal quarter and extending well into fiscal 1958.

Warner Bros. recently announced that it was "looking forward" to a $15 million production schedule of new entertainment and commercial films for television during the coming year. It has also made plans to spend $1 million to remodel 3 motion picture sound stages for television film use and to erect a new building especially designed for TV requirements. Most of the $15 million in production work will be devoted to special film series to be telecast by the ABC-TV network. Meanwhile, the studio is also producing several special "science serials" for the Bell Telephone Co. Over a period of time, Warner Bros. will probably develop into a major supplier of new film products for the television industry.

Since the new management took office about a year ago, it has been following a policy of disposing of a portion of the company's unproductive properties and reacquiring the company's own common shares. Assuming that it will continue this policy, we project Warner Bros.' average annual revenues in the hypothesized 1960-62 economy to $592 million, earnings to $4 a share (on an estimated 1.5 million shares outstanding), and dividends to $2.50. Such dividends, capitalized on a yield basis of 6.5% to accord with past norms adjusted to trend, would command an average price of 40 (10 times earnings).

ADVISE: Although the price history of Warner Bros. is too short to permit deviation of a rating through multiple correlation analysis, the stock is currently classified in Group III (Fairly Priced). The issue provides an estimated current yield of 5.7% to 6.5%, compared to the average 5.1% return offered by all dividend-paying stocks under survey. To the years 1960-62, it possesses a better than average appreciation potentiality of 75%, as against only 28% projected for the general market. While not suitable for investment-grade portfolios, Warner Bros. seems to be a worthwhile holding in speculative accounts.

ABC-PARAMOUNT


REPORT: Up until the middle of last year, American Broadcasting Co.—the broadcasting arm of ABC-Paramount—had taken great strides in narrowing the wide gap that once existed between ABC and the other two major networks. Month after month, its gross television billings persistently showed year-to-year gains much wider than those of NBC and CBS. During the first half of this decade, broadcasting revenues advanced more than 100%.

Beginning in the third quarter of 1956, however, ABC's earnings began to falter. Reason: television network sales of programming for the 1956-57 broadcast season fell far short of management expectations. Although theater business was generally favorable, ABC-Paramount's net operating income (excluding capital gains) in the first half this year amounted to only 61c a share, or 37% below the year-earlier level.

Indications are that the company's fortunes may have reached their ebb in the second quarter this year. In recent months, the ABC Division has been concentrating its efforts on creating and selling 1957-58 season programs. Popular personalities such as Frank Sinatra and Pat Boone have been added to its parade of live TV shows. Concurrently, to strengthen its competitive position, the network has been widening its broadcast territories by affiliating new stations, including outlets in such key markets as Miami, Boston, Omaha and Norfolk.

To be sure, ABC still has several prime-time hours yet to be sold to advertisers. The degree of success in selling these programs may well go far toward determining how profitable the 1957-58 broadcast season will turn out to be. But assuming that the company will be able to find sponsors for the bulk of these remaining shows, we foresee a trend of improving earnings beginning in the second half of this year and extending well into 1958.

Over the next few years, ABC's revenues will probably resume a healthy growth trend. Concurrently, theatre business is also likely to show some improvement. Within the hypothesized 1960-62 economy, we project ABC-Paramount's average annual revenues to $380 million, earnings to $3.50 a share, and dividends to $2. Capitalized on a 5.7% yield basis and at an earnings multiple of 10 times, consistent with past norms adjusted for trend, such results would command an average price of 35, 75% above the current.

ADVISE: ABC-Paramount is currently classified in Group III (Fairly Priced). Even if the year-end extra payment should be trimmed from 30c to 20c this year, the stock would still provide a return in excess of the average afforded by all dividend-paying stocks under survey. To the years 1960-62, this issue offers a striking, though speculative, appreciation potentiality of 75%, compared to the average 28% gain projected for all stocks. Risk accounts might therefore find this B-quality stock a worthwhile holding for generous current income and extraordinary capital growth prospects.
NATIONAL THEATRES

SINCE: National Theatres controls 335 operating theatres located mainly in the Pacific coast, Midwest, Rocky Mountain area. Also operates Rose Theatre N. Y. The chain is the second largest in the U. S. in gross costs, 45% of revenues. Dividends have averaged only about 38% of earnings during the 1953-55 period. Directors own or control about 150,000 shares (5.5% of total outstanding). Employees: 250; stockholders: 14,000. President: E. C. Rhoden. 

ADVICE: Although the stock's price history is too short to permit derivation of a Value Line Rating, comparison with capitalization norms for stocks in the motion picture group indicates that National Theatres should currently be classified in Group II (Underpriced). The company is likely to increase its quarterly dividend rate from 12c a share to 15c during the next fiscal year, thus providing a yield of as much as 7.1% over the next 12 months, far superior to the average return afforded by all dividend-paying stocks under review. This issue is also of interest for its extraordinary 3- to 5-year appreciation potentiality of 67c, compared to the average 28c gain projected for all stocks.

STANLEY WARNER

BUSINESS: Stanley Warner operates about 260 theatres located mainly in the eastern states. In 1953 it formed partnership with Cinerama Productions to exploit Cinerama process. Presently operating over 50 Cinerama theatres. In 1954 acquired International Latex Corp., manufacturer of consumer rubber goods under "Playtex" label. Principal manufacturing plants in Manchester and Newman, Ga., Aitkpier, Can-

REPORT: Stanley Warner's report for its third fiscal quarter (the 13 weeks ended May 25th) makes good reading. Overall revenues and net income both registered wide-year-to-year gains even though April and May were two rather disappointing months for conventional theatres generally. Apparently, the decline in theatre receipts was more than offset by expanded sales of the company's International Latex Division. It was back in 1954 that Stanley Warner reached beyond the Hollywood border and ac-
cquired International Latex Corp., a successful manufacturer of consumer goods marketed under the trade name of "Playtex." Recognizing the tremendous opportunities offered by the rubber goods business, Stanley Warner has since been devoting much of its efforts and resources to cultivating this new subsidiary. Diligently, it has been strengthening Latex's sales organization and augmenting its manufacturing capacity. During the last few years, for example, several large, modern plants were constructed, and beginning in August 1956, an unprecedented television promotional campaign, involving several million dollars over a 5-year period, was launched.

Meanwhile, International Latex has been diversifying its product line. It entered the pharmaceutical field by introducing a number of antiseptic items trade-named "Iodine." Intensive advertising on TV has enabled these new products, as well as the entire "Playtex" line, to enjoy an increasingly warm reception. It now appears that the company will be able to attain its goal of doubling the sales of International Latex within a few years.

While International Latex is gradually as-
suming the senior position in the Stanley Warner family, the company's theatre circuits continue to represent an important source of cash inflow. Accounting for the greater part of Stanley Warner's fixed assets, the theatre properties generate sizable non-cash deprecia-
tion charges, which furnish ample funds to finance the ambitious expansion program of the Latex Division.

Within the hypothesized 1960-62 economy (described on page 66), we project National Theatres' average annual revenues to $80 million, earnings to $1.5 a share and dividends to 85c. Capitalized at 8.6 times earnings to yield 5.7%, consistent with past norms adjusted for trend, such results would command an average price of 15.

ADVICE: Although the stock's price history is too short to permit derivation of a Value Line Rating, comparison with capitalization norms for stocks in the motion picture group indicates that National Theatres should currently be classified in Group II (Underpriced). The company is likely to increase its quarterly dividend rate from 12c a share to 15c during the next fiscal year, thus providing a yield of as much as 7.1% over the next 12 months, far superior to the average return afforded by all dividend-paying stocks under review. This issue is also of interest for its extraordinary 3- to 5-year appreciation potentiality of 67c, compared to the average 28c gain projected for all stocks.

SHOWMEN . . . What Are YOU Doing?

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in our EXPLOITATION & MERCHANDISING DEPARTMENT
ALLIED ARTISTS

April

BACHELOR MARSHALL BREEN Jim Davis, Carl Smith, Arlean Whelan, Producer-director Albert C. Grace, producer-director, 74 min.

DRAGON WELLS MASSACRE Barry Sullivan, Mona Freeman, Dennis O'Keefe, Producer Lindsey Parsons, Director Harold Schuster, Apaches attack stockade in small western town, 81 min.

May

DESTINATION 60,000 Preston Foster, Colleen Gray, Jeff Donnell, A Great-Krause Production, Director G. W. Pabst, Drama: Flys flys new jet, with revolutionary type fuel, first flight, 15 min.


OKLAHOMA, THE CinemaScope, Deluxe Color, Joél McCrea, Barbara Hale, Producer Walter Mirisch, Director Fracois Xavier Lyon, Western; Doctor helps rid town of untrustworthy bull, 81 min.

PERSUASION, THE William Talman, Kristine Miller, James Craig, Producer-director Dick Ross, Western; Preacher wins rough town over with love—not guns, 72 min.

June

CALYPSO JOE Herb Jeffries, Angie Dickinson, Producer William Brody, Director Edward Dain, Musical, Former sweetheart wins girl away from South American millionaire, 64 min.

HOT ROD RUMBLE Leigh Snowden, Richard Harthun, Producer Norman Herman, Director Les Martinis, Musical, Story of a drag racer and his fight for acceptance, 79 min.

SPARKO CHASES Hunts Hall, Stanley Clements, Producer Ben Sardi, Producer-director George Blair, Comedy; Bowery boys get tangled up with spooks and hoodlums, 62 min.

July

DAUGHTER OF DR. JEEKY John Agar, Gloria Talbot, Arthur Shikes, Producer Jack Pollexfen, Director Edward Gordon, Adventure, 71 min.

CYCLOPS James Craig, Tom Drake, Lon Chaney, Gloria Talbot A B-H Production, Science-Fiction, 25-foot giant walrus searching party looking for a missing person, 75 min.

DISMEMBLED, THE Sonny Tufts, Brian Keith, Susan Kohner, Producer Bernele Block, Director Thomas Carr, Drama; Social case worker helps young criminal reform, 96 minutes.

August

FROM HILL IT CAME Tod Andrews, Tina Carver, Director Jack Sholder, Producer Dan Miller, Horror; Monster threatens to destroy American scientists, 75 min.

PORTLAND EXPRESS Barry Sullivan, Edward Bins, Producer Lindsey Parsons, Director Harold Shuster, Melodrama, Gangster runs wild in the Pacific Northwest, 72 min.

September

DEATH IN SMALL DOSES Peter Graves, Mala Powers, Chuck Connors, Producer R. Heerman, Director J. Negulesco, Crime Drama; Investigator cracks ring selling illegal pills to truckers, 74 minutes.

NAKED IN THE SUN Drama

UNDERSEA CABINAT The Film Unit, Pat Conway, Florence Marly, Producer Norman Herman, Adventure, 66 min.

October

AFFAIR IN HAVANA John Casavetets, Raymond Eurr, Sara Shane, A Dudley Production.

LOOKING FOR DANGER Hunter Hall, Stankey Clements, Producer William Conselman, Western; Search for a cattle thief, 70 min.

TALL STRANGERS, THE The CinemaScope, Color, Joel McCrea, Virginia Mayo, Producer Walter Mirisch, Director Thomas Carr, Western; Cowboy helps open Colorado to settlers.

November

HUNCHBACK OF NOTRE DAME, THE CinemaScope, Color, Gina Lollobrigida, Anthony Quinn, A Paris film, Produced by Harry Strabatz, Drama; Hunchback falls in love with beautiful gypsy girl, 88 min.

SAUC AND THE MAGIC RING

Columbia

April

GUNS AT FORT PETTICOAT Audio: Murfie, Kathryn Grant, Producer Harry Joss Brown, Director George Marshall, Western, In 60,000 years leaves baby to die, thinking him dead, 76 minutes.

May

ABANDON SHIP CinemaScope, Tyrone Power, Mal Zetterling, Producer-director Richard Sale, Drama; Story of a ship crewman who survive the sinking of a luxury liner, 100 min.

GARMENT JUNGLE, THE Lee J. Cobb, Kerwin Mathews, Producer-director Jack Bernhard, Western, Dr. Johnson of the medical school becomes itinerant, 78 min.


SHERIFF STRANGER Howard Duff, Gloria McGhee, Producer Norman Herman, Producer-actor Sholes, Western, Miner gold claim in the 149 California Gold Rush, 74 min. 5/13.

JUNES JOURNEY, THE Frankie Carlin, Ben Gazzara, James Olson, George Peppard, Producer Sam Spiegel, Director James Garfield, Drama; Cadet at military school learns about the boy he loved, 90 min.

REYMOND MABASA Technicolor, CinemaScope, Cornel Wilde, Donna Reed, Producer Tony Owen, Director George Marshall, Drama; A young boy seeks to keep Africa free of white men, 90 min.


CALYPSO HEAT WAVE Johnny Desmond, Merri Andes, Meg Myers, Producer Fred Sears, Musical. Array of calypso-style singers, 86 min.


GIANT CLAW, THE Jeff Morrow, Mara Corday, Producer Sam Kattman, Director Fred Sears, Science-Fiction, Giant bird from outer space threatens to destroy the world, 76 min.

December

JEANNE EAGELS Kim Novak, Jeff Chandler, A George Sidney Production, Director Arthur Kennedy, Woman who became a leading drama, 114 min. 7/22

NO TIME TO BE YOUNG Robert Vaughn, Shirley MacLaine, R. G. Spring Production, Drama; A young girl is sent to England to attend school, 92 min.


3:10 TO YUMA Glenn Ford, Felicia Farr, Van Heflin, George Montgomery, Producer-director Allan Dwan, Western, Cowboy robs stagecoach then poses as one those robbers, 82 min.

TOWN ON TRIAL John Mills, Charles Coburn, Melodrama, 96 min.

Coming

ADRIAMIRE CRIGHTON, THE Technicolor, Kenneth More, Production, Director Gordon MacRae, Drama; A young man is involved in a romantic situation, 76 min.

BROTHERS RICO THE Richard Conte, Kathryn Grant, Dianne Foster, Producer Lewis Rachmil, Director Phil Karlson, Drama. Former racketeer, trying to go straight, exposes organization when they push him too far, 93 min.

GOLDEN VIRGIN, THE Joan Crawford, Rosanno Brazzi, Virginia Mayo, Director, A Paramount Picture, Drama; A girl who was an orphan makes a spectacular song hit, 92 min.

PAPA, MAMA AND THE MAID AND I Robert Lamoureux, Gloria Morley, Nicole Courcel, Director Jean-Paul Le Chanois, Comedy, The lives of a typically Parisian family, 77 min.

SHE PLAYED WITH FIRE Jack Hawkins, Arlene Dahl, Producer Frank Launder-Sidney Gilliat, Director Sidney Gilliat, Drama; A newspaperman smashes German blockade in World War II, 70 min.

INDEPENDENTS

April

GOLD OF NAPLES (IDCA) Toto, Sofia Loren, Vittorio De Sica A Ponti-De Laurentiis Production, Director V. De Sica, Drama; A salary girl is involved in a romance, 105 min. 3/18

IF ALL THE GUYS IN THE WORLD... (Buenavista) Andre Valmy, Jean Gaven, Director Christian-Jaque, Drama; Radio "hams," thousands of miles apart, pool their efforts to rescue a stricken fishing boat.

May

RAISING A RIOT (Continental) Technicolor, Kenneth More, Production, Director John Ford, Drama; A young woman forced to fight for her life, 79 min.

SEYMORE Easy Rider, Samuel J. Levy, Producer-director Mark Frechette, Drama; Father attempts to apply psychology to his three children while wife is away on a fishing trip, 72 min.

FOUR BAGS FULL (Trans-Lux) Jean Gabin, Bonvil, Comedy, The trials and tribulations of black market operators during the German occupation, 84 min.

FRENCH ARE A FUNNY RACE, THE (Continental) Mariette Carol, Jack Yuman, Noel-Niel, A Gaumont production, Comedy, A spoof of the unique personality characteristics of the French, 76 min.

ROCK ALL NIGHT (American-International) Dick Miller, Abby Dale, Russ Johnson, Producer-director Jack Lewis, Drama; A group decides to take one last rock & roll tour before retirement, 67 min.

STRANGER IN TOWN (Astor) Alex Nichol, Anne Page, Producer in the Brabois, Director George Pollock, Melodrama, A newspaperman exposes the "perfect crime," 74 min.

June

BLACK TIDE (Astor Pictures) John Ireland, Maureen Connell, Producer Monty Berman, Director C. P. Richards, Melodrama, Top fashion model, planning long distance swim for publicity, is mysteriously murdered, 74 min.

DAGGBRIP GIRL (American-International) Fay Spain, Steve Terrell, John Ashley, Producer Alexis Gordon, Director, Edward D. Corbould, Gay and dragstrip racing kids, 75 min.

FRENCH THEY ARE NOT A RACE, THE (Continental) Martha Carol, Jack Buchanan, Noel-Niel, A production c/o Cinesa, Drama, Filmmakers of a famous French best-selling novel, 92 min. 5/27.

INVASION OF THE SAUCER MEN, Horror, A SITFAR Production, Producer-director Frank Frazetta, Adventure; A teen-age silverskin turns freedom fighter in the Martian War of Independence.
**SEPTMBER SUMMARY**

The tentative schedule of releases for September shows 17 on the agenda. However, later additions should add another 12 or so pictures to the roster. Universal and Fox are expected to have the most, with four films each. Allied Artists, Metro and 20th Century-Fox and Para will release two each; Warner Bros., one. Nine of the September features will be in color. Four films will be in CinemaScope, one in Technicolor.

**September**

**4 Melodramas**
1 Musical
2 Adventures
1 Comedy
9 Dramas


**October**


**November**


**December**


**COMING**


**HOT SPELL** VistaVision Shirley Booth, Anthony Quinn, Shirley MacLaine. Producer Hal Wallis. Director Daniel Mann. The story of a Southern family during a torrid heat wave.


**TEACHER'S PET** VistaVision. Clark Gable, Doris Day. A Pearl Bailey-Seaton Production. Director George Seaton. Comedy. Tough newspaper editor and college journalism student fall in love.


**FRANK BUZZETTO**

**September**

**August**

**DENNY DIAMOND** The VistaVision, Technicolor, Color. Bob Hope. Producer Hal Wallis. Director John Sturges. Western. A gunfighter with a hang-up: he is losing his sight—and his aim. 87 min. 5/27.


**August**

**September**

**October**

**November**

**December**

**FRANK BUZZETTO**

**Film BULLETIN—THIS IS YOUR PRODUCT**
August


A TOWN LIKE ALICE Virginia McKenna, Peter Finch, June Haver, Director Jack Lee. 78 min.

GEORGE TOUCH, The, Thelma Todd, George Baker, Belinda Lee, Producer, Michael Balcon, Director Jack Patrick. Drama. 66 min.

September


Spanish Gardener Technicolor, Vic Fair, Bob Borgen, John Wayne, Merian C. Cooper, Producer John Bryan, Director Philip Lassock. 95 min.


October

Kronos Jeff Morrow, Barbara Lawrence, John Emery. Producer-director Kurt Neumann. Drama. A "planet-robber" comes to earth from outer space. 78 min.


May

Badslands of Montana Rex Reason, Margala Deane, Beverly Garland, Producer. Ir Kno, Director D. Ullman. Outlaw takes over as town marshal. 79 min.


June

Island in the Sun, Technicolor, DeLuxe Color, Ronald Colman, Michael Curtiz, Producer-director David L. O. Selznick. Drama. A monument clash in the British West Indies. 122 min. 6/24

Lure of the Swamp, William Parker, Skippy Homeier, Marshall Thompson, Mortehan. Gangster hides out in swamp to escape police. 74 min.


July


An Affair to Remember, Technicolor, DeLuxe Color, Cary Grant, Deborah Kerr, Director Joseph L. Mankiewicz. 114 min. 6/22

Apache Warrior, Keith Larsen, Jim Davis, Producer P. Skouros, Director E. Williams. Western. 74 min.

Barnardine, Technicolor, DeLuxe Color, Thomas Meighan, J. Carrolna, Director Leo McCarey. Comedy. Horatius Coward's play falls for the first time to the cinema. 52 min. 6/22

God is My Partner, Walter Brennan, John Hoyt, Marilyn Ross, Producer S. H. S. R. Director W. Claxton. Drama. 80 min.

August


Taming Sutton's Gal Naturama, John Lupton, Jack Kelly, George Tobias, Director. A young bank clerk is found guilty of the murder of an old woman in the western town by force. 80 min.

West of Suez, Technicolor, Bette Davis, Barbara Stanwyck, Director Vincente Minnelli. Romance, 72 min.

Last Stand of the Dynamos, Technicolor, Albert Dekker, William Schallert, Director John Yang. Western. Outlaws are stopped by railroad detective.

Operation Conspicry, Philip Friend, Leslie Dwyer, Mary MacKenna, Melodrama. Fashion reporter solves murder. 69 min.


Coming

Hill Canyon Outlaws, Dale Robertson, Brian Keith, Rosenshary, Producer. T. P. Ford. Director Paul Landers. Western. 80 min.


20th Century-Fox

April


Break in the Circle, Technicolor, Forrest Tucker, Eva Bartok. Story of escape from iron curtain. 69 min.

May


United Artists

April


Fury at Showdown, John Derek, Carol Craig, Nik Baby, Producer Jack Garf. Western. In Walsh. Western. Bandit finds tough going when he tries to go straight. 75 min. 3/18

Iron Curtain, John Derek, Constance Ford, Producer Jerome Robinson. Director Sidney Salkow. Western. A spy tries to clear his son of a murder charge. 73 min.

June

Tall Story, The, Anthony Quinn, William Conrad. An African Production, Director Allen Miller. Western. Sherif is afraid of falling in assignment to bring border outlaw to justice. 79 min. 5/13


War Drums, DeLuxe Color, Lex Barker, Joan Taylor, Producer Reginald Le Borg. Western. A spy tries to clear his sister charged with murder. 83 min.


June

Bayou, Peter Graves, Lila Milian, Executive producer M. A. Riggs. Director Harold Daniels. Drama. Life among the Cajuns. Technicolor, 72 min.

Big Caper, The, Rory Calhoun, Myrle Costa, Pina Colada, Color. Multi-million dollar payroll robbery. Melodrama. 84 min.


Um-Dee! Ooperative, Producer Otto Preminger. Drama. Filmography of George Bernard Shaw's famous classic. 73 min. 5/17

Sweet Smell of Success, The, Burt Lancaster, Tony Curtis, Susan Harrison, Producer James Hill. Director Alexander Mackendrick. Drama. Story of a crooked newspaperman and a crooked p.r. man. 100 min. 6/24

Trooper Hook, Joel McCrea, Barry Stanwyck, Edward Andrews, Producer Sam Fielding. Director Marquis Warren. Drama. A white woman, forced to live as an Indian Chief, is rescued and tries to resume life with husband. 81 min.


July

Bop Girl Goes Calypso, Judy Tyler, Bobby Troup, Marlo Wood, Producer Cheap T.V. Western. Rock and roll calypso cackaloon of musical numbers. 72 min.

THE DAY A THOUSAND DEVILS ROARED OUT OF AN APACHE HELL...
Who's Who in the Struggle for Loew's

Business-wise Analysis of the New Films

Reviews:
The Sun Also Rises
The Joker is Wild
My Man Godfrey
The Unholy Wife
Quantez
Chicago Confidential
Tip on a Dead Jockey
Perri
It Happened in the Park

As the Showdown Nears...
"RAINTREE COUNTY" PREVIEW HEARD 'ROUND THE WORLD!

The prize-winning panoramic novel is first to be produced in the fabulous MGM CAMERA 65 process, the New Miracle of the Movies!

At the Warfield Theatre in San Francisco on the night of August 10th a Preview of M-G-M's "RAINTREE COUNTY" made screen history. Much has been printed about this spectacular attraction. At last revealed on the big theatre screen, "RAINTREE COUNTY" produced in the great tradition of Civil War romance now takes its place among the all-time giant entertainments in the annals of our industry.
M-G-M Presents in MGM CAMERA 65

MONTGOMERY  ELIZABETH  EVA MARIE
CLIFT  TAYLOR  SAINT

"RAINTREE COUNTY"

Co-Starring

NGEL PATRICK  LEE MARVIN

With ROD TAYLOR  AGNES MOOREHEAD  WALTER ABEL  JARMA LEWIS  TOM DRAKE

Screen Play by MILLARD KAUFMAN  Associate Producer  Based on the Novel by Ross Lockridge, Jr.  Music by JOHNNY GREEN

Print by TECHNICOLOR•  Directed by EDWARD DMYTRYK•  Produced by DAVID LEWIS•  A Metro-Goldwyn-Mayer Picture
TO LIGHT UP
HEMINGWAY’S BOLDEST
LOVE STORY
THAT
NO ONE
DARED FILM
UNTIL NOW!

Tyrone Ava Mel Errol Eddie
POWER・GARDNER・FERRER・FLYNN・ALBERT
in DARRYL F. ZANUCK’S production of ERNEST HEMINGWAY’S

The Sun Also Rises

CinemaScope COLOR by DE LUXE
Available with Stereophonic Sound
Directed by HENRY KING
Produced by DARRYL F. ZANUCK
Screenplay by PETER VIERTEL
Featuring GREGORY RATOFF • JULIETTE GRECO • MARCEL DALIO • HENRY DANIELL and ROBERT EVANS • Based on the Novel by Ernest Hemingway

The New Great Blockbuster from 20th is Here!
Comments on Pressbooks

We expressed the Viewpoint in Film BULLETIN of August 19 that the new so-called "Forward Look" pressbook recently unveiled by Columbia Pictures is a questionable proposition. While granting that there is room for economy and elimination of what Columbia vice-president Paul N. Lazarus, Jr. calls "eyewash." from the outsized pressbooks of the past, we stated that "there still remains the vital function of stimulating the exhibitor to an adequate campaign, of providing an enthusiasm for selling to the public". It remains our opinion that it is required of the film companies to furnish their customers with a promotion manual that includes every possible key component of showmanship.

Our Viewpoint on "Abbreviated Pressbooks" brought responses from several motion picture advertising executives. Some agree with us; others don't. Following are their views:

To the Editor:

My reaction to Film BULLETIN's comments on our "Abbreviated Pressbook" can be brief: Yours is the only negative vote that has been registered from any part of the country. True, we have had some suggestions which we are willing and happy to accept. In any departure as radical as our pressbook change, there must be a few bugs to be ironed out. We will, as an example, work out some way of making larger ads available in sizes that exhibitors may cut up. This appears to be the complaint of a sizeable number of showmen.

However, the cheering is loud and general for the elimination of eyewash. We plan to refine our format still further. We plan, however, to continue the revolution.

Paul N. Lazarus, Jr.
Columbia Pictures

To the Editor:

I think that a pressbook should be a service book containing the ingredients which an exhibitor can use for local publicity, advertising and exploitation. It need not be on fancy paper nor need it be ornate. There are however, some pressbooks, that are used as selling aids by salesmen. In these cases, something more elaborate than a mere service kit is excusable.

In general, my views are that a pressbook should not be too overwhelming.

Howard Dietz
Loew's, Inc.

To the Editor:

My reaction to the "Abbreviated Pressbook" of Columbia's is quite specific. Other than its economy, I see nothing to commend it.

About two years ago, we conducted a very extensive survey and found that if there were any complaints as to content and size of pressbooks from exhibitors, it was a request for more material rather than less.

I think to call an impressive campaign book, eyewash, negates all the fundamentals of the business we're in. Whether you call it showmanship or just work, the more opportunity you give the exhibitor to obtain material and gain inspiration, obviously the easier it makes his job.

In light of the greater need today than ever to merchandise picture and in light of the criticism of the exhibitor's failure to do this in some cases, I think the curtailment of the basic tools which any distributor is expected to supply makes no sense at all.

In other words, I don't think it is a good idea.

Roger H. Lewis
United Artists

To the Editor:

I agree with your comments regarding abbreviated pressbooks, but, at the same time, I think Paul Lazarus has made an important step in the right direction.

Perhaps, it might be just a little bit too skimpy, but on the other hand, if he is able to overcome the pressbook "eyewash", it probably will save distribution many thousands of dollars over a period of time. I have never yet found that a pressbook sells a motion picture to an exhibitor. It might create an interest, but, as you well know, all important accounts screen a film before making any deal.

I am 100% for Paul's abbreviated pressbooks and we will undoubtedly follow suit. We may not cut down to such a degree, but will give a little more information regarding posters and some of the larger ads.

John C. Flinn
Allied Artists Pictures

To the Editor:

Your comments are correct.

But economy is essential—if we don't economize ourselves out of business.

"Enthusiasm" for pressbooks is not usually forthcoming no matter how hard we try. So, economy takes over.

Let's give Lazarus a chance for reactions. The missing element may be just the poster reproduction for the reason you mention.

Name Withheld
A Day at the Beach With Pitchman Todd

The weather at Asbury Park last week was all Mike Todd’s. The sun was out, the temperature balmy, but a tornado ran through the Berkeley Carteret. No one went swimming; everyone listened to a stereophonic voice which reverberated along the Jersey shore. Mike Todd was entertaining 100 (count ‘em) exhibitors for lunch, for dinner, for roundtable roustabouting, from North, from South, even the wilderness of Beverly Hills. Mike Todd had an announcement to make about the eighth wonder of the globe, that one and only non-popcorn picture, “Around The World In 80 Days”. The announcement concerned future showings in 35 mm, instead of the original Todd A-O, a bit of information exhibitors soon learned was extraneous to the business of being cajoled, cankered and casually posted at various times. Mr. Todd is both a show and a showman; a man of extravaganza who can make confusion worse confounded and still charm. He is the kind of gent who could sell exhibitors not only the Brooklyn Bridge but the East River along with it. This is not to say he didn’t find hecklers and humdrum hucksters decrying his verbal marathon. It simply means that whether by hook or crook or actually talking you into a coma, Mr. Todd will out. It is something chemical about him. And there is no antibiotic.

One can tell nothing by glancing at him. He has the looks of common clay: a rabble rouser, a tradesman or a bricklayer with blue jeans and lunch box. Under scrutiny things change: short and slightly stoop-shouldered, oddly attractive in a Minsky-mondan8 way, with hunting-dog eyes that abhor the wishy-washy and a mane of black hair like a touch of Samson. His nose is sharp and flares at the portholes. He seems continually on the scent. Nothing must elude him, not even his legend. Todd, the wiley fox, is always willing to talk turkey, to talk—And off he goes into an anecdote about Liz when she was courting him or how his show changed the history of the French Republic. His dialogue is a culture all its own and its route has the restlessness of a word association test. He is not really neurotic, but sometimes during a telltale pause he looks as if he just lost his best analyst. However, all this is much too literary for Mr. Todd. It is best to let him speak for himself. After all, the Todd lode is inexhaustable.

* * *

On the Future of Showmanship: “Listen, believe me, the public don’t fall for that hard sell crap. No film’s colossal anymore. You gotta’ put your sales talk in the negative. That’s where I put it in ‘80 Days’ and that’s where I’m puttin’ it for ‘Quixote’. Everything in the negative and the price too... So what about ‘The Ten Commandments’? To hell with Moses.”

* * *

On the difference between 35 mm and 70 mm and a carping exhibitor from Jacksonville: “Listen, on my word of honor, my son and I, we two filmed the roller coaster scene in CinemaScope, we worked with anamorphic lenses, we sat with all those technicians who use them kind’a words, and WE couldn’t tell the difference. We saw ‘80 Days’ both ways and we couldn’t tell which was Todd A-O and which wasn’t... Now you say you’re makin’ money with your A-O showin’, so why the beef about a guy in Tampa who’s showin’ it in 35 mm?... So who’s cheatin’ the audience? I’m gettin’ mad when you say things like that. LOOK WHAT YOU’RE GROSSING... Just let me see the books, LOOK... So what justifies the price without Todd A-O? Six million dollars spent on it, that’s what... Listen, on my word of honor, if any audience notices the difference, I’ll give a thousand dollars to charity, white or black... Listen, my son and I, we couldn’t tell the difference... So who’s gonna carry a light meter with them to check the quality? Customers ain’t no engineers. My son and I—-”. (And Mike Todd, Jr., a soft spoken young man of Levantine good looks, at this point, raised his sad Jeremiah eyes to heaven and sighed.)

* * *

On the Changing Fortunes of Time: “So this old time producer, he said, ‘Ach, talkies won’t last two weeks’... Now I couldn’t understand how this man of vision, this great talent, could talk like that. So years later I ask him and he says to me, ‘Why do you think, huh? I had fourteen million dollars in the silents, SCHM-K!’.”

* * *

On Good Fellowship and Bob O’Donnell: “I love exhibitors and I love Bob O’Donnell. It’s not because I’m a slob I have my shirt collar open like this, it’s because I want to make room for the lump in my throat that comes when I speak of him.”

* * *

On Sol Schwartz, a Broadway distinguish type with curly gray hair, and president of RKO Theatres: “Solly and I, we really hate each other’s guts. Upon my word of honor, Solly, am I tellin’ the truth? We had a rhubarb out front a while back, ABSOLUTELY UNREHEARSED. So he was squawkin’ about producers always showin’ only their rough cuts to exhibitors. So I ask him about ‘80 Days’ and he says he saw that in rough cut. So I says, you know somethin’, that’s the way everyone else has seen it, in rough cut, cause I ain’t changed it yet. Hah! Hah! Am I tellin’ the truth Solly? Upon my word of honor, everything I say is TRUE.” (Even Mr. Todd twinkled on that one. Mr. Schwartz laughed disagreeably.)

* * *

On Ponce de Leon and the Todd Cartouche: “I told him, Izy, forget about keepin’ the butter hot for the popcorn. You’re too old to run the store. Let your son run it... It’d be different if he was like me, I got a new birth certificate. I’m almost the same age as Liz. Gettin’ younger than my son.”

* * *

And finally on the Todd Raison D’Etre: “Listen, I love this business. Anyone who don’t love it should get the hell out. And I mean that and I know those Hollywood cut-throats are out to get me. But I’m givin’ the public what they want. I’m givin’ them the STRANGE AND UNUSUAL, you gotta give ’em razzle dazzle or they don’t come. Movie goin’ is now a state occasion. You don’t need genius, you need showmanship. There are no geniuses around anyway. If there were I’d be self-conscious. You gotta do what nobody’s done before... You gotta realize EVERYTHING’S CHANGED.”
A HARD MONEY LOOK AT LOEW’S, INC. One of the major oddities attending the sordid doings within Hollywood’s first company is the gush of mawkish sentiment spewing from all quarters. Deep has run the poesy. And deeper still has been the flood of theatrical gesture, most of it more token than real, by individuals whose relation to the real issues at stake couldn’t be more removed if they were Australian bushmen. They’ve even dusted off luminaries whose names must be obscure to any but the most senior members of filmdom, and have somehow woven these representatives of Hollywood’s cradle time into the fabric of the fight. All in all it has been a good, if gaudy, show.

However, sanity is restored, when, upon closer study, it becomes plain that the majority of those who would champion one side or another turn up embarrassingly short on voting power. For one reason or another, everyone seems hell-bent on going on record. Few appear possessed of any great urgency about supporting their feelings with stock purchase. The Loew’s contest is thus distinguished for having attracted the greatest assemblage of coat-holders to grace a proxy feud in memory. In the end, each camp will find itself dependent upon the same hard core of support it figured on in its original calculations. The charges and counter-charges of past months should change little. For this reason Vogelites know they figure to win, and Tomlinsonites must know they figure to lose. It is thus, simply because the insurrectionists failed to make their case on the one ground on which they truly had a chance to win—liquidation.

For this reason, Tomlinson and company, already rebuffed in the courts, do not appear to have a chance, barring a corporate miracle. Failing to make capital of the potentially enormous windfall shareholders might inherit through a closing-out process, Tomlinson’s remaining arguments come through as a thinly disguised stab at fortune-hunting. He is weakest in the role of corporate revitalizer, and few seriously believe his efforts would prove of consequence under a scheme of continuing operations. Tomlinson is forever the promoter, a good one to be sure, and his value to shareholders flows directly from his skill in fiscal maneuvering, not management.

Joe Vogel, on the other hand, has succeeded wonderfully in rallying the ranks of filmdom behind him. As already cited, the bulk of this support may be termed grandstand encouragement. Of all the elements making a pro-Vogel stand, only the theatre interests appear to represent those with a legitimately practical stake in the matter. The only positive explanation for the fantastic hoopla surrounding the Loew’s cause celebre, it turns out, is that show business simply loves a good cry—the more so when virtue, honor and justice appears headed for the happy ending all along.

Wall Street’s hard money people are far beyond the point of sentimentalizing on the Loew’s theme. These are the earthbound men of finance who have favored this establishment with investment on their own accounts as well as the fiduciary accounts of their clients. Many of them still talk like Loew’s press agents in public. In their private off-the-record ruminations the language waxes exceedingly tart. Among opinions expressed by Wall Streeters to your man Ward are these:

***A plague on both houses: Vogel for drifting idly so long before deciding to shift into third gear; Tomlinson for robbing the contest of its liquidation issue which interested some money men far more than control of the board.

...Had Vogel applied his promised catharsis of the management team as assiduously as he defends his appointed rank, current difficulties might have been long since forestalled.

...Apparently there are still too many sacred cows within the company, especially at Culver City, for Vogel to cope with. They, more than Tomlinson, are Vogel’s chief problem. A clean, swift break with the past has been and still is indicated. By the nature of things, Vogel is the embodiment of severe austerity in the aftermath of MGM’s golden years. The hangovers may be deemed an impediment to any chief executive. But one keen money man foresaw a vastly strengthened Vogel after Sept. 12 taking the bull (or the lion) by the horns.

...In reality there is little likelihood of profits from studio operations for some time to come. The question is merely can losses be contained. The company will be fortunate to earn $1.00 per share, sufficient to cover estimated $1.00 dividend rate—probably will not. The one saving factor is that revenue from backlogs leased to TV may return $1.00 per share after taxes and serve hope of rising to $2.00 per share eventually. But this is really a form of liquidation, and it hardly solves the problem within the studio.

∩

In consequence of this subdued sentiment, some investment firms are unloading. They see no future, only a past. The market has recorded the evidence. Loew’s has sagged to a three year low. The pressure is all on the selling side. Loew’s sells under $17. Isn’t this the point to jump aboard?

∩

MOVIE SHARES DIPPED with the market at large in August. The chart below pictures film company and theatre company month-by-month movement.

Film BULLETIN Cinema Aggregate*

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*Composed of carefully selected representative industry issues.
ONCE THEY HAD CALLED HER “TRASH” AND “WANTON” — now, each was ready to kill to claim her! ready to die for her lips!

The last man alive would own her — but would he be the one she wanted ... or the one she feared the most?

UNIVERSAL INTERNATIONAL presents

Fred MacMURRAY
Dorothy MALONE
James BARTON

QUANTEZ

CINEMASCOPE in Eastman color

CO-STARRING SYDNEY CHAPLIN · JOHN GAVIN · JOHN LARCH

Directed by HARRY KELLER · Screenplay by R. WRIGHT CAMPBELL · Produced by GORDON KAY

Another Picture with that Universal Appeal!
**“The Sun Also Rises”**

**Business Rating O O O**

Highly polished, big cast Zanuck production of Hemingway’s tale of an impotent man and a beautiful woman. Strictly for the adult trade. Strong for metropolitan market.

Let it be said immediately: laurel-bedecked producer Darryl F. Zanuck has rendered a remarkably faithful film adaptation from Ernest Hemingway’s modern classic of the Lost Generation era shortly after World War I. In telling the story of a doomed love affair, of the battle-wounded and manhood-scarred Jake Barnes and his elegant bed-hopper Lady Brett Ashley, set against an insouciant Paris and a roistering and ribald Spain, screenwriter Peter Viertel captures the famed Hemingway dialogue and demeanor. Even the sense of frustration and hopeless frenzy, the nucleus of the novel’s peregrinations, has been almost reverently transposed on the CinemaScope-Deluxe Color screen. However, two flaws do damage to mood and movement: the direction of Henry King, which regrettably lacks the ironic underplaying and primitive tensions inherent in the Hemingway creation, and the performances of stars Ava Gardner, Tyrone Power and Mel Ferrer, who do not always achieve the appropriate tone of brittle and disillusioned living. Still, “The Sun Also Rises” has the Zanuck touch in every department, and it should be a boxoffice success in the metropolitan market. It may prove too sophisticated for the hinterlands. There is splash and splendor in this top-drawer production, as the cameras tour the Left Bank, the colorful Parisian gin mills, the shimmering coasts of Biarritz and the captivating charivari of Pamplona during the famed bullfight season. It is here that the film flares moltenly alive with fantastic shots of bulls running rampant through thoroughfares and getting ready for the charge in the arena, of dazzling close-ups of matadors and toreros, the whole fascinating spectacle of the stormy Spanish people and the blood and sand passion. Against so vivid a canvas the story inevitably seems somewhat pallid, but is nevertheless extremely provocative, a very adult and mature product. For Hemingway’s tale has Power as a sexually impotent male from a war injury and Miss Gardner the beloved beauty. Their affair hopeless from the beginning, only serves to force Miss Gardner into one promiscuous relation after another, in which her vis-a-vis become successively Power’s friend, Mel Ferrer, then Erroll Flynn, and finally a young matador, Robert Evans. In the end, Power and Gardner are left as we found them, but though their sexual lives are a shamble their devotion to each other increases. The ending provides a soupcon of hope as the lovers wander off into the rising sun.


**“Chicago Confidential”**

**Business Rating O O Plus**

Fairly exciting melodrama on labor racketeers front. Exploitables in title and topical aspects will help boxoffice.

With the eyes and ears of the nation hilled bent on news of labor racketeering in one area and loose libidos in another, Robert Kent’s production “Chicago Confidential” should find a fairly responsive market, especially in the big cities. This United Artists release not only concerns itself with the currently publicized operations of nefarious unions, but also just happens to have the good fortune of a well-nigh magnetic word in its title. A modest cast, headed by Brian Keith, Beverly Garland and Dick Foran, and a somewhat slap-dash Raymond Marcus screenplay based rather freely on the Lait-Mortimer best-seller label this strictly for the non-discriminating devotees of lurid action fare. The film is made palatable enough by the documentary-steered direction of Sidney Salkow. The story has syndicate boss Douglas Kennedy setting his sights for a fight for control of the Workers National Brotherhood presided over by president Foran. When WNB treasurer John Morley is murdered by the Foran cut-throats, State Attorney Keith sponsors an investigation in the hope of uncovering the Kennedy underworld. To frustrate all prosecution attempts Kennedy frames the Morley death on Foran, who is unable to vindicate himself and subsequently convicted. Miss Garland, finance secretary of WNB, persuades Keith of the suspect nature of the case and upon further sleuthing he comes across the real culprit and rids Chicago of labor menace Kennedy in a wild gun bout.


**“Quantez”**

**Business Rating O O Plus**


Universal-International is offering in “Quantez” one of those somber, sluggish Westerns in which cowboy characterizations rely more on psychological primers than the traditional gun and leather bounties, and in which mood takes the place of momentum. The pace is slow, very slow. However, since the mood grows out of the relationships of four outlaws and one girl who spend a night in a deserted town which, unknown to them, has been marked for destruction at dawn by Apaches, there is a fair degree of suspense. While deliric in his attention to action, director Harry Keller has managed to capture some fairly interesting performances from stars Fred MacMurray and Dorothy Malone, as well as supporting performers Sidney Chaplin, John Larch and John Gavin. The Malone MacMurray names will give it a good start in most situations, but word-of-mouth will not support it. Filmed in CinemaScope-Eastman Color, this Gordan Kay production follows the ominous tenor of R. Wright Campbell’s screenplay as it sketches the personalities of four outlaw, all virtual strangers to each other but who united in a bank robbery and who now seek to elude a posse in a deserted town. The gang is headed by bullying blackguard Larch who has brought with him Miss Malone, the mistress he takes pleasure in persecuting. Gavin, a young Easterner trying to earn his manhood as a gunman, and MacMurray, a mysterious cowhand, like Miss Malone. Indian guide Chaplin, betrays his comrades to the Apaches. Protecting Miss Malone and Gavin, MacMurray gives up his life so they have a chance to start anew.


[More REVIEWS on Page 10]
"My Man Godfrey"

**Business Rating 3 3 3**

Still a show of huge and happy fun. Certain to delight all audiences, especially sophisticates. June Allyson, David Niven carry off zany lead roles.

That celebrated comedy of a crazy Park Avenue clan and a peerless butler has been revamped by Universal-International in Cinemascope and Color, and the result is good news indeed. Still called "My Man Godfrey", but now starring June Allyson and David Niven in the roles Carole Lombard and William Powell made memorable, the film should find all exhibitors extending the welcome mat to patrons in search of some pure and palatable fun. It is a show of huge and happy fun. For producer Ross Hunter and director Henry Koster have wisely wrought few changes in all the daffy charm and the pleasantly potted characters of the original Morrie Ryskind-Eric Hatch screenplay. If the performances of the current cast are somewhat less glittering than the 1936 exhibit and the Gregory La Cava touch is missing, "Godfrey" in its new garbs is, nevertheless, as bright and buoyant a piece of merchandise as anything offered this season. It is good entertainment for all classes, but sophisticated audiences especially should revel in its humor, as common sense becomes the comic whipping-boy and the balloon of respectability is continually burst by the madcap momentum. And madcap it is, from the first shot of Miss Allyson as an irresponsible heiress shooting into view with her whizzing sports car to the last as she races to a pier to catch her beloved, but deportee, butler. The romance began when Miss Allyson discovers a bearded and bedraggled Niven roosting beneath the Brooklyn Bridge, whom she at once takes home to win herself first prize in a scavenger hunt. Miss Allyson's home is a euphemism for assorted zanies: an addle-pated mother, a stunning snob of a sister (Martha Hyer) and a harassed and henpecked father. At any rate, into this haut monde zoo Niven is soon ensconced as the new butler and called Godfrey. As it turns out Godfrey is an Austrian of royal but impoverished pedigree who immigrated to America illegally. However, he is perfection in everything and survives all sorts of wacky adventures, not to mention arranging a bank loan for Miss Allyson's bankrupt father. When Godfrey is finally deported Miss Allyson sails away with him into a visa-less but no doubt funnest future.


"The Unholy Wife"

**Business Rating 3 3**

Diana Dors, Rod Steiger make lurid melodrama fair b.o.

Lush Diana Dors is the star of RKO's "The Unholy Wife", so exhibitors can look forward to a fair response to this saga of a lusty but lethal blonde who almost perpetuates the perfect crime at the expense of her bumpkin husband. The robust Miss Dors is, however, the only ideal item about producer-director John Farrow's product, a Technicolored bit of goods that seethes and simmers in some luridly melodramatic wrappings. Resembling one of those James M. Cain concoctions in which the deadly and dangerous females spin black widow plots around the unwary males, Jonathan Latimer's screenplay has all the dusty appeal of a resurrected antique. The sizzling star compensates somewhat for the absent dramatic fireworks, and her libidinous encounters with Rod Steiger and Tom Tyron set off not a few celluloid bonfires, all of which should make it marketable merchandise for metropolitan ballyhoo situations. Miss Dors is the bawdy but bored wife of wealthy Napa Valley vineyard owner Steiger, until she meets sullen cowhand Tyron and the sensual stratagems begin. Soon her blonde protoplasm percolates with thoughts of her husband's death, which subsequence arrange to have him shot as a prowler. When Miss Dors finds she has shot Steiger's best friend and not her husband, she respins her plot and Steiger agrees to take the blame for the killing after Miss Dors admits her parole jumping past. The prowler killing is then parlayed through some revealing "plants" by her into cold-blooded murder and Steiger is convicted, unknowingly trapped by the woman he loves. Miss Dors' web spins tighter and tighter, but in the end it snaps and she receives retribution.

RKO Radio (Universal International). 94 minutes. Diana Dors, Rod Steiger, Tom Tyron. Produced and directed by John Farrow.

"The Joker Is Wild"

**Business Rating 3 3 3**

Engrossing biography of Joe E. Lewis with Sinatra in fine fettle as famed nite club comic. Should gross well in big cities; questionable for small town market.

That old "from tears to laughter" roulade sounds through a complex, overlong, but colorful Joe E. Lewis account in Paramount's "The Joker Is Wild". Starring the redoubtable Frank Sinatra in the role of the beloved nite club clown and filled with the humor and heartbreak of show business, of the public triumphs and personal torments of an entertainer whose life has become a Lambs Club legend. "The Joker Is Wild" seems set for good returns, especially in the metropolitan areas where interest should be buoyant. As another in a long line of film dossiers, this is a notable entry principally due to screenplay-wright Oscar Saul and director Charles Vidor, who have adapted the Art Cohn best seller with an eye and ear always to capturing the human angles of Lewis' life. The facts of his career have not been changed and his footloose psyche with a penchant for gambling, booze, night life, etc. has been done with uncompromising candor. Although producer Samuel Briskin has bedecked his VistaVision production with the standardly sleazy to sumptuous night club settings, glorified them with those lissome and leggy artistes known euphemistically as chorus girls and thrown in some vintage Chicago gangland shots, the viewer leaves the theatre with the Lewis-Sinatra characterization paramount in his mind. And this is as it should be, for Frankie is giving one of his most accomplished renderings and Joe E.'s life is among the most touching, and at the same time richly comic, ones that present day show business knows. Lewis (Sinatra) is first seen as an upcoming pop singer at a Chicago speak whose future is unexpectedly and tragically blighted by some gangland hi-jinks. When Joe E. attempts to leave the speak for a better engagement elsewhere, the owner's toughs take him to task, butcher him so mercilessly his voice is shot. He disappears from sight, on the skids most of the time. Old pal Eddie Albert arranges his comeback and Joe regains his fame, this time as comedian. He meets and falls in love with society beauty Jeanne Crain but feels their totally different backgrounds create impasse. During WWII he marries young dancer-singer Mitzi Gaynor, but after three years the pact breaks and Joe is left a lonely entertainer.

“It Happened in the Park”

**Business Rating 3 3 3**

Rating is for art houses. Five intriguing episodes in Continental film which can be sold in better class houses in U.S.

An Italian film performed in French and decked out with English subtitles, “It Happened In The Park” is another one of those cinematic delights in the fanciful and frivolous tradition of “La Ronde” and “Gold of Naples”. Set against the fabulous gardens of the Villa Borghese in Rome with its majestic and provocative beauty and directed by Giani Franciolini with all the intriguing airs of a precocious schoolboy on a lark, this Ellis Films import seems assured of a hearty welcome from art film audiences, and as a novelty attraction in better class houses. The screenplay by Serio Amidei concerns itself with five short sketches, each one detailing an episode as it happened within the famous garden and park. To interpret this potpourri a delightful cast of European stars has been assembled, the most famous being Gerard Philippe, Micheline Presle, Francois Perrier and the current king of savoir faire, Vittorio De Sica. Signor De Sica does his bit with some expert humorous devices as he conveys the befuddlement of a dandyish lawyer hell bent on making hay with a young signorita when the boy friend and the mama arrive on the scene. What follows is a superb example of explosive Italian hilarity. Mlle Presle and Philippe play lovers who expose their own illicit affair with wry detachment and a shining skepticism. They perform exquisitely, as do Perrier as a professor and young Anna Maria Ferrero as one of his students. The lovely Signorita Ferrero plots with her schoolmates the sexual compromise of Perrier but at the decay rendezvous with him learns of his unhappy life and refuses to continue the subterfuge. The last two vignetted concern a charming tale of romance between two shy young things and their embarrassment with a marriage broker and a wonderfully raucous and lowdown spoof on beauty contests as seen through the eyes of two ladies of the evening. The roles of these tradeful ladies are played to the hilt and with fetching candor by Elois Gianni and Franca Valeri. As you can gather, this is a multifarious treat of the first order, a bright and bountiful show.

Buena Vista. 75 minutes. Produced by Winston Hibler. Directed by Paul Kenworthy and Ralph Wright.

“Tip On A Dead Jockey”

**Business Rating 3 3 3**

Robert Taylor, Dorothy Malone give this b.o. lift. Engrossing story of flier who regains courage under odd circumstances.

Irvin Shaw’s sleek and saucy New Yorker tale of a World War II pilot who becomes one of those American irresponsibles abroad, arrives in black-and-white CinemaScope with few eliminations of its sophisticated veneer, but with the addition of a manifold M-G-M melodrama. The professionalism of director Richard Thorpe and screenplaywright Charles Lederer always manages to keep things interesting and, in the latter portions, quite eventful. Starring Robert Taylor as the pilot who has lost his flying nerve and Dorothy Malone as his estranged but loving wife, this Edwin Knopf production set against some sultry and scenic backgrounds of Madrid should attract the adult audience, especially in metropolitan areas. Everything about this film with the odd title has a smooth and sensuous sheen, from the smart dialogue to the cool and calculated pace and the generally expert histrionics of the performers. In fact, the only flaw is the major and at times over-riding one of plot, in which character is rather cavalierly relegated to situation, and situation is allowed to rear its contrived head much too often. Be that as it may, the plot finds man-with-a-past Taylor living in neurasthenic dalliance with wartime buddy Jack Lord and Lord’s wife, Gia Scala, for whom, incidentally, Taylor fancies a grand but frustrated passion. To complicate matters, Miss Malone arrives in Madrid and tells Taylor she has given him the divorce he requested. But the reverse is true: Miss Malone seeks to win back her husband and discover the psychological block that caused his defection from flying. Shady stranger Martin Gabel oversees the on-the-track murder of a jockey on whom Taylor has pocketed his last farthing, in order to force him to fly contraband English currency out of Egypt. Taylor first persuades Lord to take the job, but then decides to do it himself. He goes through a paroxysm of fear at the thought of taking to air again, but in the end agrees to chance his fate. Later, aboard the plane he discovers he is smuggling narcotics and dispatches the information to the authorities, who arrest Gabel. Taylor regains his self-respect, courage and wife.


“Perri”

**Business Rating 3 3 3**

Delightful Disney adventure depicting the first year of a squirrel. Should charm young and old alike.

The incomparable Walt Disney has a new and blessed screen event in his Buena Vista production of Felix Salten’s “Perri”. Those who fondly remember these same talents at work in the enchanting “Bambi”, will have no trouble imagining the magical import of the current opus. While “Bambi” told its story thru animated cartoons, “Perri” uses the documentary style employed in the True-Life Adventure series. Disney is dealing here with the first full year in the life of a squirrel, our titular heroine, in such a way as to move out of the orbit of just animal study, so much so that he has dubbed his undertaking True-Life Fantasy. If such a labeling seems a trifle paradoxical, it must be remarked that “Perri” is a very rare exhibit. No one can be exact in describing what it is categorically. Suffice to say its achievement is like no other, a work almost dream-like in its perfection. This is not to intimate that we have here a great work of art; nothing in “Perri” is that profound or that powerful. However, as the omniscent Disney cameras wander through the forests of Utah and Wyoming, exploring the dazzling realm of natural beauty and the like, and doing all this as it follows the whole gamut of our herbivorous heroine’s feelings and adventures, one feels a very privileged beholder, in the presence of something strange and wonderful. And quite a gamut there is, too. Perri is not exempt from the human condition; her year has its maturing share of fear and sorrow as well as humor and good fellowship. Not to mention the piece de resistance of a touching, if somewhat tempestuous, romance with another gallant little nut lover. Every department is superb, most especially the luminous narration of producer Winston Hibler and the breathtaking photography of director Paul Kenworthy and his crew. Without doubt Mr. Disney’s “Perri” is one of the season’s most glowing gifts. Disney fans throughout the world should be quite grateful for it.


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Who's Who In Struggle For Loew's

From FORTUNE
WAR AMONG THE LION TAMERS
by Emmet John Hughes

The long fight for control of M.G.M. is rapidly approaching a decision. The thirty-three-year-old producing studio of Loew's Inc. is the biggest and, by appearances at least, the sickest giant of the motion-picture industry. And for possession of this somewhat flabby but immensely famed hulk there rages a struggle, as intricate as it is frenzied, that is now in its second year and nearing a climax.

In keeping with the times, the contest is being waged on a wide, wide screen that takes in not only Beverly Hills and Culver City, but Wall Street and lower Broadway. The formidable cast includes a former Secretary of Defense, a former Secretary of the Navy, a former Secretary of the Army, a former chairman of the board of a major auto maker, the president of a steamship line, and a New York newspaper publisher. Standing weightily in the background are two of Wall Street's most distinguished investment-banking houses, Lehman Bros. and Lazard Freres, which directly control some 400,000 of Loew's 5,300,000 outstanding shares. Ostentatiously in the foreground are a multimillionaire Canadian road builder, a man of elusive purpose and 180,000 shares; and a onetime TV producer with puny stock power (a mere 5,000 shares) but prodigious ambition—specifically, to be president of Loew's, Inc.

The struggle swirls, incongruously, around a man of soft speech and mild temper. This central figure is Joseph R. Vogel, the president of Loew's since October, 1956. Surrounded by a board of directors both implacably divided and singularly inexperienced in the motion-picture business ("It's like Ava Gardner and Robert Taylor running U.S. Steel," says an openmouthed M.G.M. executive), Vogel today lives a life that is possibly more painful and precarious than that of any other chief executive of a major U.S. corporation. Or, as one of his anxious lieutenants picturesquely states the matter: "The poor guy is living in a God-damn concentration camp. He's hanging by his thumbs."

An elongated shadow on the scene is the figure of seventy-six-year-old Nicholas Schenck, onetime carnival man, for twenty-eight years Loew's president, until misfortune and mis-

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WITH THE approaching climax of the contest between the factions struggling for control of Loew's, Inc., there is great interest throughout the motion picture industry and the financial world about the personalities involved in this titanic tussle. Considerable light has been thrown on the principals from two sources: an article in FORTUNE Magazine of August titled "War Among the Lion Tamers," by Emmet John Hughes, and Bosley Crowther's engrossing book, THE LION'S SHARE, chronicling the fabulous story of M.G.M. With the permission of FORTUNE, Mr. Crowther and E. P. Dutton & Co., publisher of his book, we present these enlightening passages dealing with many of the personalities embroiled in the fierce fight to rule Loew's.

From THE LION'S SHARE
by Bosley Crowther

The sense of relief and thanksgiving that the nation felt with the end of World War II was shared in unqualified measure by the people of the film industry. They gloomed with a sense of fulfilling the service of keeping the nation entertained, and they dwelt in the comfortable security that easy prosperity brought. But they were due for a violent deflation within the next decade. The fat accumulated in the war years was to be quickly and cruelly sweated off.

The picture of a bully snatching candy from a youngster best conveys a notion of the shock that sudden changes in the postwar period caused the film industry. The emergence of television as a device for entertainment in the home presented the menace of a monster within a couple of years. This thing that the motion picture people had looked upon with amusement and scorn in its prewar experimental stages now loomed as an ominous enemy. It was to steal the movies' patrons more surely and shamelessly than ever the nickelodeons stole customers from the costlier vaudeville shows.

But even before television began to freeze the public in their homes, there were other postwar changes that snatched the patrons from the movie theatres. There was the drain upon family resources that the purchase of new automobiles, washing machines, refrigerators, houses, baby layettes and all such items as were now liberaced inevitably caused. There was the pull of other forms of entertainment that could again be reached easily. And there was the fact that routine motion pictures themselves had begun to pall.

A decline in the quality of movies during the war years,

(Continued on Page 17)
NEVER IN THE HISTORY OF OUR INDUSTRY HAS ONE COMPANY DELIVERED FIVE MOTION PICTURES OF SUCH MAGNITUDE IN SO SHORT A SPAN OF TIME!

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Screen Play by HALSTED WELLES • Based on a story by ELMORE LEONARD
Directed by DELMER DAVES • Produced by DAVID HEILWEIL

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ARTHUR O'CONNELL
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They're all BIG from... size Columbia!
WHO'S WHO IN LOEW'S STRUGGLE

 Fortune Story Describes M-G-M's Post-war Troubles

(Continued from Page 13)

management precipitated his involuntary retirement in late 1955. And bellowing his cues from off stage to his favored principals in the drama is the irrepressible Louis B. Mayer, the seventy-two-year-old "Mr. Hollywood" who graduated from the junk business to preside over M.G.M. through most of its time of growth and glitter, until Schenck forced his retirement in 1951. Resentful of his rude fate, and contemptuous of M.G.M.'s misadventures since that date, Mayer, prowlng the spacious rooms of his Beverly Hills mansion, hurls his grand challenge to all visitors: "I could save this situation—turn it around right away—or I'll eat my shoes for breakfast."

Clearly, this is a unique collection of businessmen, bent upon discordant strategies, but as each has played his role, one touching harmony has emerged. As if some unseen director had instructed each and all in a single mannerism, there comes a moment when almost every individual draws himself upright, places his right hand over his heart, swallows hard with emotion, and intones: "I want nothing for myself—I only want to see this great company be really great once more. For the sake of M.G.M. For the sake of the industry. I don't want a thing. Not a thing."

"Let 'em spend their own money"

What is there to stir up such struggle? The answer is: a good deal more than Loew's slack earnings reports would ever suggest. At stake is a corporation with the greatest prestige in the industry and $220 million in assets; 187 acres of matchless studio property in Culver City, California; and—by 1956 fiscal reckoning—$172 million in gross revenues. There is, too, a reservoir of talent and technique great enough to make M.G.M. once again leader of the industry. And there is, in M.G.M.'s research laboratories, the capacity to revolutionize the business of movie making.

Yet only great and grave misfortune could have made M.G.M. the scene for such a power struggle. A good part of this misfortune was simply M.G.M.'s share of the whole movie industry's postwar troubles. Those included the competition of television, the shift of population away from metropolitan centers, the phenomenal soaring of production costs. A Supreme Court decision in 1948, in effect ordering separation of theatres and studios, cracked the traditional structure of the industry. On top of that came the rebellion of the industry's "independents"—stars, directors, and producers who incorporated, spurned the fixed salaries that they had to share so heavily with the government, and instead exacted fat percentage deals (50 per cent of profits or 10 per cent of gross).

The troubled industry might have hoped for vision and leadership from Loew's M.G.M.—glutted with start as it was, and distinguished as the one great studio not to suffer bankruptcy during the depression of the 1930's. Instead, the management of Nicholas Schenck behaved with a sullen contempt for the forces that, in the decade from 1946 to 1956, drove corporate income down from $18,690,000 ($3.66 a share) to $4,840,000 ($0.91 a share). Action—or inaction—on three fronts contributed to this dismal decline:

• While Loew's stalled on the Supreme Court's 1948 decision, competitors went ahead and cut their theatres loose, and con-

centrated on making superior films worthy of booking by independent exhibitors.

• Loew's closed its eyes to the challenge of television, assuring itself that TV would need Hollywood in general and M.G.M. in particular. Louis B. Mayer recalls vividly (and wrathfully) the day in 1949 when R.C.A.'s David Sarnoff, urgently pounding the luncheon table, tried to persuade Schenck to put Loew's into a fifty-fifty partnership with R.C.A. Schenck demurred, afterward nudge Mayer contentedly and mumbled: "Ya see how hungry they are for us? Let 'em spend a little more of their own money—we can come in at any time."

• Loew's, under the stubborn Schenck, refused to come to terms with independent production at a time when all Hollywood talent was organizing itself in personal companies that would pay off in capital gains or corporate profits instead of straight income. Stars deserted the M.G.M. lot as fast as their contracts expired. Literary agents sold their best material (The Caine Mutiny, Stalag 17, etc.) to studios willing to make percentage deals. And the greatest studio extended its near-hit's streak: in fifteen years M.G.M. has produced but one Academy Award-winning film.

The final decline in M.G.M.'s prestige is linked by many in Hollywood to the regime of Dore Schary, who succeeded Louis B. Mayer as M.G.M. production boss in 1951. The triangular relationship of Mayer-Schary-Schenck was charged with such electric emotions as few businesses outside filmdom can generate. The aging Mayer himself, as studio head, had brought Schary to M.G.M.'s lot. But their personalities and prerogatives quickly clashed; they soon found themselves competing for the backing of Schenck and of Loew's New York business offices. Schenck, for some years, had grown increasingly resentful of Mayer's personal prestige, and Mayer's disdain for "the pencil pushers" who kept the company books. So Schenck thoroughly enjoyed Schary's appealing to him on production decisions, and was delighted to accept Mayer's angry resignation in 1951.

"A pot of message"

To the stocky, aggressive, and bombastic Mayer, Schary was quite a contrast: lean and scholarly-looking, self-cast for the role of Hollywood's leading liberal intellectual. Debate over Schary's performance and personality still goes on around Hollywood. No one doubts that he is a man of talent—and almost no one denies that he was notably unsuccessful as M.G.M.'s production chief. Collective decisions were rarely possible under his rule: he highhandedly bought stories and assigned production. He seemed to M.G.M. veterans singularly uncritical of every M.G.M. product; he commonly scorned the warnings of adverse preview reaction. His contempt for the popular and his accent upon the "serious" led to the gibe, "We used to be in the entertainment business, but have sold our soul for a pot of message." The measurable failure came at the box office, where some of Schary's favorite projects scored striking losses: Jupiter's Darling lost $2,200,000, Plymouth Adventure $1,800,000.

The decade of M.G.M.'s misadventures thus encompassed both management and production failures. Beyond this, the

(Continued on Page 17)
The slogan for Warners' upcoming Branch Managers' Drive is "Watch Warners put the gold in the industry's Golden Jubilee."

This slogan is for real. Our Drive began with "THE PAJAMA GAME" at Radio City Music Hall and across the nation as the No. 1 Labor Day attraction.

Watch the gold pour in.

AND A BIG P.S.

We just saw the rough-cut of MARLON BRANDO in "SAYONARA" and so did Russell Downing, Ed Hyman, Harry Kalmine, Samuel Rosen and Sol Schwartz. Ask them what they think and they'll tell you it's a guaranteed gold-mine.
Joseph Tomlinson has been a veritable will-o'-the-wisp to the press, both lay and trade, ever since he and his cohorts declared their intention of taking control of Loew’s, Inc. The leader of the faction seeking to remove Joseph R. Vogel as president of Loew’s has preferred to keep his own counsel, persistently dodging all efforts by the press to elicit his views on the situation. However, on Wednesday, August 28, at the Statler Hotel in Washington, D. C., Mr. Tomlinson talked with the Editor of Film BULLETIN. He left no doubt of his pique at the treatment accorded him by the press in the Loew’s case. “Some of the things I’ve read about myself make me wonder what kind of a man I am; whether my name is really Tomlinson or something else”, he said in tones of obvious bitterness. “I’ll not conduct this battle in the press”, Tomlinson told us. “It’s a matter for the courts to decide now.” He intimated that he might call a press conference in New York following the decision by Wilmington (Del.) Chancellor Collins J. Seitz on an appeal for postponement of the scheduled (Sept. 12) stockholders meeting. Asked for a direct statement on the burning question about his intentions concerning Loew’s, Inc., Tomlinson’s reply: “If you want the answer to the question whether I’ll be the liquidator of Loew’s—my answer is no!” — M.W.

WHO’S WHO IN LOEW’S STRUGGLE

WAR AMONG THE LION TAMERS
(Continued from Page 15)
Schenck regime carried a burden of inglorious memories that grew heavier with passing time and declining profits. There was the stain of the fabulous transaction in 1929, when Schenck and his treasurer literally tried to sell out their own company: they made $9 million by selling a block of 492,000 shares of Loew’s stock at approximately twice the market value—to William Fox, Loew’s chief competitor. There was the 1941 scandal of Schenck’s payoff to labor racketeers Willie Bioff and George Browne of the standees’ union—invoking $50,000 raised (by Schenck’s admission) by having his New York executives pad their expense accounts. There was the intricate web of nepotism that linked relatives of Schenck and Charles (“Carnation Charlie”) Moskowitz, Schenck’s intimate and Loew’s treasurer, in many branches of Loew’s—while four key suppliers of Loew’s (carpets, posters, advertising, candy concession) were at least partly owned by brothers or nephews or nieces of Schenck or Moskowitz. There were the bloated salaries paid to top executives regardless of M.G.M.’s revenues (in 1955, $171,786 to Schenck, $200,000 to Scharny, $156,429 to Moskowitz—and a lush pension fund that, over a decade, sucked $3,500,000 a year from company profits. There was the arrogance of Schenck in disdaining to attend stockholder’s meetings or to break down over-all profit-and-loss figures so that they would reveal the true picture about M.G.M. Thus it was possible while declaring dividends in excess of earnings to keep secret such statistics as these (never before made public):
- Over the ten-year period, 1947-56, the net result of all M.G.M. film production was a loss of more than $6 million.
- In 1956 alone losses on film production hit $6,400,000.
- Losses were offset (or hidden) only by profits from the reissue of old films. These netted more than $16,800,000; the reissue of Gone With the Wind netted over $11,500,000.
- All the while, M.G.M. facilities were maintained at a level capable of producing forty to fifty films a year, and these facilities cost the studio as much as $10 million in overhead in 1956. Actual production in 1956, however, was a mere twenty pictures.

The new disorder

The end of the old disorder—and the beginning of the new disorder—came in the autumn of 1955. The fall-off in earn-

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THE LION’S SHARE
(Continued from Page 13)
When talent was tight and the demands of the customers were casual, was unavoidable. But the studios were slow and gravely sluggish in getting back into prewar form. They generally persisted in the usual attitude of sublime complacency until the horses were stolen and the wolves were prowling outside the stable doors. For the reasons of executive confusion and inefficiency that we have seen, inability to readjust to the new conditions was downright chronic at Metro-Goldwyn-Mayer.

More oppressive than the quality of the pictures was the financial situation of Loew’s, Inc. After showing a record net income of $18,000,000 on its annual statement in September, 1946, its profits took a nose dive. Two years later, in September 1948, it showed a net of $4,212,000 which was the lowest reached by the company since the dark year of 1933.

Toward the end of the war, Mayer warned his people that the easy pickings would not last, that the time would come when retrenchment would be compelled in the studio. But he warned without taking forcible action and when the time for economies came, he was unprepared and unable to enforce economies and effect productive change. His disposition to prodigality had finally caught up with him.

One thing, however, was obvious. Mayer’s absorption in race horses must be dropped, if he was to be a forceful factor in the running of the studio. His absences to spend time at the race tracks had become a rueful joke. If someone asked where Mr. Mayer was and got a reply, “He’s on Lot 14” or “He’s on Lot 15” that was a way of informing that he was at Santa Anita or Hollywood Park. Schenck finally told him bluntly that he couldn’t run a studio from a race-track box.

With sadness but a clear realization that it was something he had to do, Mayer ordered the sale of his horses.

While the sale of his racing stable gave Mayer more time for his job, there was no perceptible improvements in the output of the studio. The films continued to show a sameness of conventionalities, performed with characteristic slickness by the Metro-Goldwyn-Mayer stars.

A crying need for someone to do the critical job of putting

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In July of 1956, M.G.M. was the world's second-largest film company. Backed by a prosperous Wall Street, the company was headed by Joseph Vogel, its president. But after a turbulent and costly nine months of conflict with the studio's labor union, the company's prospects were bleak. The studio was in deep financial trouble, and Vogel was under pressure to make tough decisions. The company's fortunes had plummeted, and Vogel was determined to right the ship. He knew that the only way to do this was to make some hard choices and implement drastic changes. The studio was hemorrhaging money, and the company was on the brink of collapse. Vogel knew that he had to act fast if the studio was to survive. He met with his top executives, and they decided to take action. They would cut costs wherever they could, and they would negotiate with the union to try to reach a settlement. The decision was met with resistance from both the union and the company's shareholders, but Vogel was determined to keep the company alive. He knew that if he didn't act, the studio would be in serious trouble. The decision was made, and the company began to turn around. The studio's fortunes started to improve, and by the end of the year, the company was on track to make a profit. Vogel's determination and leadership had paid off, and the studio was once again poised for success. The company's future looked bright, and Vogel was hailed as a hero. The success of the company was due in large part to Vogel's decision to take action and make tough choices. He was a true leader, and his efforts were rewarded with the company's success. The success of the studio was a testament to Vogel's leadership and determination, and it served as a reminder that even in the most challenging times, a strong leader can make all the difference.
WHO'S WHO IN LOEW'S STRUGGLE

WAR AMONG THE LION TAMERS

kind of contest. Meyer for some time nourished the illusion that Robert Lehman and Andre Meyer of Lazard Freres would respond enthusiastically to his cry that M.G.M. must "clean house"—economize, diversify, and bring in young talent to invigorate aging management. Vogel, for a while, was beguiled into thinking that Tomlinson was only a mildly restive stockholder, certainly not committed to Vogel's removal.

But as the weeks passed, with ever more hostility displayed on both sides, the amateur contestants hired professional help. Stanley Meyer and Tomlinson retained (for $100,000) the services of New York attorney Ben Javits, brother of New York's newly elected U.S. Senator. On the opposite side, Vogel hired (at $750 a week) David Karr, former legman for Drew Pearson, now head of Market Relations Network, and as attorney, former Federal Judge Simon Rifkind.

Two episodes highlighted the contest. Each in its way decisively affected the outcome. Both were blunders.

Tomlinson's blunder

The first of these episodes was Tomlinson's abortive attempt as a coup. Summoning the press to Javits' law offices, he and Javits denounced the Vogel regime as a mere prolongation of Schenk's rule, called for a drastic shake-up of the board of directors, dominated by officers of the company, and—as the climax—promised the return of L. B. Mayer to the

mean-basing all the employee directors from the thirteen-man board. The four directors (including Vogel) who were left were pro-Vogel men. (Among them was former Navy Secretary John L. Sullivan.) Vogel added two more: Frank Pace, Jr., former Secretary of the Army, then vice president (today president) of General Dynamics, who had served with Vogel on the board of Loew's Theatres; and George L. Killion, president of the American President Lines. On the thirteen-man board, this left seven seats to be filled—and the fight for them was the fight for M.G.M.

Vogel's position was plainly precarious. The firm's biggest stockholder, Tomlinson, was committed against him—and the bankers were unknown quantities. Vogel, who owned only 25,000 shares, could command no significant block of stock. Accompanied by Rifkind, he called upon Andre Meyer of Lazard Freres—a shrewd and tough-minded man who was rapidly regretting his involvement with Loew's tangled affairs. The only result of this first meeting was a two-hour lecture by Andre Meyer on the failings of Loew's management and the sluggishness of Vogel's efforts to remedy them. Leaving this stormy meeting, Rifkind summed up Vogel's situation for him: "Joe, I never saw a man before who had so big a lion by the tail—and so small a piece of the tail."

Vogel's turn

It was now—in the first week of 1957—Vogel's turn to match Tomlinson's blunder. After weeks of a threatened proxy fight, indirect bargaining, and wooing of the bankers by both sides, Vogel, accompanied by Pace, Rifkind, and Karr, went to a showdown conference with Tomlinson. In a suite in New York's Hotel Drake, Tomlinson was flanked by Stanley Meyer and Javits. Boldly, Javits laid down a formula for the new board: six seats for the Tomlinson-Meyer group, six for Vogel, and an "independent" thirteenth man who was to be picked by a "bipartisan" four-man committee from the other twelve. In a truly remarkable scene, Javits stated his proposition as an ultimatum—asserting that he would shortly receive a phone call from Andre Meyer, who would (Javits warned) throw his support to the Tomlinson group if Vogel did not accede. (Lending credibility to this show of strength, Andre Meyer did indeed phone Javits while the group was assembled—but with no such message as Javits alleged; he was merely returned an earlier IRS call.) Vogel was stunned by the ultimatum. He and his group retired to a separate room to take counsel. The consensus was for acceptance rather than a proxy fight. Vogel gave in. The bold—and empty—bluff of Tomlinson-Javits-Stanley Meyer had worked with unbelievable ease.

Some of Vogel's advisers thought that this blunder might well turn out to be a fatal one. The challenge of a proxy fight (they held) should have been accepted, since (1) the bankers had more influence with the ambitions of Stanley Meyer, (2) the cost of a proxy fight—hundreds of thousands of dollars—would have discouraged Tomlinson, while (3) the company treasury would have been available to Vogel. At the time, however, Vogel preferred to believe that the Tomlinson-Meyer group on the board would be no more troublesome than a kind of "loyal opposition."

In any case, the peace that was supposed to be achieved by the six-six-one pact was soon shattered. Since it was impossible to decide on four "neutrals" among the board members, the choice of the thirteenth man was finally left to the bankers, who picked the New York Herald Tribune's President Ogden Reid. And, as the February stockholders' meeting approached, it was clear that Meyer and Tomlinson had made a serious miscalculation: they discovered that the name of L. B. Mayer, possibly an asset in terms of public relations, was a heavy liability on Wall Street. To both Lehman Bros. and Lazard Freres, L. B. was associated with the old regime and its prodigious spending habits. It became apparent, therefore, that the bankers would support Vogel if only to bar L. B.'s return.

Up to the very day of the stockholders' meeting, on February 28, Meyer and Tomlinson tried to swing a seventh board member to their side. Among the men they had chosen as directors were one-time Chrysler Board Chairman K. T. Keller and former Defense Secretary Louis Johnson, who worked hard to swing possible waverters over to the Tomlinson-Meyer side. Stanley Meyer stormed the August offices of Andre Meyer at Lazard Freres, to hammer the desk in rage against bankers' presuming to dictate the fates of M.G.M. All the while, Stanley Meyer cloaked his ambition to be elected president by various formulas: he would be content with direction of M.G.M. studios as a No. 2 man, or it might suffice if Tomlinson were just made chairman of the executive committee. To the last, the question of how the directors would vote stood in doubt. But at the meeting the stockholders approved the management slate, and the directors promptly confirmed Vogel in the presidency.

Thus the struggle shifted to the management level. And thus began Vogel's life in his "God-damn concentration camp."

Goodbye Mr. Schenck

Despite his unhappy position he achieved quite a bit.

In the area of general housecleaning, he dictated studio economies said to promise savings of $2,400,000 a year in overhead. The inherited nepotism of the Schenck era was almost totally swept out—Schenck is no longer even honorary chairman, and all M.G.M. purchasing has been opened to competitive bidding. The services of Charles Moskovitz are to terminate this year. And Vogel instituted a complete test-check audit of Loew's books.

Vogel promptly fired Dore Schary and paid off the balance of his contract. As administrative head of the studio, Vogel appointed Benjamin Thau, M.G.M.'s long-time casting director and one of Hollywood's most astute negotiators. To give Thau the benefit of advice, Vogel named Sidney Franklin, the talented and respected creator of Mrs. Miniver and other M.G.M. hits of the past.

Meanwhile, in the television field, under Vice President Charles (Bud) Barry, M.G.M. made

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some headway. The leasing of old M.G.M. films to TV already has netted $45 million from some fifty station. With title to the films remaining with M.G.M., allowing resale five years later, some of their TV parts were to be held back by M-G-M, which happens to be the one block of old films that may be relied upon for TV income. Among the big winners in the TV sweepstakes are the producers Nat Levine, Shelly Katz, and Morris Markoff, whose deals are as yet unannounced.

The struggle for survival

The sum of such developments in California, however, contributed virtually nothing to strengthening Vogel with failure to bring sparkling young talent into M.G.M. But the precarious and unpredictable condition of management under the divided board was precisely what discouraged fresh executive talent from coming to Culver City.

Meanwhile, the triumvirate of Tomlinson, Stanley Meyer, and L.B. Mayer sustained their steady drumfire of attack on Vogel. Meyer and Mayer prepared the ammunition, and Tomlinson fired it—either verbally at board meetings or with rasping memorandums circularized to all directors. Less than a month after the new board took office—last March 21—Tomlinson sent to all directors a six-point indictment of Vogel, supported with scores of pages of statistics on film losses. Sweepingly, he assailed Vogel as "not capable of cleaning up the company."

But the Meyer-Mayer-Tomlinson formulas for change kept changing. In March, their two key proposals were: (1) Make L.B. Mayer president of Company, primarily in charge of studio operations. (2) Make Stanley Meyer executive vice president and special assistant to president. A month or so later Tomlinson called on Robert Lehman and Andrew Meyer and proposed himself as a kind of interim president for a couple of years—a suggestion that was greeted with embarrassing silence, then a cold no.

All is not gold that's gilt

The sharpness of the Tomlinson faction's attack on Vogel invites some scrutiny of the attackers' own competence both in film making and in conducting a business.

L.B. volubly hailed Stanley Meyer as "a bold, aggressive man, tough as a bull," but when he was asked if he really considered Meyer competent to run M.G.M., he proclaimed: "I'd bet you $100,000 he could not do it—but give me a year to teach him what I know, and I can make him the most gilt-edged property in Hollywood today."

As for the seventy-two-year-old L.B. Mayer, he firmly refused to consider returning full-time to M.G.M., even if invited to do so—and scarcely anyone imagined there would be such an invitation. He envisioned himself purely as a consultant. He further insisted: "No one can help the studio until that damn board pulls itself together." He was evidently not confused by the fact that it was his friends Meyer and Tomlinson who were doing most to pull the board apart.

As for Tomlinson, some irony attaches to his inclination over various policies and events of the M.G.M. past, in view of one episode in the record of his own Canadian road-construction firm (Tomlinson Brothers Ltd.). In October, 1945—just when he was beginning his venture into Loew's Inc.—his firm pleaded guilty to defrauding the Ontario government of $360,000 in connection with highway contracts. The company was slapped with a fine of $100,000—one of the toughest penalties of its kind in Ontario legal records.

But no criticism that might be leveled at the Tomlinson faction prevented them from keeping Loew's management in a turmoil. At board meetings Stanley Meyer rarely spoke, but quietly passed notes to Tomlinson or Louis Johnson, one of whom rose to question almost any Vogel action. They also were able to insist upon an extensive efficiency survey of M.G.M.: the survey did not produce recommendations of notable practicality, but the commotion of such scrutiny kept the corporation on edge. Vogel—with remarkable doggedness—fought through meeting after meeting, never ending with more than three votes opposing any concrete measure he pressed. "He emerged from these meetings," one aide noted, "sometimes looking a little bewildered, as if he suspected his pants had been torn off or his coat ripped open in the scuffle—a little surprised and relieved to find himself still in one piece."

The banker's brain wave

Viewing this scene, Lehman Bros. and Lazar Freres grimaced with dismay but moved with caution. They were confident that, with other Wall Street houses following their lead, they could rally one million shares in a proxy fight, but this was not a sport that such houses found inviting. Unable to support wholeheartedly management or (much less) its opposition, they held to a wait-and-see attitude.
Institutional Movie Windows Beam 20th's Coming Big Ones

"Oh, Bill," the young lady tugged at her husband's arm, "Look at this!" Bill, afraid of the deadly excitement in her voice in front of a Bonwit Teller Fifth Avenue window meant a dent in his wallet, reluctantly turned to look, then relaxed and more than matched her interest, as they stopped in front of the striking display. It wasn't the smartly garbed mannequin that brought them to a halt. The center of attention was a huge enlargement of a movie still covering the entire window background, an actual Hollywood movie camera, a director's chair complete with the name, "Henry King," and a "take" board. In such simple terms, the exciting flavor of a movie set was created, reawakening literally millions of people to the glamour that is movies.

The above scene, currently being enacted thousands of times daily in New York, will soon be duplicated throughout the country as part of 20th Century-Fox's double-pronged show window display campaign, combining the promotion for Darryl Zanuck's "The Sun Also Rises" and other big coming attractions from 20th with an institutional drive to focus attention on motion picture entertainment generally.

The big-scale undertaking, kicked off in Bonwit Teller's eight Fifth Avenue windows, traces in striking pictorial and three dimension form the development of movies from Theda Bara's "A Fool There Was" to the present with Zanuck's "Sun", Jerry Wald's "Kiss Them For Me" and Al Lichtman's "The Young Lions". 20th vice president Charles Einfeld plans similar exhibits in every major city.

This concept of working in an institutional moviegoing campaign as part of the promotion for a specific film is not new, but rarely has it been achieved with such striking implementation, comparatively low cost and strategic placement. Einfeld and his 20th-Fox promotional force are winning many plaudits for this big league idea.

H'wood, N.Y. 'Jubilee' Groups Charge Up Celebration Plans

The gears in two cities were set in motion to activate the year's biggest all-industry push, the Hollywood Golden Jubilee Celebration.

In Hollywood, Studio Publicity Directors Committee chairman Jack Diamond delegated heads of the five key groups to work from the West Coast, while New York Committee head Martin Davis worked with a sextet of committees to set up the Eastern branch.

With Clark H. Wales as coordinator, the Hollywood five were: Howard Strickling, in charge of the important task of lining up personalities for key city tours; Al Horwits heads the events group leading up to the kickoff luncheon Oct. 14; Harry Brand chairmen the luncheon to be sponsored by the Los Angeles C of C; Bill Hendricks and Ned Moss, publicity co-chairmen, and Toots Carle and John Flinn, sharing overall arrangements leadership.

Davis, preparing for the two-day New York celebration, November 7-8, brainstormed with his aides to consider a score of publicity and exploitation ideas to work in with the Mayor's and Governor's reception, civic luncheon and the p.a.'s of some 15 to 20 movie personalities who will wind up in New York following the cross-country tour. Possible climax will be dedication of the entire Ed Sullivan Nov. 10 show to the celebration. Working with Davis as sub-committee heads are Ira Tulipan, Charles Cohen, Phil Gerard, Robert K. Shapiro, Martin Levene, Don Rugoff, D. J. Phillips, and Mort Nathanson.

$2 Million For 'Sayonara' Marks Biggest WB Ad Budget

Robert S. Taplinger, Warner Bros. vice president in charge of promotion and public relations, announced a whopping $2,000,000 has been allocated to advertise "Sayonara," a record high for a WB release.

The vast advertising campaign utilizing virtually all media for the William Goetz production starring Marlon Brando, will be handled by national advertising manager Gilbert Golden. In addition, a wide variety of promotional stunts will be executed by Mike Hunter, national publicity director.
‘PAJAMA’ TOPS IN MUSICAL SHOWMANSHIP!

Doris Day for the movie fans and a top-drawer Broadway cast that had tickled the funnybones and musical sensitivities of happy audiences for years in George Abbott’s smash stage musical, “The Pajama Game”, give this WarnerColor film entertainment a running start in its exploitation department. Streaming out as colorful adjuncts are the wonderful songs, the sock title and a slew of exploitaids worked up to a fine point by the Warner Bros. boxoffice under the aegis of Gilbert Golden.

Spearheading the campaign is the simple—delightfully simple—advertising featuring the Day draw and the provocative styling of the display ads playing around the title. The coy figure of the star in pajama tops draws the eye, catchlines pique the fancy, bruiting it about that “Nothing Else Is As Much Fun As The Pajama Game” or “This Little Old World Wouldn’t Be The Same Without the Extra Special Fun of ‘The Pajama Game’.” Spread around the ads are those hit tunes that had the whole country doing singing commercials for the musical: “Hey, There”, “Hernando’s Hideaway”, “Steam Heat”, “There Once Was A Man” and the others that are still trickling Broadway and summer stock playgoers after three years, another important campaign peg.

The emergence of Carol Haney and John Raitt as top screen figures with this film is another selling angle. Miss Haney, a talented dancer who set the critics on their respective ears with her rendition of “Steam Heat” and “Hernando’s Hideaway”, has made a host of new fans via her television appearances; Raitt is the ruggedly handsome, strong personality type, with plenty of physical and tonal muscle. Both of these new-to-films people can be touted as bright new stars with all the thrill of discovery audiences love to experience.

One of the hottest tie-in campaigns in recent years is currently blasting away in the Warner-Weldon Pajamas co-op. Combining with the WB field force for local level theatre ties, Weldon has issued two campaign books, one pushing the national drive, the other laying out detailed plans for department stores and specialty shops handling the Weldon line. Full-page ads in color and black-and-white are plugging the picture in conjunction with Weldon Pajamas in top national mags. Large display ads, with Weldon sharing the cost, spark local newspaper placements by department stores. Special “Pajama Pal” boxes carry the stars on the cover. Every pair of Weldon Pajamas carries a tag plugging the film. By all means, don’t pass up this excellent opportunity for big scale plugs for the picture and playdate.

An extra bonus of other tie-ups have been set up by Warners with such important advertisers as Hostess (two-page color spread in Life), Contour Lounge Chairs, American Airlines, and several others.

Display ideas built around the Day figure (“It’s the Tops!”) are easily adaptable from the lithos. The six-sheet (see below) and the 24-sheet are especially good for cut-outs. Other posters also have the star figure well separated from the copy to permit similar reproduction on a smaller scale.

PROMOTE THAT MUSIC!

The music in “Pajama Game” made record and sheet music history. The songs are still being played and sung everywhere. Warners have promoted terrific tie-ins with both Columbia Records and Frank Music Corporation for free display material which every exhibitor can utilize for lobby and store ballyhoos.

Pajama Stunts

Sliding into the stunt slot as though it were machine-tooled for it, the film is loaded with possibilities for gimmick-grabbing attention.

Starting in with the doorman and ushers dressed in pajamas, the parade of stunts is endless. You can make a game out of making pajamas via a “Pajama Game Sewing Contest”, co-sponsored by the local sewing centers; for a street bally—weather and local ordinances permitting, send a good-looking couple, as pictured, around town to distribute heralds or handbills; promote extra large pairs of Weldon Pajamas and offer free admission to anyone who fits them, displaying the giant nightwear in the lobby; have a pajama game fashion show on stage, tieing in with local Weldon dealer, or using original ideas (you could get some lulus!)

Working in the big picnic scene—and you can get a barrelful of ideas from this alone—arrange with a local charity for a “Pajama Game Picnic”. Everyone comes in pajamas, the more bizarre the better. Prizes are offered for the funniest, the oldest, the sexiest, etc. And, naturally, the Columbia sound track album for background music for a delightful afternoon—and a lollapalooza of a talk-it-up stunt.

THE PAJAMA GAME STORY

There is the promise of solid entertainment in Warners’ mating of producer-director George Abbott, whose roster of Broadway hits from “Three Men on a Horse” to “Wonderful Town” represents a generation of entertainment, and Stanley Donen, whose offbeat musicals (“Seven Bridges for Seven Brothers”, “Funny Face”) gave tunefilms a new look. Adding top cinelight Doris Day to virtually the entire Broadway cast of the Abbott long-run smash hit, it doesn’t seem possible that “Pajama Game” can miss with its story, filled with typical Abbott hi-jinks, and the score, which rated at least three tunes in the Hit Parade’s stratosphere. The scene is set in a pajama factory, where the employee’s principal interests are divided between a 7½¢ raise demand and the annual forthcoming picnic. It doesn’t take long for the handsome new superintendent of the plant, John Raitt, to become romantically involved with the grievances committee head, Doris Day, and for the raise dispute to complicate the romance. In the delightful proceedings at the picnic, the love affair is crystallized, temporarily dissolved when the raise is turned down and Doris sabotages production, and reinstated when Raitt turns up evidence of profits which forces the 7½¢ through. Worked into the story are all the wonderful Richard Adler-Jerry Ross songs, topped by “Hey, There”, “Hernando’s Hideaway”, etc.
The frantic, peopled pace that characterizes a George Abbott production is evident in these scenes from "The Pajama Game". Doris Day, taunted by charges that she is in love with the plant superintendent, has it out with Thelma Pelish, while sewing machine girls, headed by Barbara Nichols, back up the argument in the "I'm Not At All In Love" number.

EXPLOITATION PICTURE of the issue

Four of the principals from the Broadway hit enliven the proceedings as Carol Haney gives pantless Eddie Foy, Jr., what-for before wide-eyed Owen Martin and John Raitt.

Superlative use of white space around the key figure of Doris Day in pajama tops and the running catchline "Nothing else is as much fun as . . . " give the ads a provocative flavor, hint at the delicious goings-on in the "Steam-Heated" smash musical.
PERSONAL appearance tours come and personal appearance tours go—but seldom has one topped the recent junket of bosomy Jayne Mansfield along the eastern half of the country on behalf of the 20th Century-Fox comedy, "Will Success Spoil Rock Hunter?", in which she is starring.

The idea of a "whistle-stop" tour for Jayne rivalling that of a presidential candidate was born with 20th vice-president Charles Einfeld and executed by his crack staff of boxofficers. But Einfeld is the first to heap credit on the hard-working Mansfield gal, without whose eager willingness to undertake the lengthy drumbeating safari it could not have been accomplished.

It is not overstating the effectiveness of this p.a. tour to say that it was like a presidential journey during an election year. The results in the papers, on radio, on TV were nothing short of spectacular. What made the tour so successful was the novelty of the whole idea of a "whistle-stop" junket; Miss Mansfield's appearance before crowds is concentrated areas and during a comparatively short period of time; the perfect conditions under which newspapermen and photographers could get their stories and photos, and the perfect organization of details. It made for scads of front-page stories, extensive TV and radio coverage.

Jayne (and friends) boarded the Presidential Car of a crack New York-Washington express tabbed the "Jayne Mansfield Special", complete with banded observation platform and carrying a microphone and public address system for stops along the way. The train made its first stop at Newark and pandemonium broke loose during the three-minute visit. With countless fans jamming the platform, hundreds of JM photos were distributed, tape recordings were made for local broadcasts, and the star made a short-but-sweet speech to the crowd. In Trenton, Philadelphia, Wilmington, Baltimore and Washington, the same formula was followed, all with overwhelming results. Reporters who boarded the train at each stop were given the option of going all the way, or going as far as the next stop, or until they got their story. They were then provided with return transportation to their home town. Arriving in the capital, Jayne took it by storm. She created a near riot when she appeared at the Capitol building. She was welcomed by and photographed with Congressional leaders.

Followed by a press contingent of approximately 30 to 40 newspapermen and photographers, she visited the city's major landmarks in a sightseeing bus. Scores of people saw the cavalcade make its way thru the area. In the evening she was guest of honor at gala parties attended by top politicos.

The junket to Boston was a carbon copy of the Washington affair. In addition to the reams of national publicity emanating from "le grande tour", concentrated news coverage was made along the entire eastern seaboard, north to the Canadian border.

Object lesson of this p.a. tour: showmanship is still the key to movie success.

If Jayne Doesn't Become A Star—It Won't Be 20th's Fault!
What the Showmen Are Doing!

Person-to-Person Selling
Drive by American International

James Nicholson, president of American International pictures, declared that his company will kick-off a policy of personal appearance tours for all of its future releases because exhibitors believe "that nothing takes the place of person-to-person selling by personalities." The decision to schedule personal appearances was announced following personal conferences with theatremen and a mail survey of circuit heads.

First pictures to reap the benefits of the new showmanship policies will be A-I's "Amazing Colossal Man"-"Cat Girl" combination. Cathy Downs, Jean Moorhead, producer-director Bert Gordon and other members of the films' casts will go out on an extensive drum-beating tour, including the combo's world debut at Stanley Warner's Alhambra Theatre in Milwaukee.

Commenting on the policy, Nicholson stated: "There is a strong feeling among exhibitors that personal appearance benefits even reach out to the homes in a territory which don't have the stars in person. Michael Landon's appearances in connection with 'I Was a Teenage Werewolf' were credited by subsequent run exhibitors with improving their business although he did not appear in their houses. Because we want to help the exhibitors to benefit in every way possible from playing AIP product, we will now schedule p. a.'s in different parts of the country as our feature packages are released."

New Compo Ad in E & P

Proof positive that newspaper readers are hungry for movie news is validated in the latest COMPO advertisement, now running in Editor & Publisher. The ad reports the case history of a small Georgia publisher, Eddie Barker, and his experience in publishing a series of articles on motion pictures and stars.

Barker is quoted: "As an editor and publisher I have been a revelation; I had no idea people were so interested in the movies." The COMPO ad concludes with the advice that other newspaper readers "are no different from the readers of the Clayton Tribune."

Lipton Is 'Sold' on Radio
Despite Growth of Television

David A. Lipton, Universal-International vice president, is "sold" on the use of radio as a promotional medium for motion pictures. Despite the growth of television, the U-I promotion boss is of the opinion that radio today is a greater advertising buy than it was 10 years ago when television was just starting out, mainly because of the significant growth of the independent outlet. Twice as many independent stations span the country today as there were in 1947.

As a potent example of the readiness of radio to accept motion picture material, Lipton pointed to two radio services being distributed by Bob Rains, U-I radio-TV promotion manager, to over 1,000 outlets. One service, titled "Behind the Hollywood Headlines", is a 5-minute script written for the use of the local commentator. The other widely used device is Universal's 5-minute open-end end recorded interviews, sent to radio stations just ahead of a film's release date. Among the recent transcriptions have been those of such stars as James Cagney, Jeff Chandler and Tony Curtis.

Sun Also Rises' Backed by Large Merchandising Campaign

"The Sun Also Rises" is being backed by one of the most extensive merchandising campaigns ever given a 20th Century-Fox release. The drive, outlined by vice president Charles Einfeld, will pre-sell the Darryl F. Zanuck production in the more than 500 playdates scheduled for September.

Spearheading the campaign will be a virtual avalanche of national magazine publicity covering a great many of the key magazines (Life, Time, Newsweek, American Weekly, etc.) and, of course, all of the fan magazines. As for newspaper coverage, stories of the producer and stars on location have appeared in over 1,000 newspapers in the U.S. and Canada.

In the TV-radio field, Ed Sullivan gave a nationwide salute to "SAR" on his August 26 telecast, showing scenes and interviews he himself filmed on location in Mexico City. NBC's "Monitor" has been drumbeating the film for the past two months with taped star interviews.

Two special albums of Spanish music inspired by the 20th release are being released. One by Tico Records, the other by Columbia. The Columbia album features Juliette Greco and is keyed to her performance in the film.

On the fashion front, Einfeld reported that the House of Fontana, designer of the clothes featured by Ava Gardner in the film, is plugging "The Sun Also Rises" in over 100 fashion centers with space displays, newspaper ads.

TOA Names P.R. Director

The newly created post of Director of Public Relations for the Theatre Owners of America will be filled by Jack M. Barrington, it was announced by Theatre Owners of America president Ernest G. Stellings.
THE LION'S SHARE
(Continued from Page 17)

new life into production, developing fresh ideas, cutting out the dead wood, was now all too clearly seen. What was wanted was someone like Thalberg in the old days. It was evident that Mayer was not the answer. A new man had to be found, an administrator more creative and energetic than anyone in the studio.

Mayer again went to David Selznick and sought him to return. He told him he could write his own ticket. But Selznick was not so inclined. He had just given up his own Vanguard company, which he formed after Gone With the Wind. He was being divorced by Irene Mayer Selznick and was paying court to Jennifer Jones. Mayer spoke to several other people. Then his eye lighted upon Hollywood's latest "boy wonder." He was Dore Schary, who at forty-three, was now considered "young."

As soon as the story broke on Schary's resignation (from RKO), he was deluged with offers from all sides. United Artists, Paramount, Columbia, Republic wanted him. Then Mayer called and asked to see him. Schary went around and found his ex-boss most cordial and encouraging. He wanted Schary to return to Metro-Goldwyn-Mayer not as a unit producer, not as a member of the executive board, but as vice-president in charge of production! It was substantially the job that Thalberg used to have.

The triumph of Battleground lifted Schary's prestige immeasurably. He assumed a consid-

erably larger stature around the studio. The fulfillment of his convictions also helped his self-esteem. He was able to continue "in charge of production" with a great deal more confidence.

In the next year or so, a spate of pictures that had quality were laid down. *

But the relations between Mayer and Schary were not keeping comparable pace. Their

crases on stories and issues were becoming more frequent and sharp.

This sort of thing continued until early in 1951, when renewals on several executive con-

tracts were due. Mayer had recommended that stock options be bestowed, but had heard nothing more about it. Then suddenly Schenck informed a group of six executives, of which Schary was one, that they were receiving op-


tions. Mayer heard it later and was enraged, not because the options were given (he had recommended this) but because Schenck had bestowed them without even letting him know in advance. (It was later explained that Schenck had tried to reach Mayer by telephone before spreading the happy word.)

The options were given for the purchase of Loew's stock at $16.44 a share. Schary re-

ceived options on 100,000, Arthur Loew received options on 40,000, and options on 25,000 each were given to Bennie Thau, L. K. Sidney, and Charles Moskowitz and Joe Vogel in New York. It was startling to many that Eddie Mannix, who was an old and devoted friend of Schenck, did not receive a similar bonus. He was considered to be in line. But Schenck said that Mannix was a "sick man" and that he therefore could not recommend to the directors that they compensate him. The reasoning was hard to understand—especially by Mannix, who had long been one of the studio's studiest hands.

It was later calculated by persons close to the situation in the studio that the conflict was clarified at that point: it was between Mayer and Schenck and was thereafter irreconcilable. Many tactful and desperate efforts were made by some who saw what was coming to head it off. Schary was urged by studio veterans to make a show of acquiescence towards Mayer, to flatter and cajole him. In that way, he could get what he wanted, they said. But Schary was not inclined to play the toady. And, besides, the old fat was in the fire.

Once Schenck got Mayer on the telephone and said, "Louie, what's wrong? Why can't we

get together? Let's meet someplace and talk this out."

But Mayer replied, "No, I've got a temper. If I hit you, I'll kill you, Nick. I'm just waking up and I don't like it!"

He felt he was being deliberately pushed aside.

Then a story appeared in the papers one day saying that Mayer intended to resign. Schary read it and went directly to him and asked if it was so. Mayer said it was. Schary asked if they couldn't reconcile their quarrels.

"What do you mean?" Mayer answered. "Are you going to save my job for me?"

While they were talking a phone call came through to Mayer from Robert Rubin in New York. Rubin had also seen the stories (or heard about them) and was alarmed. He asked Mayer if they couldn't do something to make him change his mind. Mayer answered, "Nick and I are as good as dead. We could have it and choke on it!"

This time Mayer called Schenck and said, "It's either me or Schary. Which?"

Schenck said he would answer him by letter. Previous to this, Schenck had had L. K. Sid-

ney bring the records of the studio to New York and had made a careful analysis of the achievements of all the producers, before and after Schary came. Now he wrote to Mayer and informed him the analysis clearly showed that there had been an appreciable improve-

ment in the product since Schary was there. As a consequence, Schenck advised him that he was going along with Schary.

SCHARY
Considered a "Boy Wonder"

THAU
He Cried

The implication was obvious. Mayer would have to resign.

He called his old guard into his office and showed the letter to them. Bennie Thau cried. L. K. Sidney almost fainted. Mannix threw the letter down with a howling curse and fled the room.

This was the end of the ball game. There was nothing else to be done.
Loew was a cool, quiet individual, a man of inherent modesty and good taste. He had a lot of the shrewdness of his father and a thorough knowledge of the business of films. Further, and most impressive, Loew's International, under him, was now delivering about half the total income of the company.

But Loew was not eager to have the burden of the presidency. He liked his job and knew too well the problems accumulated in recent years. Also, he was in his mid-fifties, close to the age at which his father had died. He consistently declined importunities that he become the head of Loew's, Inc.

Schenck's closest and most trusted associate was Charles Moskowitz, former head of theatre operations and successor to Dave Bernstein as treasurer. But Moskowitz was in his sixties and was popular almost exclusively with Schenck. The latter's endeavors to promote him were strongly opposed internally.

Another possible successor was Joseph R. Vogel, a diligent man who had been head of theatre operations since 1945. Vogel had worked for that company, in the theatre branch, since he was a lad. He was now pushing sixty. He was logical, but he lacked the endorsement of Schenck. Leopold Friedman was out of the running, being close to seventy. J. Robert Rubin, who might have been considered, had retired for reasons of health. (Like his partner, Mayer, he departed, in 1954, with a handsome settlement of $1,200,000 for his residual interest in the company's post-1924 films.)

Finally, the pressure of the directors to find a successor to Schenck grew so acute that Loew, sensing a crisis, agreed to take the job. He made it clear in private parleys, however, that his tenure would be tentative, that someone would have to be found to replace him, if the going got too rough.

His election as president of Loew's, Inc., was announced on Dec. 14, 1955. It was the first time an heir of a major pioneer in the American film industry had actually reached the top position his father had held.

* * *

Such was the state of agitation when, on Oct. 3, 1956, the trade paper Variety flashed the information that Loew had resigned as president. The news was flabbergasting to the film industry. It was incredible that Loew, so generally respected, should give up the job within a year. Even those who knew of his reluctance were amazed that he should resign and that the fact should be "leaked" to a trade paper before a successor was named.

Loew frankly admitted the pressures and problems were too much for him. His health was beginning to suffer. That's why he chucked the job, he said. He had indicated to the directors that he intended to do so, several times, but no move was made to replace him. So he laid his resignation on the line. It was to be effective by the end of the year.

* * *

For two weeks, uncertainty existed. Rumors flew thick and fast of various people, some outside the company, who would get the job. The disquieting thing was that Loew, Inc., regarded for so many years as the Rock of Gibraltar of the film industry, should appear so unsettled "upstairs.

Word got around that the directors—especially two or three who were not employees of the company—were determined to have no more of Schenck. There was now criticism not only of his continued influence on policy but of the presence of nepotism that he had tolerated in the company for many years. It was known he had relatives scattered throughout the home office, the studio and the various subsidiaries and theatre concessionaires.

The crux of this executive crisis was the powerful shadow of Schenck.

Then, on Oct. 18, it was announced that Joe Vogel had been picked to ascend from the head of Loew's Theatres to the presidency of Loew's, Inc. Arthur Loew would return to his old job as head of Loew's International and would also assume the position of Chairman of the Board. Schenck would give up that position to become Honorary Chairman of the Board, a purely nominal title.

This was plainly his exit from Loew's, Inc.

The fact was acknowledged a month later when Howard Dietz informed the press that Schenck would retire completely at the end of the year.

Thus the sturdy veteran who had weathered so many storms and had reached the peak of his prosperity in the showdown with Louie Mayer took his departure from the company he had served for fifty years, unwept by the very "stockholders" he had said so often he strove to "protect."

His was not the only departure. Within a month of assuming the presidency, Vogel called Dore Schary to New York and threw him to the wolves. Schary submitted his resignation as head of the studio, effective at the year's end.

(Continued on Page 29)
AND YOU TOO
WILL SMILE WITH SMILEY
WHEN YOU PLAY

CHECKPOINT and THE BLACK TENT
BOTH IN EXCITING COLOR AND WIDE SCREEN

Thanks Tom!
"The Man With The Gong" has many more fine hits coming your way!

Reserve Your Prints Now!

FOR THE
"MAN WITH THE GONG" HIT
COMBINATION WHICH IS ONLY
THE FIRST THAT WILL BE MAKING HISTORY
IN ITS BOXOFFICE PARADE ACROSS THE NATION!

LOS ANGELES 25 THEATERS IN JUNE
SALT LAKE 5 THEATERS IN JULY
PROVIDENCE 14 THEATERS IN JULY
DETROIT 94 THEATERS IN AUGUST
CINCINNATI 20 THEATERS IN AUGUST
MILWAUKEE 23 THEATERS IN AUGUST

RANK FILM DISTRIBUTORS of AMERICA, Inc.
THE LION'S SHARE
(Continued from Page 27)
end, even though his contract had thirteen months to go. He took $100,000 in settlement. This, with the $900,000 in deferred salary he had coming, to be paid at the rate of $100,000 a year, gave him some balm for his injured pride.

Bennie Thau, a veteran in Culver City, was assigned to administer the operation of the studio.

With this dramatic upheaval, we may logically bring to a close this story of an entertainment empire and the people involved in it. The character of it, if not the empire, was dissolved with the passing of Schenck. An inevitable alteration was due in the years ahead.

What this would be, under pressures of continuing industry change and the vigilance of powerful stockholders, was no more sure than what lay ahead for the mutable nexus of the industry itself. Stockholder ire was still vengeful at the end of 1956, but stockholders have always been tractable when dividends roll in. The possibility of improving profits was the indomitable hope on which the new widows of the Lion looked for sustenance.

And as a wistful observer cast back on the years—to back to the days of the nickeldores, the growth of the theatre chains, the great mergers of studios and theatres, the bewildering arrival of sound, the picture triumphs of the Nineteen Thirties, the vast prosperity during World War II—it was hard to imagine that there could ever be an end for Loew's, Inc., and the Lion. At least, it was hard to imagine a world of motion pictures without them.

WAR AMONG THE LION TAMERS
(Continued from Page 20)
of the board. Ogden Reid urged that the bankers be authorized to initiate discussions with United Artists. Furious opposition came from the Tomlinson forces. Knowing of the proposal days before the meeting, Stanley Meyer had denounced it as almost scandalous since United Artists had no tangible assets comparable to M.G.M.'s. Louis Johnson stormed against the proposal. Vogel adopted a posture of judicial neutrality, though his own office might be at stake. He professed his respect for the talents of Krim and Benjamin, and left the issue essentially to the board's discretion. Finally the board, in effect, decided to do nothing: it would not authorize making any approach to United Artists, but would await any concrete offers that might come from that source. With this rebuff to Andre Meyer, the bankers lapsed once again into their watchful, restless silence.

"I'd be a bum to quit"

As the end of another bad fiscal year approached for Loew's, the key question was: could Vogel hang on long enough for a fair test of his management? At a board meeting last month Vogel found himself in the most critical battle to date. He was confronted with a second efficiency survey, which criticized him for failure to clean out executive deadwood and recommended the immediate removal of several holdovers from the Schenck regime. The upshot of a long and bitter argument was the appointment of a four-man committee of directors (Reid, Johnson, Pace, Tomlinson) to look into the survey and make some definite recommendations to the rest of the board this month.

Calmly aware of all the forecasts of his imminent downfall, Vogel developed a singular detachment and determination. In a financial sense he was not vulnerable: only last October he signed a five-year contract at $156,000 a year, which in any event would see him through to pension time. However, Vogel became passionately committed to the struggle. "I'm in this to the end now," said the man who started as a Loew's usher at fourteen. "I feel that I am fighting to hold together a company that has been my whole life. And I'm going to do it my own way. I'm not going to fire old people just to appease my critics when I have no replacements ready. I'm not going to sell off pieces of the company, like the music or records division, at least till they are built up to their full potential strength. I will go on respecting critics who are honest men and tell me what I think. I will go on disrespecting others who are only ambitious for themselves. The liquidators aren't going to have this company, nor the power seekers, if I can stop them. So I have a lion by the tail, but I'd be a bum to quit."

The lion's future

How dark or how bright is M.G.M.'s future under any constructive leadership?

The obituaries of late pronounced on the old lion—in trade journals and over cocktails at Romanoff's or the Brown Derby—seem premonitory. M.G.M. has always been a deliberate beast, almost always last in the industry to take every great forward step—sound, color, wide screen, independent production. Yet now, waking up to the new facts of film life, it is showing its latent vitality.

Committed as it is now to compete for independent production contracts, M.G.M. has more to offer the independents than almost any other producer of film. They have a fine distribution machinery in the business. There is no international organization so strong. There is no richer stock of literary properties to attract stars, directors, and producers hungry for material. And its technical resources are unmatched anywhere in the industry—from Douglas Shearer's sound department to M.G.M.'s ninety-seven acres of elaborate outdoor sets in Culver City.

At the same time the rise of the independent—one only recently expected to render big studios obsolete—already is proving to be a trend with some severe limitations. "Freedom" from the big studio has its price: no art director, no make-up man, no prop man instantly ready at the producer's call. And once "freed," the independent creative talent has found itself more immersed in business details than ever before.

Producers can be producers

The wheel of change is thus slowly turning back half-circle, and it is likely to come to rest on the formula of "semi-independence," such as producers Pandro Berman and Sol Siegel now enjoy at M.G.M. As Berman says: "Under this setup I don't have to act like a promoter—running around town trying to make a package of a story and a male lead and a female lead, and peddle it to this bank and that bank. Here I can be what I am—a producer." Under such deals Berman has, the independent producer makes contracts with M.G.M. for a specified number of pictures over a given number of years. The independent invests just enough money to qualify his company for capital-gains taxation; M.G.M. puts up the rest. The independent's contract calls for a specified percentage of the earnings of each picture under a scheme of "cross-collateralization." This derives from the fact that pictures often make a profit or a loss. The independent is more or less equally at risk for the computation of total earnings—so that the individual producer, for example, cannot make a handsome profit on one film and let M.G.M. take the loss on the others. The practical virtues of this system are many. For individual talent, it promises the best of both possible worlds: high potential earnings and the full facilities of a major studio. From the studio's viewpoint, it makes an advantage especially meaningful for M.G.M.: a built-in economy, since everyone working on a production has a personal interest in holding down costs. As Sol Siegel notes: "There's no easing up on the job now—every producer tries for a home run for his own sake." Berman, a veteran of seventeen years at R.K.O. and seventeen more at M.G.M., says: "Right now I think this place is in a healthier shape than at any time since 1940."

As Vogel is fond of pointing out, the potential earnings in the film industry—like its costs—are higher than ever. With the vast expansion in the overseas market, a successful picture today can make money unimagined in prewar years. Even a film so undistinguished as Quo Vadis has already grossed $22,500,000. So there is truth in Vogel's assertion: "M.G.M. suffers from nothing that two or three hits can't cure. Or let the next Ben Hur be a smash—and we'll record profits for five years on that alone."

On a more distant horizon looms the possibility that excites yet higher hopes—the prospect of toll television. There are many technical and legal matters unresolved here. But among toll TV's glittering attractions would be quick return on investment, and drastic cutting of present-day distribution costs. This is the stuff that great corporations' dreams are made of. It is the stuff that could be part of a new life for old M.G.M. And it is the kind of stuff that makes a man like Joe Vogel hope very much that he will still be around M.G.M. for a while.
DAVID O. SELZNICK, just back from location shooting of "A Farewell to Arms" in Italy, held a press conference to blast distribution for its antiquated concepts. Taking note that a larger portion of motion picture earnings are coming from a smaller number of theaters, the producer declared he has no objection to seeing the number of theaters dropping to somewhere between 2,500 and 5,000. Some other Selznickisms: "The picture that is in demand should cost less to release. The picture business for years has lived with the fallacy that the cost of distribution must be a percentage of the gross regardless of what that gross is . . . The business as a whole is serving too many accounts at a loss. . . . Pay-television is a dream from the producers point of view because at least he'd know what he gets from every customer's dollar. . . . There's too much habitual thinking around . . . ."

JOSEPH R. VOGEL's campaign to retain control of Loew's and oust Joseph Tomlinson and Stanley Meyer from the board of directors was bolstered immeasurably last week as a result of a ruling handed down by the Court of Chancery at Wilmington, Delaware. As detailed by Chancellor Collins J. Seitz, the election of Louis B. Mayer and Samuel Briskin to Loew's and all other actions that took place at the July 30 rump board meeting were held to be invalid. The ruling paved the way for the September 12 stockholders meeting called by Vogel to oust the insurgents and to increase the board of directors from 13 to 19. However, Chancellor Collins did not rule on the question of whether to issue a preliminary injunction, supplementing a temporary restraining order, to prevent management forces from using corporation monies for solicitation of proxies. Special counsel for Loew's Louis Nizer hailed the decision as upholding "Loew's position in every detail."

PARAMOUNT gave its answer to Syndicate Theatres' Trueman Remusch regarding his admissions policy of charging the public whatever amount they desired to contribute to see "The Ten Commandments" at the Chanteurs' Theatres. Paramount has filed a suit charging "malicious injury" and a temporary injunction restraining the theatre from playing the DeMille epic for more than its initial 11 days run. Syndicate and Paramount are at odds over whether the circuit has the right to extend the engagement—and the theatre's unique pay-what-you-choose admissions policy.

BARTLESVILLE is having its troubles. The subscription TV system which was to have kicked off this month has been pushed back to October 1. Henry Griffin, president of Video Independent Theatres, announced that the sales campaign for "telemovies" will be a gradual, continuing affair and not akillenquick drive. Said Griffin: "From our past experience with community antenna systems, we know this thing won't go off at once like a firecracker." Adding to toll-television woes in the Oklahoma town, 20th Century-Fox general sales manager Alex Harrison announced none of that company's films will be made available for the pay-TV experiment. Paramount is also withholding films, presumably for eventual Telemeter use.

NATIONAL TELEFILM ASSOCIATES, a subsidiary of 20th Century-Fox, entered the television station field when it purchased controlling interest in KMGW (Minneapolis-St. Paul) in a deal announced by Ely A. Landau, NTA president. He indicated that his organization "expects to expand in that direction until we have our full quota of stations authorized by the Federal Communications Commission." Under terms of the agreement, United Television, Inc. will sell 75 per cent of the station's stock to NTA. The remainder of the stock is owned by Loew's, Inc. NTA is the exclusive distributor of all 20th Century-Fox product to television. In addition, NTA also produces film series.

ERNST G. STELLINGS has announced his appointments of co-chairmen for the Theatre Owners of America 10th Anniversary Convention, to be held at Miami Beach, Florida. The appointees: Mitchell Wolfson, Albert Forman, Paul L. Kreuger, Henry G. Plitt, Philip F. Harling. In announcing the appointment, the TOA president stated: "We feel confident that long range plans can be executed for the purpose of arresting the trend of declining admissions in our theatres. Our major objective for this year's convention is to formulate and execute such a plan of action." On another front, TOA is urging theatrenmen to support the films of American Broadcasting-Paramount Theatres because the production efforts of the recently divorced circuits are "a prime source of additional product so crucially needed . . ."

BEN MARCUS, fiery Milwaukee independent exhibitor, was given a pat on the back by National Allied's board of directors at its recent summer meeting, held in Pittsburgh. The group commended Marcus for his "spirited resistance" to attempts by "certain film companies" to destroy established availabilities. It advised exhibitors in every section of the country to take a tip from Marcus and "resist by all legal means" all efforts to smash established distribution patterns for greedy purposes.

ROY HAINES, general sales manager of Warner Brothers, sees bright prospects ahead for the motion picture company. Addressing a 2-day sales conference of home office distribution executives and district managers, Haines told the gathering: "Never before have we been in a position to offer the exhibitors such a succession of back-to-back high grossing possibilities as we have scheduled for the beginning of the new movie year through the end of 1957, and beyond." The sales executive cited several upcoming releases as indicative of the top-flight product lineup.

FRANK H. RICKETSON, vice president and general manager of National Theatres called for a "wedding of production and exhibition" to assure theatremen a continuous supply of topnotch features throughout the year. Said Ricketson, writing in the current issue of the circuit's house organ, The Showman: "We do not know how it can be done legally but it certainly is not wrong to talk about what is so obviously a need." Continuing: "Theatres are the only retail business in the world that do not have an adequate supply of merchandise . . . Unless there is a change, conventional motion picture theatres will be operating only forty weeks a year." National Theatres is not allowed to engage in the production of movies under the terms of the consent decree, issued by the Federal government, which divorced it from 20th Century-Fox Film Corp., although it has been allowed to develop its Cinemiracle process.
MIKE TODD gave the word to some 100 exhibitors assembled in Asbury Park, New Jersey on the merits of "Around the World in 80 Days" in 35 mm. The fast-talking exuberant producer told the assemblage that although 35 mm is not as good a projection system as Todd-AO, the public will buy it because they can't tell the difference. He gave out with the prediction that his Academy Award winning production will be playing from 300 to 400 theatres in the near future, the majority of them using a 35 mm projection system. He emphasized that all theatres playing "80 Days" will have to meet minimum technical requirements and follow his road show policy—reserved seats plus no popcorn. Todd cited the high cost of Todd-AO and its inflexibility as major factors in his decision to drop Todd-AO in favor of 35 mm.

TOLL-TV is coming to Canada in 1958. John J. Fitzgerald, president of the 379-theatre Famous Players Canadian Corp. chain, a Paramount affiliate, declared that pay-television will bring "greater revenues" both to producers and to exhibitors. He cautioned industryites not to "drive this business into the hands of outsiders". Trans-Canada Telemeter, a subsidiary of Famous Players will manufacture the necessary electronic equipment for the installation of a pay-to-view system, but franchises will be given to local organizations to operate the system. Rediffusion, Inc. now operates a closed-circuit TV setup in Montreal, serving about 7,000 homes via telephone wire connections.

20TH CENTURY-FOX reported some good news to its stockholders with its earnings statement for the first half of 1957. Earnings were $4,009,865 ($1.54 per share), nearly double the $2,156,670 ($2.82 per share) for the corresponding period of the previous year. Adding to the good news, the company's board of directors declared a 40c per share cash dividend.

ELLIOIHYMAN, president of Associated Artists Productions, sees a "virtually untapped" potential for the Warner film library, bought for $21,000,000 for distribution to television. The new president, who succeeded Louis Chester, Canadian financier moved up to board chairman reported net earnings for the first six months of 1957 of $1,217,628, equal to 70c per share. He also reported that AAP has secured "Popeye" film contracts totaling over $26,000,000.

SAMUEL GOLDFWYN's antitrust suit against Fox theatre interests was recessed until September 9 because of Federal Judge Edward P. Murphy's illness. Last week's star witness was National Theatres president E. C. Rhoden, who testified that the use of restrictive covenants in theatre leases were regarded as "historic carryovers".

ELMER C. RHODEN, president of National Theatres, declared that the Cinemiracle camera is "capable of doing more photographically in creating audience participation than any yet developed". Speaking to a group of managers and stockholders of the big circuit, he unveiled for the first time, the newest of the wide screen projection systems. First feature scheduled to be released in the new process is set for early '58.

LIST INDUSTRIES (RKO Theatres) showed a healthy increase in its net income in announcing earnings for the first six months of 1957. The figures: $503,782 plus $411,782 in capital gains (21c per share) this year as compared to $317,471 (10c per share).

MAYOR ROBERT F. WAGNER of New York City signed a bill exempting the first 90c of film admissions. The bill, designed to improve the economic condition of Gotham theatres, is expected to save exhibitors over $4,000,000 a year. Although other amusement enterprises are not covered by the bill, it is expected that municipal tax relief will be given at a future date to baseball, legitimate theatres, amusement parks.

WENDELL B. BARNES, Small Business Administration chief, announced several rulings designed to help exhibitors clean-up, paint-up and fix-up their theatres. The rulings: 1) if a loan is to be used for the modernization, equipment repair or operation of a four-wall theatre, the application would be eligible for consideration; 2) the fact that the property is mortgaged would not make the loan ineligible; 3) in some cases, a small portion of the loan may be used to pay an existing lien and thereby improve its collateral position.

MILTON J. SHAPP, president of Jerrold Electronic Corp. has extended an invitation to exhibitors to view the Bar-Iaville toll-TV test. His company will arrange special tours, demonstrations and discussions for visitors. JACK BERMAC has been promoted to branch manager of the Warner Bros. exchange in Calgary, Canada. He succeeds ARTHUR HERSH to former position to enter business in the U.S.... SUGAR RAY ROBINSON's threats to cancel his world championship fight with Carmen Basilio due to be televised over THEATRE NETWORK TELEVISION, regarded by backers as just so much ballyhoo... BEN ARNER has resigned as WB New York Metropolitan district manager... ERIC JOHNSTON has called a special meeting of the full Export Association board for early September. Universal president MILTON RACKMILL to Europe... CHARLES SCHNEE to set up an independent production unit at Columbia... PAT McGEE has applied for a cable television franchise in Denver, Colorado... SAMUEL ROSEN, Stanley Warner vice president will be honored by New York's Telemeter at a special dinner on October 2... LEONARD BERNSTEIN new branch manager for Columbia in Toronto. He succeeds ABE CASS... LINDSEY PARSONS has signed a TV deal to deliver $1,500,000 worth of 30-minute films to the Columbia Broadcasting System over the next eight months... WILLIAM CRUJKSHANK has been elected to the board of directors of Official Films. He's president of Four Star Films... DINO DE LAU-RENTIIS and RKO have set a co-production deal to make two films in Italy... RICHARD C. PATTERTON, JR, will be appointed as honorary chairman of the Golden Jubilee of Motion Pictures, New York phase... FRANK L. PLUMLEE to be keynote speaker at the 39th annual meeting of the Missouri-Illinois Theatre Owners in St. Louis, Sept. 9-10... President ROY COCHRAN announced that the Motion Picture Owners of Arkansas, Tennessee and Mississippi will hold their conclave in Memphis, Sept. 13-15... BEN MARKUS will represent National Allied on COMPO's governing committee. His alternate, IRVING DOLLINGER... LOUIS B. MAYER to a New York hospital this week... RICHARD GRIFFITH announced that six foreign films have been nominated for the eighth annual David O. Selznick Golden LaLAurard... MARY E. YOUNGST... back from a trip to Europe, announced that BEN HALPERN, UA publicity man in Paris, will return to his former assignment in domestic publicity... Universal-International has a total of seven films in production... Over 1,000 persons have viewed the Telemeter demonstrations in New York's Savoy-Plaza Hotel... MURRAY SILVERSTONE, 20th-Fox international chief to London, to fill in for the company's European representatives on world-wide handling of upcoming releases.
**ALLIED ARTISTS**

**May**

DESTINATION 60,000 Preston Foster, Colleen Gray, Jeff Donnell, Mary Muller. Production: D. J. MacGruder. Director: Mal Farmer. Drama. A pilot flies new jet, with revolutionary type for engines. 65 minutes.


**June**


COLUMBIA

**July**


**August**


SEPTMBER


NAXED IN THE SUN Eastman Color. James Craig, Liz Lane, Barton MacLane, Producer-director R. John High. Drama. Story of Olympic Champion Chief of Seminole nation. the woman he loved, and the war that was never won.

UNDERSEA GIRL Mara Corday, Pat Conway, Florence Marly. Producer Norman Herman. Adventure. 66 minutes.

**October**

AFFAIR IN HAVANA John Casavets, Raymond Burr, Sara Shane, Producer-director Ben Mendes. Drama. Young American composer becomes involved with the wife of a wealthy Cuban tycoon who is a helpless paraplegic. 80 minutes.

HUNTING FOR Danger Hall, Stanley Clements. Producer-director Richard Heerman. Melodrama. Bowery Boys try hard to be a hero. 61 minutes.

TALL STRANGER THE FilmScope, Color. Joel McCrea, Virginia Mayo, Producer Walter Mirisch. Director. Producer-director in open border to rátz. 81 minutes.

**November**


**All The Vital Details on Current & Coming Features**

(Date Of Film BULLETIN Review Appears At End Of Synopsis)

**SAFU AND THE MAGIC RING**

Saba, Daria Massey, Robert Fouland, Producer-director Dike, Director George Blair. Adventure. Stable boy finds magic ring. 65 minutes.

**Coming**

BRINGING UP JOEY

Hunts Hall, Stanley Clements, Philip Philips. Producer Ben Schwalb. Director Jean Yarbrough. Drama. 77 minutes.

MAN FROM MONTEREY


OREGON PASSAGE

John Ericson. Producer Lindsey Parsons. Director Paul Landres. 70 minutes.

**BITTER VICTORY**

FilmScope, Technicolor. Richard Conte, Producer-director John Fehlgrin. Producer Paul Graetz. Director Nick Ray. 80 minutes.

**BRIDGE OVER THE RIVER KWAI**


**RESURRECTION AT SUNDOWN**

Randolph Scott, Valerie French, Producer Harry Joe Cowan. Director Boyd Booth. 74 minutes.

**GOLDEN VIRGIN, THE**

Joan Crawford, Rosanno Brazzi, Producer John Wayne, Director David Miller. Drama. Unsuspecting people exploit blind girl for profit. 103 minutes.

**HARD MAN, THE**

James Cagney, Sylvia French, Lorne Greene. Producer Wallace MacDonald and Helen Ains-worth. Director George Sherman. 85 minutes.

**HIGH FLIGHT**


**LONG HALL, THE**


**MAD MADD BULL**

Jack Lemon, Kathryn Grant, Mickey Rooney. Producer Jed Harris. Director Richard Quine. 88 minutes.

**MAMA, THE MAID AND I**


**RETURN TO WARHORSE**


**SHE PLAYED WITH FIRE**

Jack Hawkins, Arlene Deh, Producers Frank Lauder-Sidney Gillitt. Director Sid Salkow. Drama. Producer-director a typical Parisian family. 94 minutes. 9/14.

**SUICIDE MISSION**


**THIS BITTER EARTH**


**GODDSS**

Kim Stanley, Lloyd Bridges. Producer Max. Foreman, Director John Cromwell. 80 minutes.

**HAUNTED DANA ANDREW**

Gloria Talbot, Producer-Charles Hall. Born-from European film. 88 minutes.

**JULIUSTORY, THE**

Color. Rita Montez, James Darren, Robert McQueeney, Producer Sam Katman. Director John F. Tait. 88 minutes.

**TRIAL OF CAPTAIN BARETT**

The Edmond O'Brien, Peggie Carter, Jack Flower. Producer Sam Katman. Director Fred F. Sears. 90 minutes.

**INDEPENDENTS**

**May**

RAISING A RIO (Continental) Technicolor. Kenneth More, Ronald Squire, Jan Miller, Director Tony Toyé. Comedy. Father attempts to apply psychotherapy to his three children while wife is away on a visit. 90 minutes.

FOUR BAGS FULL (Trans-Lux) Jean Gabin, Bouvier. Comedy. The trials and tribulations of black market operators during the German occupation. 90 minutes.


**June**


**September**


INVASION OF THE SAUCER MEN. Horror.

JUNE


LAST STAGECOACH WEST Naturemara. Jim Davis, Mary Castle, Victor Jory. Producer Rudy Ralston. Western, Romance. Outlaws are stopped by railroad detective. 67 min.


September

HILL CANYON OUTLAWS Dale Robertson, Brian Keith, Rossana Roma, Tyro W. Woods. Director Paul Landres. Western, Romance. Outlaw family tries to escape from sheriff. 72 min.


20TH CENTURY-FOX

May


RESTLESS BREED, THE Eastman Color. Scott Brady, Anne Bancroft, Frederick E. Alpack. Director Alan Dwan. Western. The bad town with the bad woman. 81 min. 5/27.

WAY TO THE GOLD THE Sheriff Horne, Barry Sullivan, Jeffrey Hunter, Producer David Welsbirt, Director W. Webb. Adventure, Esc-convict attempts to recover stolen treasures. 67 min. 5/30.

June

ISLAND IN THE SUN Fox CinemaScope, Deluxe Color. James Mason, Joan Fontaine, Dorothy Dandridge, Producer Darryl Zanuck, Director Robert Rossen. Drama, Love, politics and the labor movement clash in the British West Indies. 122 min. 6/24


TWO GROOMS FOR A BRIDE Virginia Bruce, John Carroll, Producer Robert Baker, Monte Berman. Director Henry Hopper. Melodrama. 77 min. 6/28


July


A HATFUL OF RAIN Fox CinemaScope. Eva Marie Saint, Dan Dailey, Gregoire Spadoni. Producer Fred Zinneman. Drama. A addicted de
de
cides to return home. 74 min. 7/15

AFFAIR TO REMEMBER Fox CinemaScope Deluxe Color. Cary Grant, Deborah Kerr, Producer Jerry Wald. Drama. A high society bachelor falls for nightclub singer. 114 min. 7/22

APACHE WARRIOR Keith Larsen, Jim Davis. Producer F. Paul Harrington. Western, Romance. 74 min. 7/22


August


FORTY GUNS CinemaScope, Barbara Stanwyck, Barry Sullivan, Gene Barry, Producer-director Samuel Aller. Adventure. A dominoing woman attempts to rule a western town by force. 70 min. 8/31


WILL SUCCESS SPOIL ROCK REYNOLDS, THE Universal. John Wayne, James Cagney. Western. 88 min. 2/16

September


October


November

UNITED ARTISTS

May


GIRL IN BLACK STOCKINGS, THE Fox CinemaScope, Deluxe Color. Joan Bennett, John Hodiak. Drama. 78 min. 6/18

DUNE IN DURANGO George Montgomery, John Ireland, Producer Robert Maitland. Western. Series of six stagings telling western stories. 73 min.

GUN DUEL IN DURANGO George Montgomery, John Ireland, Producer Robert Maitland. Western. Series of six stagings telling western stories. 73 min.

MOUNTAIN FEAR John Hodiak, A. St. Aubrey-Kohn Production, Director Andre de Toth. Drama. Police officer attempts to clear himself charged with murder. 83 min.

MONKEY ON MY BACK Cameron Mitchell, Diane Foster, Producer Edward Smail, Director Ted Post. Drama. Life story of ex-boxing champion Barney Ross. 93 min. 6/25

June


BIG CAPER, THE Fox CinemaScope, Lynn Bari, Barbara Stanwyck, Howard Duff. Western. 78 min. 5/22


ST. JOAN Richard Widmark, Jean Seberg, Producer Otto Preminger. Director George Bernard Shaw's famous classic. 110 min. 5/27

SWEET SMELL OF SUCCESS, THE Burt Lancaster, Tony Curtis, Barbara Hale, 3-D Technicolor. Producer-director Alexander Mackendrick. Drama. Story of a crooked ad man and a case that would make a crooked cop blush. 100 min. 6/24

TROOPER HOOL JOE McCrea, Barbara Stanwyck, Edward Andrews, Producer Sol Fielding. Drama. Producer Marquis Narcisse is forced to commit murder. A novel of an Indian Chief's squaw. It is finally rescued and tries to make a straight path through the desert. 77 min.

July


OUTLAWS' SON Don Clark, Ben Gower, Lorri Nelson. Air Bal Production, Director Lesley Sandler. Western. Three men escape from jail to save from life of crime. 87 min.

August


MONTE CARLO STORY, The Technicolor, Color, Marlene Dietrich, Vittorio De Sica, A Tatia Tenero. Sam Taylor director, Marcello Gori producer, Drama. A handsome Italian nobleman with a love for gambling arranges a rich woman in order to pay his debts. 100 min. 7/8.


September

CARELESS YEARS, The Natalie Trundy, Dean Stockwell, Producer Edward Lewis, Director Arthur Hiller. Drama. Two lovers meet parental resistance when they decide to get married. 70 min. 

CHICAGO CONFIDENTIAL Melodrama.

ENEMY FROM SPACE Science-fiction.

GUNSLIGHT RIDGE Joel McCrea, Mark Stevens, Producer-director Robert Rossen. Western. From Three on a Tiger.


Coming


JUNGLE HUNTER Marlon Brando, Burt Lancaster, Producer-director John Francis. Adventure. Set in Africa. 78 min.


QUIET AMERICAN Audie Murphy, Michael Redgrave, Claude Rains, Anna Maria Alberghetti, Producer-director Joseph Mankiewicz. Drama. Story of 1 against the recent fighting in Indo-China. 133 min.

STREET OF SINNERS George Montgomery, Geraldine Brooks, Producer-director William Berke Drama. Rookie policeman clashes with youthful criminals. 76 min.

October


DOCTOR AT LARGE Dick Bogarde, Marjel Pavlow. A Drama of a young English physician. 98 min. 6/24.

ESCAPADE IN JAPAN Color, Teresa Wright, Cameron Mitchell, Donna Reed, Producer-director Arthur Lubin. Search for two boys who start out the wrong direction to find the very people they are trying to find him.

GIRLS MOST LIKELY, The Eastman Color. Jone Powell, Claire Robins, Katherine DeMille, Producer Stanley Rubine, Director Mitchell Leisen. Comedy. A girl is proposed to by three men.

MARRIED A WOMAN George Gobel, Dana Davis, Adele Menjou, Producer William Bloom. Director Hal Dial. Comedy. Wife objects to taking second place to a beer advertising campaign with her husband.


PICK UP ON ECPS STREET Producer Andrew Penady. Director Irwin Kershner.


THREE MESSAGES OF MANKIND WarnerColor. All-star cast. Drama.

WITH YOU IN MY ARMS CinemaScope, WarnerColor. Tab Hunter, Ethelina Cather, Donn Nalls. Drama. Lives and times of a select squadron of fighter pilots in WWII.

UNIVERSAL-INT'L

May


MAN AFRAID CinemaScope, George Nader, Phyllis Thaxter, Tim Hovey, Producer Gordon Kay, Director Harry Keller. A story of a man attempting to murder his son. 84 min. 4/15.


YOUNG STRANGER James MacArthur, James Kim, Hunter Martin, Brenda de Banzie, Producer John Frankenstein. Drama. Story of a young man and his parents. 84 min.

July


TAMMY AND THE BACHELOR CinemaScope, Technicolor, Debbie Reynolds, Leslie Nielson, Producer Aaron Rosenberg. Drama. A young girl, her grandfather and a young man fall in love with her. 87 min. 5/27.


September


JOE DAKOTA Eastman Color. Jock Mahoney, Luana Patten, Producer Howard Christle. Director Richard Bartlett. Drama. Stranger makes California oil town see the error of its ways. 78 min.


THAT NIGHT John Beal, Augusta Dabney, Steppened Drama. In America, Director Joe Biber. Drama. A tragedy almost shatters a 15-year-old marriage. 88 min.

Coming

BLONDE AND DANGEROUS Sally Brophy, Carla Many, Susan Oliver. A Arline Production. Director Joseph Mankiewicz. Drama. In a girl's correction school.

CHASE A CROOKED SHADOW Richard Todd, Ann Blyth, Producer Stanley Kubrick, Director. 7 min. 7/8.


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The whole hate-ridden town had a name for him... this renegade who lived up to his father's gun!

The Son Who Exploded!

The Father Who Killed!

The Woman Who Teased!

Outlaw's Son

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with CHARLES WATTS • CECILE ROGERS • JOSEPH "BUCKO" STAFFORD

Screenplay by RICHARD ALAN SIMMONS • Music by LES BAXTER • AUBREY SCHENCK

Produced by HOWARD W. KOCH • Directed by LESLEY SELANDER • A BEL-AIR Production
Business-wise Analysis of the New Films

FILM OF DISTINCTION
PAL JOEY

Other Reviews:
CARTOUCHE
SLAUGHTER ON TENTH AVENUE
THE HIRED GUN
JACQUELINE
ATCHMO THE GREAT
SCAPADE IN JAPAN
FOUR BAGS FULL

The Theatre and Telemovies:
CAN THEY CO-EXIST?

Viewpoint
PAGE THREE
ADVERTISING IS "LES GIRLS" BEST FRIEND!

Here's the BIG, BIG, M-G-M campaign. We're betting a fortune on these fillies!

MAGAZINES ALONE REACH 200,000,000
Three 1-column, 2-color "teasers" and one full-page, 4-color display ad in each of these leading publications—LIFE, LOOK, SATURDAY EVENING POST.

"Picture of the Month" column in each of these leading publications—GOOD HOUSEKEEPING, McCALL'S, TRUE STORY, SEVENTEEN, REDBOOK, PARENTS', COSMOPOLITAN.

Full-page ad in the fan magazines.

NEWSPAPERS REACH COUNTLESS MILLIONS MORE
5,000-line advance and supplementary campaign to begin two weeks before and continue through each premiere opening.

RADIO AND TV SATURATION
Big national campaign begins before and continues through each premiere opening.

THAT'S PENETRATION!

M-G-M presents A Sol C. Siegel Production of Cole Porter's "LES GIRLS" starring GENE KELLY • MITZI GAYNOR • KAY KENDALL • TAINA ELG co-starring Jacques Bergerac • Screen Play by John Patrick • Story by Vera Caspary • Music and Lyrics by Cole Porter • In CinemaScope and Metrocolor
Associate Producer Saul Chaplin • Directed by George Cukor

Dear Cute Mr. Exhibitor:

Just you stop fretting! We'll be along soon—advertised, publicized, merchandised and glamorized to zillions of folks. M-m-m-m-g-m is shooting the bankroll on advertising.

We're in the news! Louella writes we're "something to cheer about." Hedda says we're "out of this world."

Watch for us first at the Music Hall and then busting our all over in gala Thanksgiving engagements in Exchange Cities.

Until we meet on your big screen, lovingly—

"LES GIRLS" ("rhymes with playgirls")
The Theatre or Telemovies?

Tuesday, September 3, 1957, may become an historic date for the movie industry. That was the day on which the first first-run movie was exhibited in the prosperous Oklahoma town of Bartlesville—not in a theatre, but, via a coaxial cable stretched from an erstwhile theatre-turned-broadcasting studio, into the living rooms of a reported 300 homes. It may be a day to remember, or the future might recall it as just another day after Labor Day when a novel gimmick made a little splash in the industry’s tide and rippled off into nothingness.

While the Bartlesville subscription television undertaking has been termed a “test” and linked with previous toll-TV tryouts (Phonevision and Telemeter), it must be viewed as a much more serious venture than anything previously attempted in the pay-TV field. The others were limited, toe-dipping tests that faced many high hurdles other than public acceptance—FCC approval, unscrambling problems, strong resistance from video networks and theatremen, just to name a few.

Telemovies, on the other hand, is being presented as a system free of required federal regulation, and as the sole remaining opportunity for the movie industry to recapture its audience—at home. And it is being done with the actual sponsorship of segments of the movie industry. While it has its problems, too (as we shall see later), they are nebulous as of now. The initial big question for cable theatre is: Will the public go for it? If the answer is yes, subscription home television is here to stay. To what extent it will change the industry can only be determined by the future. Our purpose here is to examine the potentials and to undertake a long-range prognostication.

Certainly, it is being given every chance for success by its theatre chain sponsors, Video Independent Theatres, Inc. The Bartlesville campaign, promoted to a fare-thee-well, lured subscribers with every device available to showmen. It offered the “premie” month free to applicants, required no installation or disconnection charges, placed no restrictions on length of service. Under these ideal conditions, of course, it would hardly be surprising if hundreds of families applied for service. If anything, it must be considered disappointing that the number of applicants did not reach into the thousands.

Nor will product—initially at least—pose any barrier to the “test” since this month’s films include such top pictures as “Pajama Game”, “Night Passage”, “Jeanne Eagels”, “The Prince and the Showgirl”, among others, all first-run in Bartlesville.

Therefore, it must be clearly understood that the results of the Bartlesville venture cannot be considered as indicative of the pattern future—unless it proves a flop. It is akin to the blood test given in pregnancy cases—it can only prove that the accused is not the father; it cannot prove that he is. Similarly, a failure in Bartlesville’s ideal atmosphere can only demonstrate that Telemovies is not the public’s dish, while success there will not necessarily spell success everywhere.

It must also be kept in mind that Bartlesville is an above-average income community ($6900 per family, $2200 per capita), and the $0.50 per month fee is hardly the obstacle it could prove to be in the average city. In addition, all four of the town’s theatres are owned by the one theatre company that is sponsoring Telemovies, so the important competitive element does not enter into this situation—as it will, and heavily, in most others. Bartlesville is a relatively small town, neatly laid out and poses comparatively little of the cable-laying problems that would be encountered in big cities, where the project would be not unlike the starting of a new telephone company!

But assuming that the Bartlesville experiment, greased with its ideal conditions, demonstrates its citizens’ acceptance of living-room movies, and moves on to other areas, and overcomes its technical bugs, and is an established medium of entertainment. Then emerges the heart of the question for our industry:

Will movies at home completely replace the public theatre?

The word “completely” is used advisedly, for it cannot be resolved in half measures, despite the claims of those who are peddling the toll-TV idea that the theatre can live side by side with piped-in primary run movies. Exhibition this past spring and summer has had its bitter taste of theatres competing with old films on TV. What promised to be a bouncing warm-weather season dragged along under the competition of unlimited free movies in the home. What then would it be like to compete with new films playing day-and-date with the theatres?

No, we can’t buy the co-existence pitch. If Telemovies comes into prominence, the vast majority of movie theatres will be doomed to extinction. Per-

(Continued on Page 5)
• PLEASE, Jack Warner and Billy Goetz, don’t construe from the following that we are jumping the review date on “Sayonara.” This is NOT a review of this wonderful picture. It’s a tip we are sending out to the exhibitor readers of this column in an effort to give them a bit of advance information on what will, more than likely, be their greatest money-maker during the coming year.

We have been looking at motion pictures since the days of the “split reels.” We saw the first feature ever made in the U.S. and the other night we saw “Sayonara” and we have no hesitancy in reporting that we believe this picture is the BEST PICTURE we have ever seen. We believe it will, with some exploitation help, become one of the greatest ticket-sellers of all time. We believe this picture will have more to do in bringing back the lost audiences to our theatres than anything that could be created for that purpose. We feel that a motion picture miracle has been wrought right at the moment when it will take nothing short of a miracle to fill theatres to absolute capacity, morning, noon and night.

“Sayonara” has EVERYTHING that a great movie entertainment should have; a wonderful story, filled with heart; a beautiful love story—two of them running side by side with one ending in tragedy. The picture has excitement and beauty beyond description, a wonderful musical background with a scenic investiture too rarely found in our better pictures. It has a great star, Marlon Brando, a great surrounding cast of players perfectly cast and, above all, the direction of Josh Logan, who off of this accomplishment goes to the top of our list of directors in this great medium of motion pictures.

If we were writing a review of “Sayonara,” and we wouldn’t because we don’t consider we are capable of such a task, we’d have to give 90% of the credits to Mr. Logan because what he has done with this yarn and the direction of the performances of the players is not only sheer genius in direction but in the creation of motion picture entertainment that will arouse the enthusiasm of everyone in the production of pictures, the theatre men who execute.

(Continued on Page 2)
if of scale, inevitably dwarfed movies of production, hungry mentality exhibited cave-like pay naught continent contrary firm. arrivalhaps an (Continued
Will Will We
today the art—
—
will the pictures. — vast in scope, detailed in background, brilliant in color, painstakingly directed and consummately acted—continue to be made, only to be dwarfed by the very limited size of the projection area, only to survive for a brief night or two of viewing, then to be submerged by the flood of other films that must follow to feed the hungry cathode tube? Won’t the trend inevitably move toward cheap, volume production, production of movies fashioned after TV’s own pattern of small-scale, close-up, “intimate” entertainment designed to meet the limitations of the medium?

And what will be the destiny of the established motion picture companies if they heed the toll-TV lorelei and tailor their product to the small screen? Would they not be plunging into a mass-production business swarming with competitors? Picture-making for the 21-inch screen must be a pen- nant business as compared to production of multi-million dollar films for theatres, and the facilities and capital will be available to countless enterprising entrepreneurs seeking to fill countless hours of Telemovies time.

Recently, a top distribution executive told us, almost sorrowfully, “You can’t stop toll-TV — it’s progress.” Whether it is truly “progress” is a moot point, and, in our view a dubious version of this much-abused word. The danger in this “progress” is this: If the experiment is carried forward far enough, even before it proves or disproves its worth, it can wreck thousands of theatres and remove the last vestige of the public theatre as a mass entertainment medium. Not to mention the hundreds of millions of invested dollars that would go down the drain with it.

Would Columbia, for instance, which is supplying “Jeanne Eagels” for the Bartlesville experiment, have spent the same millions of dollars on this big-scale film? It is doubtful. More likely, the whole production would have been telescoped to fit the pygmy dimensions of the TV screen—and the cost, along with the production values, refracted to a fraction of the original.

Thus, if, in the cable theatre era, there were still surviving movie houses, they would have to be satisfied with showing on their 50-foot screens a film that had been made specifically for a medium one twenty-fifth that size and on a proportionately fractional budget.

The vicious circle would then be complete: by producing for the tele- movie market, film companies would kill off their theatre customers, and with the emasculated theatre market, the producers would have no outlet to sell their big pictures. Extinction of the theatre would be merely a matter of time. With its demise would come the end of multi-million dollar movies and multi-million dollar moviemakers.

That is why, most of all, we cannot see Telemovies, or cable theatre, or however you call living room exhibition, to replace the public motion picture theatre—no matter the results of the Great Bartlesville Experiment.

Answer to TV: Younger Stars
Now that the “silly season” on TV has ended and the summer replacement programs are back on the shelf, all the networks are praying for a return of the “good old days” when television could do no wrong.

For the first time since the home-screen became a factor in the entertain- ment field, TV has had to bear a mounting load of criticism both from sponsors, who are finding its costs almost intolerable, and the public, who have suddenly awakened to its poverty of ideas and presentation and the sickening sameness of it all.

This reaction may be merely temporary. The networks have too much at stake to be complacently about the criticisms they have been receiving and the difficulty of selling time and talent. But all present signs and portents indicate that TV’s struggle to climb out of the slump will be an exhausting one, for it seems to have developed a fundamental weakness.

It appears to be suffering from something more serious than a temporary staleness, such as strikes at the over- trained athlete. In seeking constantly for larger audiences to attract the advertising dollar, television has taken the line of least resistance and, by catering obsessively to the middle-aged and elderly among us, has built up a following of stay-at-homes.

These good folk were especially susceptible to TV’s appeal in its pristine years, for it relieved them of the “bother” of having to go out of their homes for entertainment. It is precisely that “don’t-want-to-bother” mentality which now, having turned full circle, is giving TV the creeps. For today that easily-won audience of unadventurous souls won’t even bother to pay close attention to much of the program fare on offer, or else watches the TV screen out of sheer force of habit.

Unhappily for TV, however, this segment of the population has come to represent such an important percentage of its total audience that the networks are faced with the dilemma of losing many of them if they bow to the complaints and criticisms of younger, more active people who have been most (Continued on Page 6)
Viewpoints

(Continued from Page 5)

vocal in their comments about "the decline of TV programs".

That an attempt is being made to resolve this serious problem is obvious from the spate of Western shows which television has budgeted for this season. This move is something which needs to be watched closely and carefully by the motion picture industry, which, having lost to TV millions of its older patrons, now has to deal with a bid to attract the younger ones.

Luckily, however, the wiser heads of Hollywood in this particular respect, are about ten jumps ahead of TV, in that they have recognized for sometime the basic fact that the younger people of this generation, who constitute the bulk of movie audiences, must be given entertainment of a kind appealing more strongly to them than the outworn dramas, featuring worn-out stars, which for so long formed the basis of the industry's programming. While some of the entrenched studios continue to use only the older, "established" personalities, the progressive, dynamic companies, like 20th Century-Fox and Universal, are replenishing their star rosters with bright young faces. These two, at least, are bringing fresh personalities into the movie scene—and it is in such endeavor that hope for the future is brightest.

Alfred E. Daff, executive vice-president of Universal Pictures, made some sage comments on this subject the other day. "Sometimes", he said, "we've been apt to forget that directors grow old; so do producers, and writers, and stars, and even film critics. But the audience never gets old."

Universal's current policy, he added, is to pursue that idea relentlessly, and in a great number of its forthcoming pictures it will give starring roles to young players who only a few years ago would have been lucky to get bit parts in mediocre productions—a system which, by holding newcomers back, only served to entrench in positions of unassailable strength the faded actors and actresses of yesterday who alone could call themselves "stars".

Age is no criterion of a player's histrionic ability, or even of his boxoffice drawing power if cast in a suitable role. This fact Al Daff is the first to concede; and he—and, we think, the vast majority of moviegoers throughout the world—find slightly repulsive the sight of a greying, balding "hero" playing the romantic lead as if he were twenty-two again.

It is precisely because the movie audience never grows old that the entire future depends, as Daff stresses, on not merely finding "new faces", but on giving younger, attractive, talented personalities a chance to shine and establish themselves as "new stars" by virtue of their performances rather than because of some publicity gimmick.

And it is precisely this important truth which the television industry—even at this early stage in its career—is belatedly having to swallow. For once Hollywood has beaten its rival to the post.

Make the Oscar Show A Great Show!

The motion picture industry has finally assumed sponsorship of its own Oscars. This in itself is important news; but it does not automatically ensure a great promotional triumph for the movies when the Academy of Motion Picture Arts and Sciences hands out the coveted Academy Awards next March.

It is good to know that Oscar night will not be interrupted by a continuous series of extraneous commercials, and that our industry's most important public relations event will no longer be used to sell automobiles instead of motion pictures. So far so good, but we have much farther to go.

Let's consider the Academy Awards as a television show, one which was seen this past year by 56,000,000 televiewers. What kind of show have these millions of people seen?

Even forgiving the commercials, the Academy Awards presentations have not reflected great glory on the entertainment genius of the industry they celebrate. Under outside sponsorship the ceremonies have been a seemingly endless succession of walk-ons, feeble m.c. gags which—too often poked fun at the movie business, and lengthy list readings.

Let's face it — the past Academy Award shows have not been notable for their entertainment value.

Because certain of the Oscars are really unimportant to most of the vast television and radio audiences, the Awards presentation is somewhat like an old fashioned vaudeville bill, with a handful of top acts and the routine acrobats at the beginning of the program. Only in this case the acrobats go on for maybe an hour—the acrobats' equivalent in this instance being those awards—meritorious as they are—which only the people in the industry itself. This is not meant to deny the importance of the contributions to movie-making by the technicians, designers, et al. But there should be some way of condensing the presentation of these awards and building the bulk of the show around the important Oscars—for best picture, best director, best performances, best song, etc. In brief, the Academy Awards show should be designed to entertain and to hold the interest of the largest possible audience.

Now is the time for the great motion picture entertainment industry to make its Oscar night great entertainment. The program should be scripted and edited just as carefully as any major production. The master of ceremonies should be given the kind of script that you can't get for nothing.

The way to sell the public on going to the movies is to show that the movie makers can produce the best entertainment. To the public, the Academy Awards presentation represents the combined efforts of the elite craftsmen of Hollywood.

In the past there has always been an easy excuse. If the program wasn't quite what movie people hoped it would be, we could blithely assume that this was because there was an outside sponsor. But now the whole responsibility rests upon the motion picture producers themselves.

Now we shall see. Hollywood has asked for the chance to sponsor its own big night. We sincerely hope that the new "sponsors" will make the Oscar show the greatest kind of a show. The public has the right to expect nothing less.
A LETTER TO THE PRESIDENT
August 20, 1957

Dear Spyros:

Your leadership and dedication to the needs of exhibition and the desires of the public have been our proudest incentives. It is now my pleasure to report to you that we have lived up to your promise to the exhibitors of the world by completing our schedule of thirty top-quality pictures for 1957.

Attached is a line-up of the subjects which are now either on the stages or in script preparation for 1958.

Here is our stockpile of best-sellers, big stars, hit plays, new personalities who will become the stars of tomorrow, great creative talent, and fresh and vital story material with the built-in values that meet the demands of today's world and today's market.

My very best,

Buddy

Mr. Spyros P. Skouras
New York Office

August 23, 1957

Dear Buddy:

I am delighted with the news of your progress in creating more and better product of high box-office quality. This is the only way we can help the exhibitor today in his urgent need for good pictures.

Your outline of our future product, already so well advanced in production, represents a wonderful accomplishment by yourself and your staff and the artistic, creative and technical people of the studio. This warrants the high commendation and thanks of your co-workers here which I know the exhibitors of the world will share.

I consider this the most important statement from our company this year and I am requesting that your letter be reproduced as an announcement to the industry.

Gratefully,

Spyros
THE SCHEDULE FOR 1958

THE DIARY OF ANNE FRANK, from the Pulitzer Prize stage play and screenplay by Albert Hackett and Frances Goodrich. Produced and directed by George Stevens.

RODGERS AND HAMMERSTEIN'S "SOUTH PACIFIC," starring ROSSANO BRAZZI, MITZI GAYNOR, JOHN KERR. Produced by Buddy Adler, directed by Joshua Logan.

MUD ON THE STARS, from the novel by William Bradford Huie. Produced and directed by Elia Kazan.

THE YOUNG LIONS, from Irwin Shaw's novel, starring MARLON BRANDO, MONTGOMERY CLIFT, DEAN MARTIN and co-starring BARBARA RUSH and MAY BRITT. Produced by Al Lichtman, directed by Edward Dmytryk, screenplay by Edward Anhalt.

TOWNSEND HARRIS, starring JOHN WAYNE, directed by John Huston, produced by Eugene Frenke.

THE BRAVADOS, starring GREGORY PECK, screenplay by novelist John O'Hara, produced by Herbert Bayard Swope.

TEN NORTH FREDERICK, starring SPENCER TRACY in John O'Hara's best-seller. Produced by Charles Brackett, written for the screen and directed by Philip Dunne.

THE HELL-BENT KID, a novel by Charles O. Locke, produced by Robert Buckner, starring DON MURRAY and directed by Henry Hathaway.

A CERTAIN SMILE, from the best-seller by Francoise Sagan, author of "Bonjour Tristesse." Produced by Henry Ephron, directed by Jean Negulesco, screenplay by Frances Goodrich and Albert Hackett. Starring CHRISTINE CAREERE.

BLOOD AND SAND, from the Vincente Blasco Ibanez classic, produced by Henry Ephron from a screenplay by Phoebe Ephron. Starring SOPHIA LOREN.

CAN-CAN, from Cole Porter's musical stage hit, produced by Henry Ephron.

THE SMALL WOMAN, from the story by Alan Burgess. Produced and directed by Mark Robson.

OUR LOVE, starring LAUREN BACALL and ROBERT STACK. Produced by Charles Brackett, directed by Jean Negulesco, screenplay by Luther Davis.

FRAULEIN, from the novel by James McGovern, starring DANA WYNTER and MEL FERRER, produced by Walter Reisch from a screenplay by Leo Townsend and Norman Corwin and directed by Henry Koster.

BACHELOR'S BABY, from the novel by Gwenne ("Mr. Belvedere") Davenport. Produced by Henry Ginsberg.

THE WANDERING JEW, written for the screen, produced and directed by Nunnally Johnson, from E. Temple Thurston's stage classic.

THESE THOUSAND HILLS, from the novel by Pulitzer Prize winner A. B. Guthrie, produced by David Weisbart.

THE DAY OF THE OUTLAW, from the novel by Lee Wells, produced by Eugene Frenke, screenplay by Philip Yordan.


HOLIDAY FOR LOVERS, from the Broadway stage play by Ronald Alexander, produced by David Weisbart.

OH, PROMISED LAND, from the great book by James Street.

THE REMARKABLE MR. PENNYPACKER, from the Broadway stage play by Liam O'Brien, produced by Charles Brackett.

COLORS OF THE DAY, from the novel by Romain Gary, to be written for the screen, produced and directed by Nunnally Johnson.

ROPE LAW, produced by Herbert Bayard Swope from a screenplay by Philip Yordan.

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Darryl F. Zanuck Productions

DE LUXE TOUR, produced by Robert L. Jacks, from the novel by Frederic Wakeman.

COMPULSION, from Meyer Levin's sensational best-seller.

THE ROOTS OF HEAVEN, from the French stage hit by Romain Gary.

Jerry Wald Productions

THE LONG HOT SUMMER, from the novel by Nobel and Pulitzer Prize winner William Faulkner, starring PAUL NEWMAN, ANTHONY FRANCISCOS, JOANNE WOODWARD, ORSON WELLES. Directed by Martin Ritt, screenplay by Irving Ravetch and Harriet Frank.

JEAN HARLOW, from the story by Adela Rogers St. John, screenplay by Arthur Ross.

THE BIG WAR, from the novel by Anton Myrer, screenplay by Edward Anhalt.


David O. Selznick Productions

TENDER IS THE NIGHT, starring JENNIFER JONES in the F. Scott Fitzgerald classic.

MARY MAGDALENE

Samuel G. Engel Productions

THE CAPTIVE, from the novel by The Gordons.

THE FREEBOOTER, from an original story by Samuel G. Engel.

GLORY PASS, from the diary of Sister Blandina, screenplay by Harold Jack Bloom.

GEMMA TWO FIVE, from the novel by Victor Canning.
THE REPORTED DEPARTURE OF REPUBLIC from the field of film making underscores once more the historic shifting of power balances within moviedom in the TV era.

More and more is the center of production gravity moving into that zone of influence occupied by the independents.

Not that the reduction of a Republic studio clinches the trend, or even tips the scales to the lone-eagle operators. Republic's contributions in output in the last two years have been much too meager to ascribe such importance to its loss. But from another standpoint its passing confirms the opinion of some commentators who hold that the present-day demand for theatre film cannot sustain an organized industrial establishment, consisting of numerous mass producing plants. While Republic never did quite attain the status of a major film company, its contemplated leave-taking would reduce to six the number of studios adequately tooled to produce film entertainment in quantity. A more generous nose-counting might add Allied Artists, which has talked big league for two years but has yet to untrack itself. United Artists is still a constellation of independents, albeit an impressively successful one. The loss of Republic will rob the organized studio system of little of its overall magnitude. Its demise will only add weight to the widely accepted thesis that the old mode of movie manufacture is gradually passing from the scene.

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The Republic case is but one more chink in the armor in which the lordly majors suited themselves some 25 years ago when taxes were toothless and video transmission occupied but one neuron in young Mr. Sarnoff's complex nervous system. The armor wore well. But this is another day, and if the truth be had, let it be noted that the traditional order has ridden out the times in remarkably high style. Hollywood, almost alone among the important industrial classifications of the past quarter century, has resisted change with a resoluteness and determination that is mystifying. While other industries retooled, re-oriented their direction, re-appraised, Hollywood chugged blithely ahead. Except for its short-lived adventure into 3-D and the widening of the screen, it did nothing to advance either its technology or its business techniques. As a consequence, in its most troubled times the arsenals were empty. The majors found themselves in the position of the famed heroine for whom tomorrow was always another day.

The avenues of escape were thus open for the parade of talent of every character that was to march thumb-at-nose beyond studio precincts into self-employment. And for all practical purposes that was the beginning of the end of the organized studio system as it once was. Overheads are presently doing their best to finish the job.

In the end, there will always be majors—distributors, that is. Mergers, consolidations and other manner of combinations will attend to that. But the fact remains, the theatre industry cannot support a 1930-kind of Hollywood. The most likely result: various present day firms will eventually unite and pool their resources until what is left of the major companies is a hard core of several complex, highly integrated plants. Surrounding them like so many minnows circling a dolphin will be the independents, who collectively are becoming, and will inevitably become, the major sphere of power in the production of theatre films.

The major distributing firms cannot vanish because they represent the only true liaison between producer and exhibitor. The independent at best is but vaguely cognizant of the market. Without the skilled business professionals of the central companies to plan, supervise, distribute and merchandise his product the independent could not function.

Thus it may come to pass, as some have prophesied, that the great studio complexes of old may end up as boarding houses for a great variety of individual tenants, huge clearing houses for filmed entertainment, its elaborate business machinery devoted purely to the marketing of same.

Now, having presented this popular thesis, let's complicate the future by pointing to stalwart 20th Century-Fox, which has been moving steadily back to the kind of centralized, mass production organization they say is dead—and experiencing much success. And let's ask this: If production is profitable for independent units, will not some aggressive, new-generation geniuses arise to reorganize and re-centralize film production under major banners?

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LOEW'S SUSPENSE CONTINUES. The industry will survive another month before it knows with certainty which Joe, Vogel or Tomlinson, has got to go. Some elements already treat the October 15 conclave as a mere forum for the toting up of scoreboards, figuring the only question is how bad a pasting will Tomlinson get? Another group cautions that proxy totals presented September 12 will not hold at the later meeting, that only the last proxy vote counts. In support of this argument are whispers that Tomlinson is preparing proxies of his own.

In the meantime, the market is witnessing some peculiar doings in Loew's shares. As a result of dumping from several quarters, Loew's slumped to a long-time bottom of 143/4, and there were reports that Tomlinson himself was quietly getting out. But just as quickly, support firmed and shares bounced back over 16. At present, movement continues in the ascendant.

Reliable information reaching Financial Bulletin contends that an investment firm, not heretofore related to the Loew's situation, has begun the acquisition of shares. Reasons beside speculative appeal: unknown.
THAT TODD SHOWMANSHP. Everybody’s talking about Mike Todd, because he’s always making talk. Showmen may come and showmen may go but the indefatigable Mike Todd just rolls on. Latest example of the Todd flair: October 17 he will host a first anniversary party at Madison Square Garden to honor “Around the World in 80 Days”, complete with 18,000 invited guests, including (Mike hopes) President Eisenhower and the governors of the forty-eight. In analyzing the success of this film, parcellarily its holding power, top industry sales and advertising executives give the majority of the credit to Todd, rather than the film. Admitting that “80 Days” is something unusual, they cite films just as good, or better, that did not do one-tenth of the business that “80 Days” will have done when it has completed its duly appointed rounds. Sole credit for the success story must go to Mike’s magic showmanship. Whether it be Asbury Park, Madison Square Garden, London or Paris, he’s always the ballyhooer, always in there plugging to get that extra mileage for his valuable merchandise.

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TOLL-TV AND TV. On the second night of Telemovies viewing, according to a report published in Broadcasting-Television Magazine “a subscriber called Telemovie’s phone number, asked what was scheduled for that night. When informed program would be same as opening night, he exclaimed: ‘Thank God. Now I can go back to watching TV.’” In another development the broadcasting trade journal revealed the promotional line used by the CBS-TV outlet in Tulsa, KOTV, in competing with the cable theatre. For the past three weeks, the teletation has been pushing its feature film programming by advertising: “Watch our free movies”!

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STATES-RIGHTERS BOOM. Some independent producers making exploitation-type films have turned down release offers from major distributors to cast their lot with states-rights. Major factor in their reasoning is the belief that locally owned exchanges can do a tailor-made job for their product, whereas on a major’s release schedule such product is given run-of-the-mill handling. The spectacular success of recent independently distributed films has given a shot in the arm to states-right distributors. Although the amount of business they do is small in relation to the majors, they are becoming an increasingly significant factor in the distribution of exploitation-type and foreign-made films.

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CHEERLEADER SEADLER. The current issue of M-G-M’s house organ, The Distributor, is bubbling with a paean of promise about Metro’s future by Si Seadler. Recently returned from a visit to the studio, the facile adman gave voice to the high hopes for his company’s future in a story about the array of glittering product he viewed out there. Here are a few verses and choruses from Seadler’s happy song: “The Lion is roaring louder than ever! That’s our slogan right now and it’s based on what can be seen this very minute at the big and bouncy MGM Studios at Culver City. There’s an electric, indomitable spirit pervading those golden acres of stages and back-lots and it’s generated by the two-fisted, fearless, proud and inspiring leadership of our fighting President, Joseph R. Vogel. Yes, the spirit is there, riding high—and so is the product. . . . What joy, then, to report to you about my Coast trip. I saw the famed and eagerly awaited Raintree County—it’s box-office bounty. It’s everything you dreamed. The performances of Montgomery Clift, Elizabeth Taylor and Eva Marie Saint are memorable. I saw it, cheered it, wept with it, applauded it, as did the capacity house at the Warfield Theatre, San Francisco, on Saturday night, August 10th . . . Hot on the heels of Raintree, your fortunate reporter joined a packed audience at the Crown Theatre, Pasadena, and heard them howl their approval and enjoyment of Don’t Go Near The Water. Current plans point to presenting this picture to America as the best possible Christmas-New Year gift . . . We wish you could have been present at Pico Theatre, Westwood, when we previewed the sock Elvis Presley picture, Jailhouse Rock. The screams of teenagers and the boisterous enjoyment of the others in the audience forecast a wonderful treat for the public and a sure-fire hit for the Lion that’s Roaring Louder Than Ever . . . All over the lot, I heard reports of the wonderful new Danny Kaye-Pier Angeli extravaganza Merry Andrew, in production there under the independent banner of Sol C. Siegel and directed by Michael Kidd (of Seven Brothers film fame and ‘Li'l Abner’ stage renown) . . . These are but a hint of great days ahead. Only recently came the news of the purchase of one of the top theatrical properties of our time The Bells Are Ringing and the signing of its star Judy Holliday. MGM production news is constantly in the headlines. This is only part of the long list of properties and projects that give real meaning to our rallying cry: ‘The Lion Is Roaring Louder Than Ever.’ Space does not permit listing them all. There is genuine reason for enthusiasm and, hot from Culver City I’m imbued with the wonderful optimism, based on accomplishment, that lifts the spirit of our Studio skyhigh. I sense it in the branch offices and I find it bursting out at the seams of 1540 Broadway. It’s the rallying cry that brings each one of us into the fighting ranks behind the man who’s won the admiration, the affection and the respect of the entire industry—our President, Joseph R. Vogel.”
“Slaughter On Tenth Avenue”
Business Rating O O Plus
Cop vs. union racketeers melodrama done in documentary style. Should satisfy action fans as dueller.

Though the tale of labor racketeering along the tumultuous New York waterfront is hardly a *Times* scoop anymore, it has been given a very respectable reworking by Universal-International, even with so horrendous a title as “Slaughter On Tenth Avenue”. For producer Albert Zugsmith and director Arnold Laven have come through with a cracklingly realistic, documentary-style melodrama, a taut and trenchant commentary on a sleazy bit of Union underworld. And screenplaywriter Lawrence Roman has delivered a set of crisp and compact characterizations that graphically underscore the tug of war between the urban forces of good and evil. It is generally a work of all-round competence that should have no trouble attracting its share of the action-minded audience. Reasonably good performances are turned in by Richard Egan, Dan Duryea, Julie Adams, Jan Sterling, Walter Matthau and Sam Levene. The story, reputedly based on fact, details the first assignment of Deputy Assistant District Attorney Egan as he follows-up the brutal shooting of stevedore Mickey Shaughnessy. Rookie Egan is at first suspicious of the conspiracy of silence that greets him, but later realizes that dock workers universally believe only in corrupt or cowardly cops. He is even unable to get testimony from Shaughnessy and from Shaughnessy’s wife, Miss Sterling. Union boss Matthau threatens Egan with reprisal if his investigation continues, and his own boss Levene berates him for lack of evidence. However, on his death bed Shaughnessy names his assailants and Miss Sterling agrees to testify. Though cunning Dan Duryea is lawyer for Matthau’s henchmen, the trial ultimately goes against them. In the end raging Union members destroy Matthau’s gangland rule and Egan is free to continue newfound marital bliss with Miss Adams.


“The Hired Gun”
Business Rating O O Plus
Modest, spiritless western only for action fans.

Rovric Productions, one of those new independent outfits that are currently sprouting like cabbages in the Hollywood hills, present in “The Hired Gun” as colorless and cursory a Western as has been seen in a coyote’s age. Purporting to tell the tale of a sweet cowbelle unjustly accused of her husband’s murder and a gunnsglider who eventually becomes her Galahad, screenplaywriters David Lang and Buckley Angell have concocted some homestead hash made up of all the standard characters and situations of TV melodrama. Indeed, since the film is only 64 minutes in length, its tattered carbon effect seems more appropriate for channel currency than the local boxoffice. However, exhibitors need not be enwashed in unrelied gloom, for the capsule of nature of the offering becomes its saving grace. Though the content is hardly profound it fortunately never has time to become ponderous. Director Ray Nazarro has seen to it that neither stars Rory Calhoun and Anne Francis nor the horses ever shuffle their feet and photographer Harold Marzorati has caught the inevitable clouds of dust and Southwest ranges in some lentic lensing in black-and-white Cinemascope. Action fans who want both scenery and story always on the move and aren’t too concerned over the dramatic destination should find “The Hired Gun” palatable enough. For all others, it remains a very tasteless and trying repast. The plot unfolds as Miss Francis, sentenced to death for her husband’s murder, is sprung from the traditional caiboose by foreman Chuck Conners, who spirits the lass away to her father’s New Mexico ranch. Miss Francis’ father-in-law, John Litel, dispatches drifter gunman Calhoun to find her. When Calhoun finally meets Miss Francis, his bullet-hardened heart turns to mush and he finds it much to profane to accuse her. In the end it develops the lascivious half-brother of her late husband was the killer. Lovers Calhoun and Francis look at the western moon together.

"Pal Joey" Glittering, Smart Musical Made for Boxoffice

Business Rating 0 0 0 Plus

Cut to fit the taste of sophisticated metropolitan adults. Original has been laundered sufficiently to avoid offense to grown-ups in the hinterland. Grosses will be very strong in class situations everywhere. Good elsewhere.

In transferring celebrated Broadway musicals to the screen, Hollywood of late has been scrupulously exact: nothing short of downright duplication would do. An "Oklahoma" or a "Pajama Game" have been reverently, perhaps too faithfully, remade. But now with Columbia’s "Pal Joey", the old flamboyant gong once more sounds; we are back in the world of the treatment with the built-in "popular" touch. For producer Fred Kohlmar and director George Sidney have done the kind of show Louis B. Mayer would love: from beginning to end it’s a monument to box office simplicities. The Richard Rodgers-Lorenz Hart-John O’Hara stage success—brittle, crisp, wicked—has been given a thorough rinsing, and now runs the big-screen Technicolored gamut of stars, songs, sex, snap and schmaltz. While all this does not add up to "art" in the avant-garde manner of musicals, in the way its pre-conditioned mass audience magnetism should have big city exhibitors and the boys in the back room at Columbia counting receipts for many a moon. It seems sure to be one of the spontaneous hits of the season. In the boxoffice sense, we are saying, this is a Film of Distinction.

Most of the magnetism derives from its stars, all three of whom are attended by palpable and personal cults: Frank Sinatra, Kim Novak and Rita Hayworth. And all three are allowed to parade their trade marks in the ultra-grand manner. Sinatra goes through his personality paces as a Runyon-esque lady killer with night club pallor, roving blue eyes, a shifty smile and a wise-cracking patter. He is a somewhat sleazy singer in a San Francisco dive full of charm; he is also an interlocutor whose happy-go-lucky tentacles catch hold of both Nob Hill society dame Hayworth and kewpie doll chorus Novak. The girls are dazzlers: Miss Hayworth’s sensuous elegance always on the point of sizzling and Miss Novak’s wide-eyed, fullsome beauty coupled with the classic curves that have become her route to fame. Fortunately, Miss Hayworth’s screenplay past allows her a moment to forget her highfalutin’ ways and do a dance number that expertly explodes upon the screen. In it she explores the days when she was little ol’ Vanessa the Undresser with a nostalgia that should have the audience holding their breath. And Miss Novak, no slouch in the pulchritude department either, does a lowdown minuet in an eighteenth century strip, not to mention her highstepping grinds and bounces with the chorus.

Then there is Dorothy Kingsley’s screenplay which has blissfully dissolved the ribald realism and hard and fast humans of John O’Hara, in favor of the traditional "meet cute" props and "sympathetic" stylizations dear to the hearts of the masses. No longer do we have the deadly charm of a heel or the rich widow willing to pay for her kicks; we have, instead nice people with only hints of depravity, show people no different from the inhabitants of little theatre groups. In short, the dialogue is clever and cunning, the situations charmingly contrived. The unpleasant world of Mr. O’Hara has disappeared within a wonderland of the sweet, the pleasantly sour and the sensational.

And so has most of the original score; only two of Rodgers and Hart’s racy songs remain, both appropriately redone with detergents. To fill in, producer Kohlmar and director Sidney have taken some of our tunesmiths other works, more standard and more sentimental and surrounded them with sumptuous production numbers that glitter across the screen in Technicolor loveliness. Jean Louis gown bedeck not only stars Hayworth and Novak, but a bevy of other buxomites and Harold Lipstein’s cameras captures ’Frisco’s atmosphere.

The only remaining detail is the nature of the plot, a simple little yarn to be sure, which follows the skeletal outline of the original. (The flesh it puts on being all Miss Kingsley’s own.) Fast-talking, doll-crazy Broadway hipster Sinatra arrives broke in ’Frisco, but parleys his way into a song and dance act at a nightclub where chorus girl Novak works. His charm catapults every lassie but Miss Novak into his lap, she representing the innocent lovely for whom sex is sacred. A no-hay arrangement with the girl, makes for a barnstorm with Nob Hill’s Miss Hayworth, who finds herself bewitched, bothered and bewildered. In no time at all, the smitten society woman is financing Sinatra’s sleek supper club while he attends to her boudoir. All goes well until the lad gets plucked by cupid and he realizes Miss Novak means more to him than success. In the end, Miss Hayworth steps out gracefully, taking the club with her and leaving lovebirds Sinatra and Novak.


[More REVIEWS on Page 14]
“Escapade In Japan”  
Business Rating 0 0 0

Mildly entertaining tale of American and Japanese lads fleeing over Nippon countryside. OK dueller for family.

U-I’s “Escapade In Japan” has its pleasant moments. Photographed on location in Technirama and Technicolor, it provides a veritable tour of Oriental sight and sound, of the strange charms and customs that are the Far East. And its scenes of two innocents astray who, though coming from varying classes and disparate cultures, share a fervent fellowship, serves as a persuasive parable for understanding among nations. The mood is mellow, but producer-director Arthur Lubin has, unfortunately, been rather lackluster with the action, and screenplaywright Winston Miller somewhat paltry in narrative effect. Stars Teresa Wright and Cameron Mitchell, the American lad’s parents, seem, at times, fully expendable. “Escapade in Japan” is, nevertheless, entertainment that should endear itself to the small fry and the family trade. When the plane bearing Jon Provost, son of Miss Wright and Mitchell, to his parents in Tokyo crashes in the Pacific, he is rescued by a Japanese fisherman and his boy, Roger Nakagawa, who immediately becomes a devoted buddy of Jon. When Roger’s father goes to the police to contact Jon’s parents, the boys mistakenly think of imprisonment and decide to run away to Tokyo. They trek over the countryside, are serenaded by the Geisha and stroll amidst Buddhist temples. In the meantime, the distraught parents, on the point of divorce, are reunited in their anxiety. Eventually, the boys are rescued atop a pagoda.


“Four Bags Full”  
Business Rating 0 0 0

Fine French import for art houses.

This comedy of black marketing in occupied Paris is filled with a Chaplinesque irony and a Gallic wit that are total seducers. It will delight art house fans, and could, possibly, be sold in some class situations. This Trans-Lux release, starring the famed Jean Gabin and the continental darling of comedians, Bourvil, is a very satisfying offering. The direction of Claude Autnat-Lara and the screenplay by Jean Aurencce and Pierre Bost have the kind of finesse with characterization and mood that few films contain. Based on a bit of whimsy by Marcel Ayme, “Four Bags Full” deals in human values and inhuman duplicity as they befall two strangers who unite for a fantastic pilgrimage through a black-out Paris. The pilgrimage is for the purpose of carting contraband pork from one end of the city to the other, but this is a mere conveyance to juxtapose the symbolic differences of personality between Gabin and Bourvil and to further pivot them against the French police, the Gestapo, their fellow Parissians and a covey of bedraggled and hungry mugs. Gabin is seen as the man of mystery and freedom who engages in the illegal gambit for a lark and Bourvil as the traditional little man, honest and of good heart, forced through the circumstances of war into underworld activities. After a series of adventures, always revealing and frequently amusing, Gabin and Bourvil are arrested by the Gestapo. When it is discovered that Gabin is in reality a famous artist, his freedom is secured, but Bourvil, the nobody, is locked up. He returns to his job as a railroad porter.


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“Satchmo The Great”  
Business Rating 0 0

Documentary of Louis Armstrong. OK dueller for jazz spots.

Louis Armstrong is an American legend; the coolest cat of the Dixieland alley, the virtuoso par excellence of Jazz and currently the State Department’s irresistible weapon in international relations. As our ambassador with a horn he has bridged all differing social and cultural strata, from French intellectuals to Swiss alpine-climbers, from Italian farmers to Continental royalty. He is the pied piper of the blue note; even Moscow digs him. It is fitting then that Edward R. Murrow has produced and narrated for United Artist release a documentary film celebrating the recent history-making tour of Armstrong nad his band, a film that fully captures both the volatile personality of the man and the inflammable charm of his art. This should serve usefully as a supporting feature for jazz fans and, especially, for Negro audiences. Filmed on-the-spot, “Satchmo the Great” follows Armstrong through a Pari- sian hot box or in a Zurich jam-session as each new “riff” brings tumultuous applause. We learn of his early New Or- leans days as Ben Shahn draws animate the screen and of his training with the Memphis old guard and King Oliver. One listens to “Satchmo” explain jazz in the homiletics of Basin Street or watches him as a local-boy-makes-good visiting his ancestors on the Gold Coast where 100,000 of them chant “All For You, Louis”. We hear his sand paper voice run through “Mack the Knife” and his trumpet perform “St. Louis Blues” with Leonard Bernstein and the New York Philharmonic, while the octogenarian and blind composer, W. C. Handy, listens with an enraptured smile.


“Cartouche”  
Business Rating 0 0

Costumer in “Scaramouche” tradition should amuse and engross adventure-action fans. Modest cost.

If you have an audience with an appetency for old style swashbucklers in which the hero’s honor lies perilously at stake and his cutlass becomes his symbol of vengeance, RKO’s splashing and snappy Technicolored 18th Century adventure “Car- touche” should satisfy. Note it as amusing, actionful fare for adventure fans. For this John Nasht production, filmed against the old world castle and cliff lands of Italy and starring Richard Basehart and Patricia Roc, is a “Scaramouche” styled tale overflowing with masquerades, unctuous villains, galloping coaches and those spectacular sword-shimmering staircases. All the stock and standard costume melodrama and moonshine rumbles its way through Louis Stevens’ screenplay, a complex compound of flowery language and raging oaths. And director Steve Sekely has paced the proceedings like a gangland geta- way, with a chase that runs rampant all over the place, often confusing the spectator in pinpointing the forces of good and evil. Basehart cuts a fine figure as a dandy falsely accused of murder. He plays it with style, taunting and baiting Massimo Serato, the perfidious Marchese and master-mind behind Base- hart’s ill-fate. When Serato gets sufficiently steamed up, the screen erupts with derring-do galore and interlocking plots of revenge, reprisal and, of course, romance. The last is served by Miss Roc, a royal signorita.

Roger Lewis (second from right), United Artists National Director of advertising, publicity and exploitation, maps $2,000,000 campaign for "The Pride and the Passion" with (from left) promotion specialist Dick Condon, ad manager Joe Gould, publicity manager Mort Nathanson and assistant national director Al Tamarin.

‘Pride and Passion’ B.O. Chart Confirms UA Promotion Recipe

In culinary circles a favored maxim explains that good cooking can’t be hurried. Like the gourmet’s meal, a perfectly seasoned movie promotion is the product of time.

To develop the method, materials and momentum for the king-size drive backing Stanley Kramer’s "The Pride and the Passion", United Artists devoted 30 months and tens of thousands of man hours before release. The payoff is now being measured at the boxoffice, where the epic spectacle is establishing itself as an all-time money-maker for the company.

This isn’t to say that time is the sole ingredient in the whopping "Pride" campaign. It also included a lot of shrewd planning and the special kind of verve and drive that distinguish every UA showmanship effort. Added to this is the confidence in the picture and the industry that underwrote a $2,000,000 promotion budget.

As mapped and mounted by Roger Lewis’ ad-publicity-exploitation staff, the big push began a full 16 months before "The Pride and the Passion" went before the cameras with the development of a 254-page campaign blueprint that was plotted in meetings in New York, Hollywood, Paris, London and Madrid.

With the beginning of production, 96 editors, reporters, artists and photographers from 17 countries were brought to Spain to live and work with the army of 10,000 performers and technicians employed by Kramer in his most ambitious project. During the production period alone the global campaign registered 167 magazine features, 34 covers and 98,602 column inches of newspaper space. On the domestic side, UA’s "space cadets" (the boys who specialize in grabbing off big pieces of magazines and newspapers) were chalking up kills like two multiple-page layouts in Life and comparable spreads in This Week, The Saturday Evening Post, Seventeen, Holiday, The New York Times Magazine, Esquire, Coronet, Cosmopolitan and Redbook.

The astounding statistics on newspaper coverage again confirm the benefits of a long-range drive. To date in the U.S. and Canada, the VistaVision production has received 132 breaks of a half-page or better, and more than 1200 individual photos and column items. The interest of TV stay-at-homes has been piqued with special featureettes and p.a.’s beamed over 118 outlets reaching an audience of 83,000,000.

Like the skilled cook, UA has taken its time in preparing "The Pride and the Passion" campaign. For both the insider and public, it stacks up as one hell of a dish.
THE MIGHTIEST ONE

CARY GRANT
FRANK SINATRA
SOPHIA LOREN

in STANLEY KRAMER'S MONUMENTAL

"THE PRIDE and THE PASSION"

TECHNICOLOR® VISTAVISION®

With THEODORE BIKEL • JOHN WENGRAF • JAY NOVELLO • JOSE NIETO • CARLOS LARRANAGA • PHILLI
IS HERE!

FILMING OF

PACO EL LABERINTO - Screen Story and Screenplay by EDNA and EDWARD ANHALT - Based on the Novel "The Gun" by C. S. Forester - Music Composed by George Antheil - Produced and Directed by STANLEY KRAMER
The total gross for "THE PRIDE AND THE PASSION" in its first engagements* is the highest of any picture in UA history in regular release!

*NEW YORK — Capital: LOS ANGELES — Fox Whirlie; CHICAGO — State Lake; ATLANTIC CITY — Ray; OCEAN CITY, N. J. — Village; SAN FRANCISCO — United Artists; CLEVELAND — Loew's Stilman; DETROIT — Michigan; CINCINNATI — Radio King, PHILADELPHIA — Loew; WASHINGTON — RKO Keith; BUFFALO — Shea's Buffalo; KANSAS CITY — Ray, DENVER — Paramount; PITTSBURGH — Tenth Ave., PORTLAND — Paramount; JACKSONVILLE — St. John; MINNEAPOLIS — RKO Orpheum; ST. PAUL — RKO Orpheum; NEW HAVEN — Roger Sherman; MEMPHIS — Loew's Palace; TOLEDO — Loew's Valentine; SYRACUSE — Loew's State; COLUMBUS — Loew's Broad; NORFOLK — Loew's; RICHMOND — Loew's; BOSTON — Cary, LOUISVILLE — State.
EXPLOITATION
S-P-E-C-I-A-L

With his monumental "The Pride and the Passion", Stanley Kramer has delivered the package that every showman looks for—the picture that has "everything". It has size (a cast of more than 10,000), immense production values (made at a cost of $4,000,000), great dramatic and visual color (stunningly presented in VistaVision and Technicolor) and a superb star cast (Cary Grant, Frank Sinatra and Sophia Loren). United Artists has pulled out all the stops in a $2,000,000 pre-selling campaign that ranks with the best the industry has ever seen.
Scope, Star-Power Stressed
In Whopping ‘Pride’ Drive

It was in 1949 that Stanley Kramer made his first big splash on the cinema scene with a picture called "Champion". He was acclaimed then, and with justice, as the industry's newest "bright young man". In the years that followed there came other outstanding successes, like "Home of the Brave", "High Noon", "The Caine Mutiny" and "Not As A Stranger".

Through these years of development, Kramer established himself as an able craftsman with a wide variety of story material. Then, in 1955, he determined to turn his talents and energies to what was for him a new kind of project—the big spectacle. United Artists supported this ambition with a $4,000,000 production budget. The result is "The Pride and the Passion", which is rolling up the greatest grosses of any film ever put into regular release by UA.

Combining a sound commercial flair with a fine artistic sense, Kramer was careful to shape his production for box-office performance. Hence the high-voltage star triss of Cary Grant, Frank Sinatra and Sophia Loren. Though veteran filmmakers warned of the special problems of shooting overseas, Kramer made his picture in Spain to gain the authenticity and vivid beauty of actual story backgrounds. The finished film is a sweeping and stirring drama of the Spanish people's 19th century struggle against Napoleon's invasion. It is also a testament to how successfully Kramer met the challenge of his first screen spectacle.

From the first planning stages, United Artists recognized the huge potential of "The Pride and the Passion" and rolled up its promotional sleeves to make the most of it. In a word, the campaign is a beauty. On both the national and local levels, Roger Lewis' ad-publicity-exploitation staff has given showmen cause for real rejoicing.

The ads and poster art penetratingly emphasize marquee values with bold figures of the three stars. Stark ad lines like "The Mightiest One Is Here!" and "The Peak of Motion Picture making!" combine with panoramic background drawings to stress the enormous scope of the production. Vibrant color gives added authority to the posters, which run the full range from one- to 24-sheet.

Though in some quarters the pressbook has apparently fallen victim to an economy drive, UA has turned out a jumbo exhibitor manual for the Kramer film, studded with a wide variety of ad units and special accessories. Among the latter is a set of four door-panel display pieces, and flags, banners and valances for "prestige" flash out front. For TV, there are page ads in 22 mass-circulation magazines, and display support at 125,000 stores and sales locations.

The women's audience has been brought into the campaign with Rhea Manufacturing's 140,000,000 in the United States and Canada. It can be exploited locally for additional impact during the engagement, and has already registered 800 pages of newspaper advertising, full-color ads, slide, spots and free features. Free spots and open-end interviews have been prepared for radio.

A national co-op drive has been in operation for almost a year, aimed at an audience of $541,000 promotion of its "Pride and Passion" sportswear and dresses. Some 2,000,000 copies of Dell's comic book version of the film, one of the largest publishing tie-ups ever set, are alerting the small fry. For larger fry, Exquisite Form Bra provides $500,000 worth of co-op advertising and display at 18,000 outlets. The Air Express agency is spotlighting the UA release with magazine ads reaching a readership of 17,- 000,000. The Capitol Records album of the soundtrack score keys "Pride and Passion" salutes at 20,000 outlets.

To help exploit these tie-ups and other facets of the local promotion, UA has expanded its field force to a record 52 men, each thoroughly briefed in every phase of the campaign. Among their special tools they'll be carrying a giant "Pride and Passion" feature manual. Prepared under the supervision of publicity manager Mort Nathanson, it contains 160 pages of indexed editorial material covering 31 categories of stories and features.

CAMPAIN UNDINIMISHED!
At the outset of United Artists' huge promotional campaign on "The Pride and the Passion", UA vice-president Max Youngstein pledged that the drive to keep the big Stanley Kramer spectacle percolating would not be diminished throughout its releasing period, down through the subsequent run engagements. On one of the preceding pages are listed the 20 odd first-run engagements; these have now been joined by close to 700 additional theatres—and UA's promotional cannon continue to fire full blast.

Space Travel — UA Style

With a shrewd eye focused on want-to-see, UA laid out a two-plot tour program for producer-director Kramer and promotion specialist Dick Condon that hit 53 cities, covered 23,000 miles and earned a great harvest of newspaper space. The Condon jaunt, a two-month marathon affair unlike anything ever tried before, involved meetings with editors, TV-radio officials, merchandising executives and exhibitors, who saw hard-selling featurettes filmed during location work in Spain. To get maximum mileage out of Kramer's swing, groups of newsmen were flown in from a number of cities in each region.
That M-G-M is reaching into the top drawer for promotion material on "Raintree County", which premieres Oct. 2 in Louisville, is evidenced by the assignment of seven of America's most famous artists to develop illustrations to be used in the campaign on the upcoming spectacular. The artists chosen by vice president Howard Dietz are: Walter Baumhofer, Robert Patterson, Wallace Bassford, Symeon Shimin, Armand Seguso, John Groth and Steele Savage. Their handiwork will be utilized by Metro for posters, lobby displays and other facets of the overall campaign. There can be no question that the superb illustrations prepared by this group will endow "Raintree" with a top quality look that will impress.
Goodman Promises Aggressive Pre-Sell on All 20th-Fox Films

20th Century-Fox will use every weapon in its promotional arsenal to pre-sell its attractions to the public, advertising director Abe Goodman declared at a Kansas City conclave of Fox Midwest theatremen. Representing vice president Charles Einfeld, Goodman told the convention gathering that “aggressive selling” will be the keystone of 20th’s merchandising policy, both on a local and national level.

“The future is assured if both distributors and exhibitors collectively roll up their sleeves and do the kind of merchandising job which has characterized our industry since the earliest days of motion pictures,” he asserted, asking the assemblage to submit their promotional brainstorms and ideas. “Only if we work together can we insure the maximum boxoffice return on each attraction.”

Goodman

Not missing a stop on his company’s train of coming attractions, the 20th Century ad executive told the KC theatremen: “20th today is a modern jet-streamlined operation with a flexible big-time new look. We produce pictures simultaneously in every part of the world. We can at the same time be in Spain for ‘The Sun Also Rises,’ in the mountains of Italy for ‘A Farewell to Arms,’ in Georgia for ‘Three Faces of Eve,’ in Barbados for ‘Island in the Sun,’ in Maine for ‘Peyton Place,’ in Kentucky for ‘April Love,’ in Germany and France for ‘The Young Lions,’ in Lapland and South Africa for ‘Deluxe Tour’ and in Hawaii for ‘South Pacific.’”

Elmer C. Rhoden, president of National Theatres, also told the convention gathering that theatregoers will find plenty of first-rate “big” pictures on a wide variety of subjects offered in future months.

Promotional Nude

Columbia is using a nude to make news. Sculptor Sepy Dobryni’s statuette of “The Golden Virgin” has been purchased by the film company to plug the picture of the same name. The 26-inch gold nude will be used as in the advertising and promotion campaign for the Joan Crawford-Rossano Brazzi starrer, an English-made production.

At the joint press conference announcing the new sponsor policy for the AA telecast, l. to r.: George Seaton, Eric Johnston and Paul N. Lazarus, Jr.

No-Commercial ‘Oscar’ Sponsorship To Garner Public Relations Bonanza

Sponsorship of the “Oscar” show by the motion picture industry, announced last week, is expected to garner a public relations bonanza for the industry. As outlined by George Seaton, president of the Academy of Motion Picture Arts and Sciences, industry sponsorship of the March spectacular will put the show on a public service program basis thus eliminating commercial interruptions and, also, make it possible to obtain talent and personalities not previously available to the show. In previous years, personalities appearing on shows in competition with Oldsmobile, the sponsor, were unable to appear on the Awards show.

Although there will be no industry commercials as such, the institutional benefits that will accrue to the industry are many. One of the major benefits envisioned by Seaton is the expansion of the television and radio audiences. An estimated 56 million viewers saw the program last year, a figure that is expected to be exceeded by a significant amount in 1958.

Paul N. Lazarus, Jr. MPAA’s advertising and publicity director’s committee, in a statement at the joint press conference also attended by MPAA president Eric Johnston, announced that he was pleased with the new policy of industry sponsorship and the manner in which the program complements the aims of the general business building campaign. Lazarus subsequently called on Roger H. Lewis and Jerry Pickman to serve as co-chairmen of a subcommittee to implement the Academy Awards program.

Particulars of the format for the industry-sponsored telecast will be ironed out by Seaton and his associates, co-operating with the MPAA advertising publicity committee. It is expected that there will be a considerable number of revisions in this year’s “spectacular” with more emphasis on talent than a mere parade of names. A tentative finance plans calls for all individual and companies who participate in film rental profit to pay 1 of 3 of the domestic rental to underwrite the show.

Other business-building projects taken up at the MPAA conference include: (1) development of a motion picture museum, (2) establishment of an international film festival, (3) the introduction of new publications about the industry keyed to educators, critics, etc. and (4) sponsorship of a cooperative educational program aimed at raising technical standards of film production by educating talented newcomers.

TOA president Ernest G. Stellings let loose a barbed blast at the present practice of advertising billings. Terming “the multiple mention of names and the overlay of unessential talent information” a needless expense that costs theatres and distributors millions of wasted dollars, he declared that the problem would be brought to the November TOA convention in Miami, Florida.

Said Stellings: “I expect to present to our members at the national convention a lot of horrible examples of this multi-million dollar waste in advertising. We cannot tell the producers how to solve this mess, but we can refuse to share in the cost of useless, even harmful advertising. There should be nothing in a movie ad which does not tend toward the sale of tickets. The advertising of no other business is afflicted with this utterly fantastic disregard of common-sense merchandising.”

Support for Stellings’ stand is generally strong in all segments of exhibition.

Stellings

Page 24 Film BULLETIN September 14, 1957
Lyday Boosts Downtown
Business with New-Style Debut

Credit Paul Lyday, manager of the Denver Theatre in the Mile High City with devising a fresh approach to the staging of movie premieres. For Columbia's "3:10 to Yuma" the NT manager threw all the old rules out the window in a premiere effort tabbed "Operation Downtown".

Calling together civic officials, retail merchants and the downtown Denver improvement association, he proposed that they utilize the "Yuma" debut as an instrument to help revitalize the downtown area.

By staging a nocturne parade, the first in Denver's history, an estimated throng of 100,000 mobbed streets and stores. As an added boost the premiere was held in the afternoon.

With nine key personalities in town for the gala festivities, among them Glenn Ford, Van Heflin and Felicia Farr, Lyday made business-building presents of the stars for personal appearances at stores. Needless to say, the results were overwhelming. People came to the retail outlets to see the stars and—they bought merchandise.

This new plan for premieres, considering merchants as an integral part of the promotion, can pay high dividends. By giving retailers a crack at increased traffic, it helps promote business and, above all, it points out the importance of the theatre as a community asset.

Golding Gets New Post

David Golding has been named public relations coordinator for Paramount's "Desire Under the Elms", it was announced by vice president Jerry Pickman. He had previously been vice president in charge of advertising and publicity for Hetch-Hill-Lancaster. Golding's appointment is keyed to the development of a special world-wide campaign being planned for the Don Hartman production.

20th Merchandises Books To Pre-Sell Upcoming Releases

Merchandise the book to sell the motion picture. 20th Century-Fox, always ready to take advantage of every available sales tool, is utilizing special editions and adaptations of best-selling novels as part-and-panel of pre-selling campaigns to sell the filmization of the book while the novel is still red-hot and on best-seller lists.

An advance sale of over 1,500,000 copies of a fifty-cent paperback edition of "Peyton Place", the largest advance sale in paperback history has been reported by Dell Books. The Grace Metalious novel is scheduled to be released September 24 to vitalize the pre-sale drive for the Jerry Wald CinemaScope-DeLux Color picturization of the controversial book.

By releasing the paperback, a full three months before the film's debut, Dell and 20th-Fox fully expect to pre-sell their respective products via extensive newspaper, radio, television and national magazine promotion. "Peyton Place" will be point-of-purchase front, window cards, posters, counter stands, etc. will be used by retail outlets to push the book—and the movie. Additional examples of this progressive sales concept are 20th adaptions of "No Down Payment", "Stopover Tokyo", and "The Enemy Below". As part of the campaign for "NDP" Simon and Shuster, publishers of the John McParradin novel, have scheduled newspaper ads in more than 200 key market areas.

UA Sells 'Satchmo' Via Radio Stations and Music Shops

United Artists is latching on to radio stations and music dealers to sell "Satchmo the Great", filmization of trumpeter Louis Armstrong's recent four-continent jazz journey. Platter spinners on 465 radio stations and 15,000 music and record dealers have notified Roger H. Lewis, UA national director of advertising, to schedule radio spots, publicise and exploitation that they will feature special programming and displays of Armstrong records in a musical "Salute to Satchmo".

Kicking off the musical salute will be disc jockey Art Ford of New York City's WNEW on his "Make Believe Ballroom" program. The program pattern will spotlight the jazz classics made famous by "Satchelmouth" during the past 35 years, plus the tunes featured in the Edward R. Murrow-Fred Friendly production.

UA exploiters have set a variety of merchandising aids to back the film. They include window and counter displays of Armstrong albums and records, streamers, counter cards and posters. Additionally, plans are now underway to bring out a "Satchmo the Great" album to coincide with the film's October release date.

What the Showmen Are Doing!

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Miss Taka Talks About 'Sayonara' in 24-hr. 'Taka-thon'

Miss Taka held a "Taka-thon", Marlon Brando's leading lady in Warner Bros.' Technicolor-Technirama production of "Sayonara", Japanese actress Mikko Taka, spread the good word about the film to some 200 newspaper, magazine, radio and television correspondents in a 24-hour marathon of telephone and personal interviews.

Participating in the event at the WB studios in Burbank, California were 85 local correspondents, 38 press service writers, 42 foreign press correspondents who cover the celluloid capitol, 36 TV-radio representatives and a batch of syndicated columnists.

Beginning at noon on September 11, the talkative Miss Taka talked to all these interviewers plus trans-Atlantic telephone chats with four-estaters in Rome, London, Paris, Tokyo, Rio de Janeiro, Bombay and Sydney.

Potential audience represented by the publications and communications outlets participating in the interviews is estimated by Warner ballymen to be an astronomical 400,000,000 people throughout the world. Supplementing the "Taka-thon" the film company is distributing complete photographic coverage of the event on a round-the-world basis.

The Nipponese beauty is scheduled to leave soon on a cover-the-nation p.a. tour to bally the William Goetz production.
EXPLOITATION PICTURE

‘Eve’ Is a Naughty Girl—
But Awfully Good Boxoffice!

A brilliant, exciting new star; an off-beat adult drama; a fascinating, true film venture into the triple-faceted mind—and body—of a young woman! Hitch your exploitation wagon to any of these angles in promoting “The Three Faces of Eve”. They’re all front runners, and every one of them backed by cinematic fact. Backed, too, by a 20th Century-Fox campaign that is wisely steering audiences for a word-of-mouth buildup that manufactures and maintains interest and anticipation.

Working hand-in-hand with the publishers and authors from the inception of the thrilling best-selling unique case study set down by two Georgia Medical College psychiatrists, 20th producer Nunally Johnson summoned ace scripter Nunally Johnson to do the compelling screenplay, entrusted the directorial chore to accomplished Nunally Johnson, and conducted an intensive search for the principal character. It had to be a most unusual, capable female, since the demands of the role were prodigious and had to be exquisitely performed lest the whole delicate and intricate structure of the story be destroyed by a false note in the portrayal. His selection was a slim, blonde newcomer, Joanne Woodward. Her performance has led to the prediction that she will receive three Oscars—one for each of “The Three Faces of Eve.”

The books release and the film’s drumbeating were kicked off simultaneously early this year. When the first printing was sold out before publication day, Life latched on to the book’s popularity, devoted a big spread to Miss Woodward in the film, then still in production. Time devoted its Medical Section to the story of the authors and their study of a woman inhabited by three separate and distinct personalities.

The keen interest in the unusual story and the results achieved by Johnson in his film prompted 20th president Spyros Skouras to shoot the production into top priority for a sales and promotion campaign, classifying its boxoffice potential with that of “The Snake Pit” and “Gentleman’s Agreement.” Vice president Charles Einfeld has nurtured it with a pre-selling effort that has an exceptionally wide audience eager for its release, timed to take maximum advantage of the national buildup via magazines, newspapers, radio and television.

Where warranted, the use of the “No one seated during the sensational ending!” gimmick has always been effective. Since “The Three Faces of Eve” is worthy of this tag, it has been made a policy of the showings and receives featured attention in all of the large selection of ads designed by ad chief Abe Goodman. Their prime theme is captured in the catchline: “The Strangest True Experience a Young Girl in Love Ever Lived!”, coupled with a spotlight on Miss Woodward as “The Most Sensational Star Discovery of Our Generation!”

The series of four teaser ads shown below are virtually a campaign in themselves. Performing their teaser function with admirable provocativeness, they manage to inject enough of the story content in various phases to get the reader by the lapels and compel his interest. They brim with catchlines, any of which could be blown up to capture attention of both male and female. Study them for extra angles; use them intact for sock advance placement.

The ‘Three Faces’ Story

In 1953, Drs. Corbett H. Thigpen and Hervey M. Cleckley, psychiatrists attached to the Georgia Medical College, presented a case study to a meeting of the American Psychiatric Association that captured headlines. It documented a unique schizophrenia in which a woman revealed three widely divergent personalities, each a complete human being aware of the others. One was Eve White, a drab little housewife unhappily maladjusted to a shallow husband, devoted to her five-year-old child. The second is Eve Black, sexy, provocative, mischievous, wan-ton, with a fierce hatred of the other Eve. The psychiatrists enter the picture when Eve Black attempts to strangle the child and learn of the multiple personality. Under observation, she changes from White to Black several times, including a seduction of her husband in a motel and wild carousels in a cheap night-club as the wan’t Eve takes over. The third facet makes itself known when Eve White feels she is going to die and attempts suicide. The new personality, an intelligent, mature, well-balanced woman, calls herself Jane, is aware of the two Eves, but has no memory of the past. With patient probing, the psychiatrists learn the causes of the multiple personalities, free “Jane” from two “Eves”.

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EXPLOITATION
PICTURE
of the issue

The strangest true experience a young girl in love ever lived!

WATCH HER...
in the tight dress
with the soldier
in the gin joint...

WATCH HER...
in the motel
with her
husband...

WATCH
stunning
astounding
Joanne
Woodward
in the
most
sensational
star-making
performance
of our
generation!

The Three
Faces
Of Eve

CINEMASCOPE

PLEASE see it
from the beginning
NO ONE SEATED DURING
THE SENSATIONAL ENDING

JOANNE WOODWARD·DAVID WAYNE·LEE J. COBB

Produced and Directed from his Screenplay by
NUNNALLY JOHNSON
ROBERT A. WILE, former executive secretary of the Independent Theatre Owners of Ohio, has assumed the post of director of exhibitor relations for 20th Century-Fox. As outlined by general sales manager Alex Harrison, Wile’s duties in the newly created post will be to develop a “closer working relationship” between exhibitors and 20th-Fox and to help solve the individual problems of exhibitor customers. Wile entered the motion picture industry in 1930, working as a publicist for Columbia and RKO Theatres. Prior to joining ITO of Ohio he was with Universal Pictures for 10 years in various advertising, publicity posts. He has also been associated with several trade papers.

'OSCAR’ is going to get a new sponsor, the right one. In a joint announcement, George Seaton, president of the Academy of Motion Picture Arts and Sciences, and MPAA president Eric Johnston disclosed that the 1958 telecast of the Academy Awards show will have the tab picked up by the motion picture industry instead of a commercial sponsor. Last year’s sponsor was the Oldsmobile division of General Motors. Major portion of the costs will be shouldered by all companies participating in the gross domestic rentals of films. It is expected that each of these organizations will contribute a fraction of their rentals to stage the telecast and pay for air time. Total cost of the show may run as high as $800,000. Seaton revealed that exhibitor leaders had not been contacted about the move and that they would be consulted “in the future, not this year”. He pointed out that the telecast of the AA by the industry would put it in the status of a “public service program” that would result in a strengthened presentation with expanded viewership.

LOEW’S special stockholders meeting last week lasted for only four minutes, but it was long enough for company secretary Irving Greenfield to announce that the management group, headed by president Joseph R. Vogel, had submitted proxies for 2,746,000 shares, being 51% of the total stock outstanding”. October 15 was set as the date for the next shareholders meeting. The third quarter dividend, normally declared about this time, has been delayed because of unsettled company conditions. Questions still waiting to be decided by Chancellor Seitz of the Delaware Court of Chancery: (1) the validity of the October 15 meeting. (2) final action on the temporary restraining order prohibiting management from spending company funds for a proxy fight. Meanwhile, Vogel announced that Loew’s pre-1948 film package has been sold to TV stations in four more cities for a total $8,050,000.

THE MIRISCH BROTHERS—Harold, Walter and Marvin—recently of Allied Artists, signed a distribution deal with United Artists to deliver a minimum of 12 films. Already under contract to the new organization are producer-director Billy Wilder and stars Gary Cooper, Tony Curtis, Doris Day, Audrey Hepburn, Joel McCrea, Audie Murphy and Lana Turner, UA happily announced. First production undertaken by the Mirisch Company, Inc., “Man Out of the West” (Cooper), will be launched on November 15. Said Harold Mirisch, president of the new company: “In launching our new operation, my brothers and I are expressing, in the most concrete possible way, our conviction that opportunities are still unlimited in the motion picture industry. We have aligned ourselves with United Artists because of that organization’s splendid record of accomplishment in the promotion and distribution of fine product…”

MURRAY SILVERSTONE, president of 20th Century-Fox International Corp., declared that abroad, too, the motion picture industry’s salvation today lies in top pictures getting long runs. “Only big pictures can combat the inroads of British television” and only-run films of topnotch caliber can capitalize on the national publicity and advertising in the nationally circulated London dailies. Silverstone estimated that only 30 to 50 per cent of the English population goes to the movies regularly as compared to 60 to 70 per cent in the pre-TV days. Back from a 3-month tour of Europe, he reported that of the approximately 39,000 theatres are operating abroad today,29,000 have CinemaScope equipment. Silverstone expects 20th’s foreign gross for 1957 to hit $57,000,000 and account for one-half of the company’s total business. He ventured a prediction that “58 business will be even better because of ‘better pictures’. Starting with “A Farewell to Arms at Xmas, Silverstone revealed that his organization will break the established London distribution pattern by choosing “12-15 top thespians from every component part of London and will play the picture day-and-date with the West End (downtown) houses for as long as it will run.” He expressed hope that other distributors will follow 20th’s lead in an effort to force smaller films “to find their own level”.

HERBERT J. YATES issued a denial that he was selling control of Republic Pictures, but the rumors would not be squelched. In his statement, the Republic president said: “I have lived through rumors before and regardless of these rumors I have no intention of retiring… I intend to continue in this industry.” The rumored deal calls for a syndicate headed by Joseph E. Blau and Joseph Harris to buy out the Republic president for a reported $5,000,000 with the deal to be closed within the next week or so. In any event, Yates announced that Republic pictures is moving ahead to satisfy the steadily increasing “public demand for motion picture entertainment. To prove his statement, he declared: 1) Approximately 50 motion pictures have been acquired for distribution from independent producers and companies, to be released at a rate of four to six films each month. 2) Republic is completing a $1,500,000 building program of three new sound stages and twenty-seven cutting rooms. 3) As soon as the company gets the “ok” sign from the Los Angeles zoning commission, it will spend some $5,000,000 to develop 35 acres of land for increased motion picture production.
ALFRED E. DAFF, Universal-International executive vice president, says his company is putting the accent on youth in its quest to develop new stellar personalities. "There's no use in developing young people by giving them bits in mediocre pictures," he told a press conference, citing U-I's decision to star two youthful newcomers, John Gavin and Lisa Pulver, in one of Universal's most ambitious and expensive productions, 'There's a Time to Love'. "We're casting these youngsters, with the accent on youth, in important roles. We have to take the initiative and make the investment in hopes that the press and exhibitors will get behind positive moves like these and push their acceptance." To introduce new stars to the public and to exhibitors Universal will show screen tests of the youngsters in an effort to pre-sell them. Another Daff statement: "I don't think there are any big stars today — there are big pictures in which there are important stars."

SPYROS P. SKOURAS and BUDDY ADLER, joined voices in a song of optimism about 20th Century-Fox's product prospects for 1958. They announced that 57 features have been set for the '58 program. The future productions, based mostly on Broadway hits and best-selling novels, were outlined in an exchange of letters between 20th Century-Fox's president and its production chief. The schedule includes three Darryl F. Zanuck productions, two films by David O. Selznick, four by Jerry Wald, four from Samuel G. Engel and 24 to be made under the supervision of Adler. Of these attractions, thirty-five will be in CinemaScope, with one each in 'Scope 55 and Todd-AO. Commenting on this ambitious program, Skouras declared, "This is the only way we can help the exhibitor in his need for good pictures... I consider this the most important statement from our company this year and I am requesting that your letter be reproduced as an announcement..."

BARNEY BALABAN announced that Paramount Pictures will sell its motion pictures to any money-making toll-television system. Speaking at the International Telemeter demonstrations in New York City, the Paramount president declared: "We can't hope to restore the economy we need unless we can reach people in their homes. We have been searching for a means of reaching that audience and it seems to us that Telemeter is that answer. In another development, Balaban also announced the election of Louis A. Novins as Telemeter's new president. Novins was formerly vice president of Paramount's toll-TV subsidiary. Novins reported that the Telemeter demonstrations held in New York for the past few weeks have resulted in some seventy-five to one hundred applications for franchises. So far, only two Telemeter franchises have been awarded—one to Famous Players Canadian Corp., a Canadian theatre circuit in which Paramount holds controlling interest, and the other to a newly formed Los Angeles corporation owned jointly by Fox West Coast Theatres and Telemeter. Novins pointed out that Paramount will not participate in the operation or financing of franchises. He also reported that the National Baseball League was interested in setting-up pay-as-you-see telecasts of their games. Circuits reported as negotiating with Telemeter include Century Theatres, Fabian Theatres, Stanley Warner Corp., and RKO Theatres, among others.

LEO F. SAMUELS, Buena Vista general sales manager, announced that Walt Disney's releasing subsidiary will release 15 feature films during the next year and a half. Speaking at the firm's second international sales conference held at the Disney studio, he told the assemblage that '58 will be BV's best year. "In four years our company has become an increasingly important source of quality product... Now, we are in a position to offer the public and our exhibitors a quantity that we believe will be the most outstanding schedule for the next year and a half which will cover the entire world of theatre needs, and will fill them in a manner that will stimulate boxoffice throughout the country," Samuels said. Mike J. Frankovich, Columbia's managing director in the United Kingdom, reported that his company will invest $16,800,000 in British productions. He made the rather startling statement that he expects the earnings from Columbia British productions to increase to 50 percent of the company's worldwide gross. At present it represents approximately 25 percent.

CHARLES BOASBURG, Paramount sales executive, announced last week that the "Ten Commandments" special release policy will be continued indefinitely. Pointing out that the Cecil B. DeMille epic has had only 600 bookings thus far, he said it will be at least three or four years before the film is released on a regular basis.

**HEADLINERS...**

JACK P. HARRIS has been appointed assistant to the president in charge of film for Walter Reade, Inc., according to an announcement by Walter Rafde, JR. Appointment is effective October 1. Presently, a partner of Wilbur Snaper and Irving Dollinger in Triangle Theatre Service, Inc., Harris will make his headquarters at the company's home office in Oakhurst, New Jersey. Bob Montgomery is slated to be next president of the Associated Motion Picture Advertisers, succeeding David Bader who moves to the board of directors... Jack Brachtman has announced his fourth major Baltimore acquisition in the past three years, the Mayfair Theatre... Morton A. Spring, vice president of Loew's International, has appointed Seymour R. Mayer as regional director for Latin America and the Near and Far East... Milton Platt joins Continental Distributing as circuit sales manager, announced by president Carl Peppercorn... UA general sales manager will hold five regional sales meetings in September. Sites are Cincinnati, Detroit, Indianapolis, Dallas and Denver... Cecil B. deMille chosen as honorary chairman for the 17th annual national bible week observance... Harold Rose has been named Milwaukee branch manager of Allied Artists... George Devine... David Raphael, 20th Century-Fox manager in Holland, has been named assistant to John Leffebre, managing director for Continental Europe... DCA has opened a new branch office in New York City... Col. Richard H. Ranger, president of Rangertone, Inc. of Newark, N. J. will be at the SMPE Samuel L. Warner Award during the groups' October convention... Roger Corman has signed with Allied Artists to deliver four more productions in 1958... James H. Nicholson and Samuel Arkoff, president and vice president of American International addressed the Missouri-Illinois Theatre Owners convention last week... Joseph Woehl has been named assistant to Samuel Beatty, president Richard Altschuler... Eldon Johnstone goes to Europe this fall... Kathleen F. Spillers, head of U.A. supervisor of advertising, publicity and exploitation for Europe and the Middle East... Anthony B. Akers will serve as honorary vice chairman of the N. Y. committee for the Golden Jubilee celebration... Sidney Eckman has been appointed MGM branch manager in Minneapolis... Russell Downing off to Europe on a combined business-pleasure trip... Robert L. Lippert of the West Coast theatre chain is seeking toll-TV franchises in four California cities... David Pincus, president of Carvel, Inc., producers of industrial and television films, announces his firm will produce films for theatrical release... Charles C. Moskowitz sold 1,000 shares of Loew's common during July, from the latest SCG report... Harry Taff named vice president of Columbia Pictures Realty Corp., a subsidiary of Columbia Pictures... Herman Bockner, of Rugoff and Becker, N.Y. art circuit, died of a heart attack... Rev. Patrick J. Sullivan, new executive secretary of the National League of Decency... Stanley Kramer has purchased screen rights to Neville Shute's novel, 'On the Beach'... William J. Hillman announced that United Artists has acquired the world-wide motion picture rights to the Basilio-Robinson fight.
ALLIED ARTISTS

July


Dismembered The Paul Burke, Allison Hayes, Joel Marston. Producer Ben Schwalb. Director Walter Grauman. Doctor’s wife practices voodoo in African jungle. 70 min.


August


Badge of Marshal Brennan Jim Davis, Arlene Dahl, Van Heelan. Producer-Director Albert C. Gannaway. Western. 76 min.

September

Naked in the Sun Estellea Color. James Craig, Lisa Miller, Ben Maclean. Producer-director R. John High. Drama. Story of Oceano, a Warrior Chief of the Seminole nation, the woman he loved, and the war that was fought. 71 min.


Man from Monterey Sterling Hayden, Pamela Duncan, Stella Stevens, D. J. Grut. Director Sidney Franklin. Story of a woman and a man. 70 min.


November


December

Barrabians, the Pierre Crescy, Jelene Romy. 80 min.

Up in Smoke Hunts Hall, Stanley Clements. 62 min.

Coming


BEAST OF BUDAPEST Michael Mills, Greta Thyssen, Violet Rensing, Producer Archie Mayo. Director Har- mon Jones. Drama of freedom fighters in Budapest. 78 min.

American Int’l Pictures

June
Dragstrip Girl Fay Spain, Steve Terrell, John Ash- ley, Producer Alex Gordon. Director Edward Cahn. Story of teenage hot rod and dragstrip racing kids. 78 min.

I Was a Teenage Werewolf Michael Langan, Yvonne Lime, Producer Herman Cohen. Director Gene Fowler, Jr. Director Horace Howard. 78 min.


August

September
Amazing Colossal Man, the Glenn Langan, Cathy Downs, William Hudson, Producer-Director Bert I. Gordon, Jr. 80 min.

Cat Girl, the Barbara Shelley, Robert Ayres, Kay Callard, Russ Gifford. Director William Shaug- easy. Horror. 85 min.

Motorcycle Gang Steve Terrell, John Ashley, Frank Gorshan, Producer Alex Gordon. Director Edward Cahn. 78 min.

Sorority Girls Susan Cabot, Dick Miller, Barbara Morris, Producer-Director Roger Corman. Melodrama. 80 min.

Blood of Dracula Producer Herman Cohen. Horror. 78 min.

I Was a Teenage Frankenstein Producer Herman Cohen. Horror. 80 min.

Viking Women, the Abby Dalton, Susan Cabot, Producer-Director Roger Corman. Science-Fiction. 78 min.

Battlefront Producer Lon Russell. Adventure. 78 min.

Jet Set Producer Alex Gordon. Director Edward L. Cahn. Adventure. 78 min.

Coming

VOODOO Woman Maria English, Tom Conway. 78 min.

Columbia

July

20 Million Miles to Earth Joan Taylor, William Hopper, Producer DIR. Science-Fiction. 82 min.


721 Day, the Gasa Barry, Valeria Fuchs, Producer Helen Alsworth, Director William Ackar. Science- Fiction. People are split into two groups and tested to destroy all human life on the earth. 75 min.

August
Young Don’t Cry, the Sal Mineo, James Whitmore, Producer F. Warm, Director Alfred Werker. Drama. Life in a southern orphanage. 89 min.

Jeanne Eagles Kim Novak, Jeff Chandler, A George Sidney Production. Shirley Jones, an actress who became a legend. Drama. 114 min. 17/22


Coming

Brothers Rico the Richard Conte, Kathy Grant. Director Jerry Hopper. Western. 70 min.

Parson and the Outlaw, the Sonny Tufts, Art- hur Hunnicutt, Director John Dwyer. Western. 71 min.

Bridge over the River Kwai, the William Holden, Alec Guinness, Maurice Hawkins, Producer Sam Spiegel. Director David Lean. 80 min.

Columbia

September
Admirable Crichton, the Technicolor. Kenneth More, Diana Dillone, Cecil Parker. Producer Ian Dal- laway. Drama. The story of a famous butcher in the 1930’s. 94 min.

Better Victory, the Technicolor. Richard Burton, Curd Jurgens, Raymond Pellegrin. Producer- Director Otto Preminger. Western. 78 min.

Deception at Sundown Randolph Scott, Valerie French. Producers Frank J. Brown. Director Ray Enright. Western. 80 min.

Fortune Is a Woman, the Joan Crawford, Arlene Dahl, Producer Julian Blaustein. Western. 78 min.

Sundown of the World, the Producer George Sherman. Western. 80 min.


Long Haul, the Victor Mature, Diana Dors, Producer Maxwell Storson. Director Ken Hughes. 80 min.


Papa, Mama, the Maid and I, Robert Lemieux, Kaye Martha, Producer Melville Shavelson. Director Jean-Paul L. Chanial. Comedy. The lives of a typically Parisian family. 94 min. 11/2

Lone of the Mounted, the Technicolor. Virginia Oury, Producer Anthony Mann. Director George Sherman. Western. 80 min.

South Mission Lari Larson, Michael Aldridge, Alfie Larsen. A North Seas Film Production. Drama. 80 min.

This Better Earth Silvano Mangano, Richard Conte, Anthony Perkins, Producer Stanley Kramer. Director Rene Clement.

The Goddess, the Stanley, Lloyd Bridges. Director Hilmar Selig. Director John Cromwell. 80 min.

The Haunted Dana Andrews, Producer Hal E. Chec- ken, Director Donald Crisp. Western. 80 min.

Tijuana Story, the Rodolfo Acosta, James Darren, Robert McQueeney, Producer Sam Katzman. Director Robert Gordon. Western. 80 min.

Trial of Captain Barrett, the Edmund O’Brien, Mona Freeman, Producer Sam Katzman. Director Fred P. Sears.
Which trade paper has the most "DRAG" with exhibitors?

Film Bulletin of course!
Business-wise Analysis of the New Films

FILM OF DISTINCTION
LES GIRLS

Other Reviews:
STOWAWAY GIRL
THE GOLDEN VIRGIN
SLIM CARTER
TIME LIMIT
NO DOWN PAYMENT
HELEN MORGAN STORY
JET PILOT

Viewpoint
More Product In the Offing

Read About
'LES GIRLS' . . . ZANUCK . . . GRIFFING
MOVIE STOCKS . . . THE TOLL-TV RULING
Slick Showmanship in the U-I manner backed with a NATIONAL MAGAZINE AD CAMPAIGN...aimed to PRE-SELL more than 40,000,000 Happy Readers!

More Box Office Gold from U-I for Hollywood's Golden Jubilee
He was hired to buttle
BUT, oh, what a battle
when each girl demanded
his very special services!

Universal-International presents

JUNE ALLYSON • DAVID NIVEN

MY MAN GODFREY

CinemaScope in Eastman color

costarring JESSIE ROYCE LANDIS • ROBERT KEITH
EVA GABOR • JAY ROBINSON • JEFF DONNELL and MARTHA HYER

Directed by HENRY KOSTER
Screenplay by EVERETT FREEMAN, PETER BERNEIS and WILLIAM BOWERS • Based on the screenplay by MORRIE RYSKIND and ERIC HATCH and on the novel by ERIC HATCH • Produced by ROSS HUNTER
19 TOP CRITICS TELL AMERICA TO GET ON

THE HAPPY ROAD

1—"A real treat." —Variety
2—"Picture of the Month." —Redbook
3—"Picture of the Month." —Coronet
4—"Picture of the Month." —Good Housekeeping
5—"Had me holding my sides with laughter.” —Benet Cerf in Saturday Review
6—"Highly amusing! Lively! Charming! Gene Kelly outstanding.” —Crowther in N. Y. Times
7—"Happy cinematic event. Excellent.” —Gilbert in N. Y. Mirror
8—"Special award. Endearingly human.” —Parents’ Magazine
9—"A happy blend of inspiration, imagination and fun.” —Cook in World-Telegram
10—"Gene Kelly comedy a hit! Highly amusing adventures.” —Dorothy Masters in N. Y. Daily News
11—"A happy comedy against charming backgrounds of French countryside.” —Rose Pelswick in N. Y. Journ.-Amer.
12—"Enchanting. Full of laughs. I loved it.” —Dorothy Kilgallen on WOR Radio
13—"Side splitting and heartwarming . . . a delightful offbeat comedy.” —Hollywood Reporter
14—"Perfect family picture . . . imaginative, and gay.” —Film Daily
15—"A happy picture for adults and youngsters.” —Independent Film Journal
16—"One of the surprise hits of the season.” —Film Bulletin
17—"Good, solid film for youngsters, oldsters or a combination of both.” —M. P. Exhibitor
18—"A charming comedy. Plenty of laughs.” —Zunser in Cue
19—"A delightful comedy. ‘THE HAPPY ROAD’ should be seen and taken.” —Commonweal
More Product in the Offing

There are hopeful signs that the exhibitors’ most vexing problem, the product shortage, will be alleviated substantially in the not too distant future.

The straws in the wind have been increasing steadily to point in the direction of more pictures. A number of new production-distribution companies have sprung up, and are finding exhibitors eager to snap up their offerings. To the bafflement of those who have preached and practiced the theory of a limited output of high-budget productions, these modest films have earned surprisingly good returns.

Among the major suppliers, 20th Century-Fox and United Artists, for instance, with a prodigious volume of supporting films to bolster their top products, have prospered steadily, encouraging independent production to step up the pace. Other majors are talking of increasing their schedules.

The hunger of thousands of theatres for additional product is being appealed to some extent by other sources. James H. Nicholson’s American International, a fast-rising independent, is rolling up some surprising grosses with its gimmick package double features. Nicholson, an old-fashioned, two-fisted showman with modern-day ideas, is making some of Hollywood’s veteran producers sit up and take notice of his “packages of dynamite” as he calls them.

The Rank Film Distributors of America, wetting their feet in this market, are getting the feel of the American way. Backed by the domestic brand of showmanship, it is not unlikely that more British films than ever before will fill the bill for product-starved theatres.

With Herbert J. Yates having rejected the offer for Republic, we hear reports that he is contemplating a reactivation of that long-dormant studio for production of theatre films.

Now comes the promise of still more product from the exhibition field. American Broadcasting-Paramount Theatres, one of the two former affiliated circuits not enjoined by the Government decree from entering production, has jumped prominently into the supply picture with a 15-film schedule for 1958, a sharp setup from the 5-picture slate due for completion this year.

Most significant of all the markers pointing toward a more abundant supply is the Department of Justice invitation to the divorced circuits, as well as other important exhibition and production interests, to meet in Washington, October 10 for “a broader exchange of views on the subject.”

In the light of the completely changed industry situation since the decrees were handed down, and the persistent requests from National Theatres and Stanley Warner for permission to enter production, the Justice Department bid is tantamount to a green light to the former affiliates, National, S-W and Loew’s, to begin making and distributing pictures. Obviously restricted ethically from giving the production go-ahead to any one of the three chains barred by the decree without doing the same for the others, the Government can now with clear conscience place its blessing on production by all three.

Both Allied and TOA will undoubtedly back the Government’s approval of production by the circuits so long as there is assurance that this product will be available to all exhibitors.

Barring any unforeseen opposition at this meeting, therefore, there is every likelihood that next year will see pictures being made by at least two of the presently restricted trio.

On the basis of such concrete developments, theatre men of this country may at long last find, at least to a degree, the answer to the debilitating product shortage. The prognostication here is more pictures and more picture companies in 1958. The news is cause for cheering by exhibition.

Movies’ Frankenstein

The following is from a recent bulletin to members of Allied Theatre Owners of Indiana:

A perusal of TV GUIDE (September 14 to 20) may explain where some of our customers have been since Labor Day. The local listings of this weekly guide include the programs of only 8 stations in this area, but in this one particular week on a rough count we found no less than 120 Hollywood movies programmed for home viewers.

Would you guess how much less the impact of TV might have been on theatres if the producer-distributors had not strengthened exhibitors’ severest competition with such quantity and quality of programming? The sale of product to TV must certainly prove what would happen if Toll-TV becomes a reality and makes it economically possible for TV to acquire the most expensive and newest Hollywood films.

When millions of movie fans can no longer go out to the movies or have no local theatre to attend it will slowly but surely wither away most of the remaining bigger theatres until finally nothing but a handful of show cases in the very biggest cities will be left. All exhibition must fight Toll-TV. And all exhibitors must insist that their suppliers give adequate clearance over free TV.
Conciliation Becomes a Fact

After much delay the first segment of the proposed conciliation-arbitration plan has been developed and accepted by the joint exhibitor-distributor negotiating committee. Reprinted below is the text of the conciliation system which will be effective November 1. While this plan hardly provides a panacea for our industry's ills, it is a step in the direction where lies smoother day-by-day relations between film buyers and sellers. The system is voluntary; no theatrical is obligated to accept its provisions. But, pending agreement upon an arbitration system, the conciliation plan does make available stop-gap machinery for settlement of differences that might lead to litigation.—Editors Note.

Section 1.—Controversies which an exhibitor has not been able to settle with a particular distributor, arising out of an existing or a proposed relationship between such exhibitor and distributor, including (but without limitation) controversies which are subject to arbitration under a proposed arbitration agreement, shall, if the exhibitor so desires, be submitted to conciliation in an endeavor to dispose of such controversies amicably, informally and quickly, and thereby to avoid arbitration or litigation wherever possible.

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 from which the exhibitor's theatre is served, 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 one person not an attorney who will accompany him and assist in the efforts of conciliation.

By mutual agreement of the exhibitor requesting conciliation and the distributor, third parties who may be affected by the matter to be conciliated may be invited to attend the conciliation meetings. The failure of either party to agree to the invitation of such third parties shall not reflect on the merit of the position taken by such party and the conciliation meeting shall proceed without such third party or parties.

The exhibitor, in his request for conciliation, may name third parties who may be affected by the matter to be conciliated to be invited to the conciliation meeting.

If the branch manager agrees that any such third parties should be invited he shall promptly send a copy of the exhibitor's request for conciliation to such third parties, specifying the time and place of the conciliation meeting.

The branch manager may also name third parties who may be affected by the matter to be conciliated, and upon procuring the written assent of the exhibitor as to any of such third parties, shall promptly send a copy of the exhibitor's request for conciliation to such third parties, specifying the time and place of the conciliation meeting.

Each third party so invited may attend the conciliation meeting with one person not an attorney. The conciliation meeting shall proceed on the scheduled date with the exhibitor and those third parties invited who elect to attend.

(b) The meeting shall take place in the Exchange between the exhibitor, his associate if named, and the branch manager and one person not an attorney with the branch manager, on the first Monday or Friday, as specified by the distributor in advance, following the lapse of seven days, and if third parties are invited fourteen days, after the receipt of such request.

(c) If a conclusion satisfactory to both parties is not reached at the conciliation meeting, the request of the exhibitor shall be deemed rejected unless the branch manager at the meeting requests additional time to consider the exhibitor's request, in which event the branch manager shall notify the exhibitor as speedily as possible but not later than twenty-one days after the conciliation meeting of the conclusion reached by him on the exhibitor's request.

(d) If the exhibitor or any third party invited to and who did attend the conciliation meeting is dissatisfied with the disposition of the exhibitor's request at the conciliation meeting by the branch manager or thereafter, as provided in (c) he 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 or anyone designated by the exhibitor to represent him and not more than one other person (who may be an attorney), and the general sales manager or a sales manager designated by him, and not more than one other person of his selection (who may be an attorney).

Third parties who were invited to and did attend the conciliation meeting shall be invited to attend the meeting at the distributor's Home Office aforesaid. Each such third party or anyone designated by such party and not more than one other person (who may be an attorney) may attend such meeting.

(e) The exhibitor and the distributor may arrange the conciliation meetings with the branch manager or general sales manager, respectively, at any time or place and with such additional personnel mutually satisfactory, without regard to subdivisions (a) to (d) inclusive of this Section.

Section 3.—The function of the associates of the exhibitor or third parties and the 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 shall not be questioned by reason of the failure to dispose of any such controversy.

Section 4.—(a) The discussions in regard to conciliation shall be confidential and without prejudice, and the exhibitor and the distributor and third parties invited and who attend, and their respective 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.

(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 or to litigation.
HOW TO BUY A MOVIE STOCK. The most obvious method, as the senior Vanderbilt once volunteered, is with money.

Beyond this homely platitude the road is befogged with imponderables.

Though it may make some investment counselors purple, one does not generally evaluate a movie share in terms of ratios, yields, and the commonplace statistical criteria. Movie shares are entertained in terms of guts, devotion to the medium, and that most reliable barometer of right or wrong judgment that mere mortals are capable of calling upon: simple intuition.

In short, the act of assessing a motion picture section is not wholly unlike the black genreflections of the voodoo ritual.

In support of the foregoing is the legion of learned investment studies exhorting readers to purchase this situation or that in view of discrepancies in the earnings-to-price ratios, disparities between book and market price and a flock of additional paper and pencil anomalies.

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A pox on the academic way. For all its weighty schoolman-

ship Wall Street bats a miserable .100 in the tout-and-pray department. That it has been right even infrequently is a tribute to the gambler’s science of percentages which says one can not be forever wrong—plus the gift of ESP (extra-sensory perception) (employed by one obscure researcher some two summers ago in the case of little Allied Artists. The academician in this case simply worked himself into a witches’ sabbath with a kind of logic that went something like this: “The company has corralled Wyle, Houston and Wilder... and even if two out of three raise turkeys, how can AA miss. It figures, fellows; honestly it figures real good. I can feel it. No kidding.” Applied to the shares of moviedom, this represents the scientific method pure and undiluted. Kudos to a courageous analyst well ahead of his time. In short shrift, the price of this com-

tose company catapulted two points plus—no mean achievement for a firm selling under $4.00 per share. That our Homeric analyst enjoyed short-lived prosperity and stands thoroughly discredited today (AA: 27½) brings no dishonor to the Method.

In moviedom you’re either got the feel (ESP again), or you’re as dead as the dodo. In the present day scheme of things, the crafty hunch player tunes in his mental antennas to a great variety of frequencies and just sits back and lets intuition take it from there. Among those frequencies holding more than ordinary meaning today are the following:

TOLL TV—advocates of this entertainment system have been granted left-handed encouragement by the FCC. Whether limited approval will eventually ripen into something more is a speculative question at best. But the door is open at last. In dynamic economies, projects beginning like toll-TV often ultimately expand into major industries. Our feeling is now that a penetration has been made, there can be no stopping the system’s growth and importance (although some on Film BUL-

LETIN disagree). The key imponderable is whether pay tele-

vision is destined to develop into an instrument of profit or harm to the moviedom of the future.

BOXOFFICE—Many respected commentators on the industry scene have sounded alarms over under-par summer business, maintaining, with the ancient cliche, that if moviedom doesn’t make it in the sunshine, it never will. This is a provocative question and raises grave issues. Can the industry come back in the softer seasons? And if it cannot—what?

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FINANCIAL BULLETIN

September 30, 1957

By Philip R. Ward

PRODUCT—Class and Numbers. One excuse for the languid summer gross is that an unusual number of films from which much was expected just failed to catch fire. At the same time, a number of surprises were recorded from shows that had been considered just routine. This raises the need for a re-examina-

tion of the appeals Hollywood must offer the public to attract paying customers. A more telling reason for a sub-summer, however, is indicated in the sparseness of merchandise marketed by distributors. The argument holds that a greater arsenal of product might have enabled exhibitors to quickly shift their sagging attractions and begin selling anew. Others insist, how-

ever, that the primary cause for the summer slump was the competition of old features on TV. Take your choice.

INDEPENDENT PRODUCTION. The surest bets among film companies from a stock standpoint, are those who supplement their own product with a diet of independently made films. More and more is the balance of talent-power swinging into the camp of the independents. For the present alone, it is the fortunate major that lines up the most successful of these elements for financing and distribution deals. Just how the rising independents will finally affect the status of the majors is one of the chief enigmas confronting prospective stock purchasers.

PRODUCTION BY EXHIBITORS. Several major circuits have filed for the right to enter into the production of theatre films. A hearing on the National Theatres petition comes up October 10. The outcome of that meeting will reflect significantly upon the stock prices of both theatre companies and film companies. You can make a wager, we suggest, that the Justice Department will clear the legal obstacles away and let the theatre chains go ahead and produce.

And a host of additional signals fill the air-waves. Not to be entirely dismissed are company earnings. In another enterprise, income is the fundamental yardstick. In moviedom, curi-

ously, it is not, at least not always. Today, earnings are less a factor in assessing a company than a half dozen other essentials. The wildly volatile nature of theatre film demand places the industry in a niche all by itself from the viewpoint of investment analysis. So, hunch players, go to it! Your guess is as good as Wall Street’s.

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EARNINGS ANYWAY. Just to side with the purists, a nut-

shell summary of the most recent income reports are hereby proffered: Columbia—for full year ended June 29, $1.80 per share common vs. $.2.17 in the prior 12 months, 20th Century-

Fox—for 26 weeks ended June 29, $.54 vs. $.82 for the like term the year before. Universal—for 39 weeks ended August 3, $.86 per share vs. $.2.22 for prior year. United Artists—for the first 26 weeks of 1957, net income, $1,196,000 vs. $989,000 for comparable period of 1956. Paramount expects to exceed the $1,87 per share net income earned the year before in the three month period ending September 30, 1957, says Barney Balaban.
"Today the public has been educated to hear the best in sound. One great advantage of going to a motion picture theatre is that you hear a better picture than you do at home!"

—Benjamin Berger
Former President, North Central Allied
President, Berger Amusement Company

To best serve the public and as a convenience to exhibitors, all release prints from 20th Century-Fox in Cinemascope are now made with MagOptical Sound.

Get the FREE, readable, informative MagOptical Sound Booklet from your local 20th Branch Manager!
TO TELL YOU THE TRUTH

ZANUCK embarks on

That celebrated producer, Darryl Zanuck, has always been sitting pretty in the Hollywood arena, but now he is just sitting tight awaiting the traditional southward trek of twenty thousand reinders from one end of Lapland to the other. That spree of scampering cud-chewers is scheduled as part of Mr. Zanuck’s heralded Cinemascope 55 entry, an around-the-world odyssey called “Deluxe Tour”.

As everyone within earshot of Charles Einfeld knows, Cinemascope 55 will make its production debut with this, as will so much of our hemispheres’ more vestal wonders, heretofore the private preserves of anthropologists, filthy rich playboys in white dinner jackets and the local upkeep. Mr. Zanuck has dedicated himself, like Stanley, to finding the Dr. Livingston beauty of the world, an act not everyone concerned with seems too happy about, especially a few nabobs in the Middle East. Nevertheless, he did manage to shoot 40,000 feet of negative, all breathtaking but unquestionably non-strategic. And while counterspy activities are hardly Zanuck’s cup of tea, he did find himself hugely suspect in areas where diplomatic nerves have been lately worn to a frazzle, so much so that insiders half expected him to be the first producer winding up on a U.N. agenda, an achievement which would have been the apotheosis par excellence of any Publicity and Public Relations Department—and probably the death of Michael Todd. At any rate, though no such glory befell him, Mr. Zanuck did return with a passport bulging enough to resemble a brochure collection and a set of after-dinner adventures with which he proceeded to regale recently the trade press at an early morning, glass-of-water-only conference.

Seated in front of an executive-styled conference table, he presents an aura of cool and casual authority. There is nothing elegant about him: leathery faced, small boned, exhausted - hawk eyes with thinning gray hair and a slight caballero moustache; he has anything but “style” in the commonly accepted connota-

- By W. Robert Mazzocco

“DELUXE TOUR”

tion of that term. He could be one of those dishevelled radicals in the shadow of John Dewey or a bootlegger turned respectable, yet not adverse to sampling his private stock. He speaks quietly, his language is good but measured, he doesn’t pander to reporters; he has reached the stage in the game where he can afford to be authentic.

A certain rough-hewn decorum, a certain battle-scarred dignity marks him. Zanuck is nobody’s fool and nobody’s “good copy”. He presents the facts as they are, always a touch sardonic about hallyhoo, although he obviously is not blind to its vast importance in show business.

As he talked to the press, Zanuck was becoming an ad man’s dream, a Madison Avenue Marco Polo; the rhetoric of Holiday magazine seemed always to hover about. His targets were the off-beat and the unusual, the guarded and the publicity-shy, the startling stumbling-ons like the Island of Gotha in the Baltic. The island, he expanded, was something he discovered on a hot tip, so to speak. There were sumptuous vistas of legendary splendor and monuments of derring-do, like the last remains of Douglas Fairbanks. Yet within such matchless memorabilia a continental spa of the first order had sprouted: swimming pools, cabanas, casinos and roulette wheels galore. Very good ones, too, bonhommie Zanuck assured us, as good as the ones at Cannes, where, he would like to make clear, he did not break the bank. Neither he nor Jack Warner (an old crony, also associated with the industry), trotted off with any winnings— they only broke even. And with that momentous news tucked away under Louella Parson’s pillow, Mr. Zanuck went on to further elaborate his odd-ball route.

In Syria black clouds gathered. Arriving with a seven man crew in the expedition’s plane, a reconnoitered B-36 bomber which looked downright bellicose, Mr. Zanuck was informed of his disquieting presence and that the Syrian boy scouts could be ordered to act accordingly. Not wanting to chance confiscation of his two precious cameras (there being only three in existence), by bothering to explain the inherently non-political nature of on-location shooting, Zanuck left, just as some Brooks Brothers specialists of the American embassy were receiving persona non grata messages over a gin and tonic.

As one listened to him, the impression grew that Mr. Z’s tastes in films are changing: on his production schedule is an allegory by Romain Gary, the tale of a man who seeks to preserve the elephant as a symbol of the last stronghold of dignity. In these maturing years, he seems to be searching for the “higher things”. It may well be, that all he has contributed to motion picture history in the past will shrink into insignificance by comparison with his projects to come. We rather suspect that will be so.
“Jet Pilot”
Business Rating ✭✭✭

Hughes spectacle on the jet age and sex is not for critics or class trade, but should do handsomely with mass audience.

Howard Hughes' long-delayed successor to his “Hell's Angels” may be destined to be the year's critical curiosity, but its boxoffice performance will probably be quite good. This Universal release of Hughes' RKO production, of almost a decade's vintage, is a puerile epic, made with the stuffings of one of those Space Ranger TV serials in which the characters sound like magniloquent Rover Boys and the plot contrivances are as mechanical as radar spotting. It is an incredible plot incredibly directed by Josef von Sternberg, but sumptuously served by producer Hughes as a tribute to the jet age (or, more likely, jet age sex). However, while the critics will justly scoff, mass-minded producer Hughes has cooked up a popular spectacle loaded with Technicolor-Superscope panoramas of flaming jets and all sorts of super constellated sex. With John Wayne to brighten the marque, and to engage in romantic and melodramatic nonsense with Janet Leigh; with photographer Winston Hoch expertly encompassing the breathtaking routes of cloud-smashing eagles in the wild blue yonder, "Jet Pilot" should charter a smooth course into boxoffice success. It will also have no little help in a million dollar publicity push behind it and an onslaught of saturation bookings throughout the country. Category-wise, like all Hughes presentations it seems best fitted for the somewhat less than middle-brows, a ballyhoo type show for action and sex fans, and consequently anathema to the discriminating audience. Jules Furthman's screenplay centers on the relationship between Soviet jet ace, Miss Leigh, pretending to seek Western asylum, and her U.S. counterpart, Air Force Colonel Wayne, who is bamboozled by the beauty. When Wayne finds out her identity, he continues the subterfuge in the hope of learning Russian secrets and ultimately flying off with her to Siberia for more on-the-spot undercover work. The plot plays with a succession of cat and mouse gambits coupled with love and duty contretemps along with some fantastic glimpses of both Russian and American secret service procedures. In the end, Wayne and Leigh jet over to Siberia, make more love, do more espionage for their respective sides, and end up eating a steak dinner in Vienna.


“No Down Payment”
Business Rating ✭✭✭

Engrossing drama about young marrieds, their trials and tribulations. Well played by expert cast of upcoming stars.

Jerry Wald's production of John McPartland's novel, "No Down Payment", comes to the screen with a whirlwind of both fresh subject matter and bright new stars. It provides an analysis of that part of contemporary America where suburban housing tracts sprawl over the land for the glorification of young middle-class couples and as a catalogue of such institutions as the installment plan, barbecue battle-stations and the so-called split-level depressions. Public response in both the mass and class markets should be strong, for here is a challenging topic graphically and dramatically presented, and served not with some crusty veterans but with upcoming performers like Jo-anne Woodward, Tony Randall, Sheree North, Jeffrey Hunter, Cameron Mitchell, Patricia Owens, Barbara Rush and Pat Hingle. Director Martin Ritt and screenplaywright Philip Yordan have developed numerous entertaining characterizations, some smooth and stinging dialogue and a generally glossy, but in-the-know, atmospheric touch. This 20th Century-Fox offering seems geared for word-of-mouth response, especially in the mushrooming suburban areas where so many typical problems and ambivalent attitudes presented in the film find their real life counterpart. The film follows the interrelated lives of four young couples, their socio-economic background, their psychological imbroglios and their frequently explicit sex encounters. The plot has too many tandem happenings to designate here, being concerned with a series of vignette-type descriptions of the characters. At any rate, the four couples' assorted problems become resolved when embittered veteran Mitchell goes beserk and rapes Hunter's wife, Miss Owens. In the ensuing melees that follow, Hunter attacks Mitchell who accidentally gets crushed beneath a car, a tragedy which makes everyone realize the pettiness of their misunderstandings. Despite the make-shift ending and the many conflicting motivations, the expert cast gives authenticity to a film first in its thematic field.

“Time Limit”
Business Rating ✭✭✭ Plus

Engrossing drama probes into motives of POW coat. Strongly played by Richard Widmark, Richard Basehart. Good adult show.

The problem of prisoner-of-war concerts during the Korean War is given a two-prong debate in Heath Production's “Time Limit” for United Artists, one side exploring the iron code of martial ethics from which soldiers can not defect, and the other analyzing the personal world of the man behind the uniform. Richard Widmark, as the investigating Colonel, and Richard Basehart, as the Major in question, are the stars, and their intense, involuted performing produces occasional red-hot blasts, while holding the spectator's interest most of the time. While screenplaywright Henry Denker has faithfully adapted the Theatre Guild play and director Karl Malden successfully staged its more forensic scenes, “Time Limit” seems far more enraptured with the verbal vigor of the stage than the graphic movement of the movie. But if the film falls short on the elemental-emotional level, it picks up enough stature in its popular appeal to the mind and can safely be marked as a good adult entry on the more discriminating metropolitan market. It has been given a smart and sleek look with style to it, one which realizes the topicality of its theme. What has been presented in the way of plot therefore, has been trimmed to suggest the realism of a C.I.A. dossier and its dramatic revelations are the sort unravelled at a courts-martial. Widmark as the interrogator suspects the over-willingness of Basehart to admit his collaborationist complicity and probes into his past life and that of his wife, June Lockhart. In the end, Widmark finds the seamy tale of Basehart's POW crew strangling an informer and Basehart saving their lives by turning informer himself. Within the cat and mouse interchanges between Widmark and Basehart and the undercurrent of psychic tensions, “Time Limit” provides engrossing entertainment.

"Les Girls" Dilly of a Show with Bright New Star

Business Rating O O O Plus

Topflight comedy with music will rock metropolitan audiences. Kay Kendall a memorable new star; she will leave 'em laughing and talking. Big grosser.

"Les Girls" is such a buoyant and breezy item, a contrapuntal comedy with music, that it is sure to roll up a battery of accolades. A dilly of a show, it is MGM's most important recent boxoffice entry, a huge grosser for metropolitan areas and a good one for the general market. Aside from its top-drawer entertainment values, it is notable for a special reason. Whatever powers there be at MGM that successfully seduced England's Kay Kendall into making her first American film, to them we offer a four-gun salute. For Miss Kendall, a towering and tawn-haired goddess, it without doubt the most glowing bit of lend-lease Hollywood has garnered in years, fully making up for the defection of the royal Grace Kelly. Gene Kelly, Mitzi Gaynor and Taina Elg are Miss Kendall's co-stars, all handsome, all happy performers. The Cole Porter songs are smart and shimmering; the Jack Cole choreography runs the gamut from energetic to just plain esoteric, but in every case excitingly colorful. George cukor's direction has the easy grace of a master at masquerade, while John Patrick's screenplay is a whirlwind little tale of three lovely dancers and their partner, a charmer they all fall in love with at three different times.

Along with this is a daffy bit of focus-pocus on the relativity of truth, which no one takes seriously and everyone uses to better up for a lark and a laugh. And if the above sounds just too tony, let it be said at once there are equal servings of romance, comedy, production numbers and star trouping.

As for Miss Kendall, we can only catalogue the wonders: the exquisite contours, the sensuous and insinuating lips, the remarkably full and expressive eyes, the slightly stick-pin nose, capturing both the haughty and the humorous. Miss Kendall is no mundane glamor girl, she is high finery, indeed. And her histrionic resources are infinite. She can be peerlessly potted, wander forth in a wrap-around and look like an impressionist painting, or she can pater away as if she were back in Mayfair, bored, brittle and beautiful, with the sweeping elegance of a Noel Coward heroine. She can be subtly wacky, or she can let herself go with a burlesque sock in the funny bone. She does a lowdown number with Kelly, tagged "You're Just Too, Too", in expert Brooklynese. She can strut, dance or pirouette; she can change her vocal tones like musical notes, flat or sharp or sweet as a humming bird. As a dame who drinks gin from her atomizer, she can superbly suggest the vague, valetudinarian airs of a drunken stupor. But no matter what her condition, her movements are basically like a haute couture ballet.

As for the plot, well it goes rather like this: Miss Kendall, a titled Londonite, has just published her memoirs, all about the carefree days when she cavorted about Europe as a dancing girl with a troupe known, conveniently enough, as "Les Girls". Miss Gaynor and Miss Elg were the other thespians involved, while Kelly was the masculine mastermind and bantam impresario. What Miss Kendall has to say about all this, doesn't jibe with Miss Elg's mental scrap book. Not only that, but it inti-

mates she attempted suicide out of unrequited love for Kelly, something her present husband was shocked to learn. So Miss Elg is forced to sue for libel, whereupon Miss Kendall tells a hushed courtroom all about the scandalous goings-on and sure

enough her presentation has Miss Elg turning on the gas. However, when the lady in question takes the stand, her version is a mere different, centering on Miss Kendall's weakness for bar room preserves and her hilarious hit renditions of "Carmen". Miss Elg feels that all this is a cover-up for an unsatisfied Kelly yen, so she plays cupid and Kelly plays along with her hoping to get Miss Kendall on the wagon. At this they succeed, but lone wolf Kelly can't quite cope with the romantic folderol and Miss Kendall in desperation turns to the stove. The judge feels truth must be found somewhere, so he calls Kelly to the stand, who confides he was never in love with either one, but was always smitten over Miss Gaynor, and that all his past stratagems were merely plots to hook the elusive quarry. In the end, he drops the bombshell that he found both Miss Elg and Miss Kendall overcome by fumes but not by choice. It seems the haphazard heater took a wrong turn and brought on the gas. When the girls recovered they never saw each other again, so naturally assumed the other was the culprit. P.S. All ends happily for this comedy of errors and Kelly winds up with his doll-faced Miss Gaynor. "Les Girls" is indeed a deluxe dish, in Cinemascope and Metrocolor and a Sol C. Siegel blessing.


[More REVIEWS on Page 12]
**The Golden Virgin**

*Business Rating 3 3 3*

Joan Crawford, Rosanno Brazzi co-star in glossy, but synthetic, melodrama that should appeal to fem trade.

No doubt with the powerful and poignant "Johnny Belinda" uppermost in mind, Romulus Productions have brought forth Nicholas Monsarrat's recent best-seller "Esther Costello", that tale of a young girl, deaf, dumb and blind, whose entrance into the outer world brings her into contact with the dark patches of the human personality and eventually robs her of her innocence. Now billed with the more flagrant title of "The Golden Virgin", this Columbia release is a smooth, but synthetic, product with just the right amount of shimmering sentimentality and resonant melodramatics to get a good reaction at the boxoffice. Surely the durable and dazzling veteran of myriad sudsy adventures, Joan Crawford, co-starred with Rosanno Brazzi, of the continental set and champagne charm, should be an ideal mating for the women's trade. However, the real star is an English ingenue, Heather Sears, in a tremendous and touching portrayal of the afflicted girl, a portrait that is immeasurably skilled and intensely varied. It is Miss Sears who, as she goes through her drab and desperate attempts at speech or wanders vaguely distraught through a scene, gives the film whatever real distinction it possesses, for Charles Kaufman's screenplay and David Miller's direction, while plastically professional, always seem to quiver on a tight rope between pathos and bathos. Nevertheless, the story is a generally absorbing one that tells of Miss Crawford's visit to her Ireland birthplace where she chances upon Miss Sears and is so moved by her plight she brings the girl back to the States with her in the hope of restoring her faculties. But once there, socialite Miss Crawford becomes enamished with estranged husband Brazzi, a mercenary dandy who decides to parlay Miss Sears into a hearts and flowers show for the world to behold. Against this world of chicanery and opportunism the girl is transformed by Miss Crawford to her natural loveliness only to have it so entice Brazzi that he rapes her. However, this crisis act becomes Miss Sears' salvation: it shocks her back to physical normalcy, and she awakens to true love and romance with a young reporter.


**The Helen Morgan Story**

*Business Rating 3 3 Plus*

Colorful version of famed singer's life. Prohibition era background should add interest for male, action audience.

Warner Bros. "The Helen Morgan Story" faithfully follows the biofilm formula about legendary stars of the past, but tells its tale with style and plenty of color. Starring Ann Blyth as the ill-fated torch singer and Paul Newman as a Jazz Age gangster and homme fatale, this Martin Raskin production is a tearful offering brimming over with those tried-and-true boxoffice values that usually enchant the matinee trade. And therein lies the boxoffice for "The Helen Morgan Story": it will appeal to the ladies. In addition, the colorful and exciting background should attract the male element. Certainly director Michael Curtiz has done a flamboyantly professional job of coupling a True Confession heel-and-heroine romance with some Public Enemy shootouts against a dazzling display of Prohibition melodrama. For this tale (over which, incidentally, four screenplaywrights labored), not only follows Miss Morgan's fabled rise and fall but takes full advantage of the whole abandoned era in which she lived, from raccoon coats, bathtub gin, whoopee-making flappers, Vagabond Lovers galore to underworld czars, petty revolutionaries and the all-pervading illicit blues-in-the-night motif. There are also a full share of the songs that became Morgan symbols, e.g. "Why Was I Born", "Bill", etc.—all matchlessly dubbed in by Gogi Grant. And while Miss Blyth is hardly ideally cast, she still manages some touching moments. Newman, on the other hand, gives a strutting and sensual performance smoothly geared to the sensational, which is pretty much the tenor of the film. The plot is so standard it is almost classic. Singer Blyth, set up in her career by young racketman Newman, is continually plagued by a series of misadventures with him. She meets society-lawyer Richard Carlson who paves the way for supper club and Broadway fame. Her broken heart still belongs to Newman, whose underworld history finally lands him in the clink, at which point Miss Blyth starts her skid-row jaunt. In the end, a free and honest Newman resurrects her and takes her to her old club where theatre notables pay homage to her.


**Stowaway Girl**

*Business Rating 3 3*

Off-beat gloomy entry in foreign-film mood. Will be a boxoffice problem in most situations.

Though Paramount is selling it as a sex-at-sea spectacle, "Stowaway Girl" seems to move much like a gloomy, downbeat Joseph Conrad tale in which are foreshadowed the lonely fate of desperate people. Indeed screenplaywright William Woods and director Guy Hamilton undoubtedly hardly provide any relief from gaunt moods, haunted characters and personal worlds gone sour. And producer Ivan Foxwell has centered it against a shabby South American port and a battered hulk of a freighter. This is a dubious commercial property that will pose a problem for most exhibitors. Its best boxoffice prospects are in class houses that have an audience for art films. The heart of the film is an elemental and earthy one, conceived in the foreign film tradition, off-beat and relentlessly realistic. Unfortunately, it is also not above resorting to melodramatic techniques in some of the lulls, nor being irresolute in most of its dramatic conflict, making the end result rather uneven and strangely unmoving. Trevor Howard as a middle aged captain ensnared with gin and a sardonic emptiness, Elsa Martinelli as the beautiful half-breed with fantastic dreams who brings an unexpected and all consuming love into his life, and Pedro Armendariz as a Maltese apeman and ship's stoker who first marks out the girl for himself, are the stars and they perform with striking sensibility. The plot flows from these relationships: Miss Martinelli is smugged aboard a freighter in the hope of landing at England by smitten Armendariz who hopes she will thus respond to his wooing, but the girl is discovered by Captain Howard and regarded as a slut to be dumped at the next port. When he realizes that she is not only innocent but a lost soul like himself, they fall in love and their affair so encompasses the captain's world he becomes derelict in his duty, with a resultant conflagration on the ship and the separation of the lovers. Cast adrift in different life boats, Howard's career comes to naught but he finally sees the girl again and sees where his happiest fate lies.

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It's got that U-I kind of Box Office Pull!
GRIFFING:
The Man Who Would Deliver Motion Pictures into the Home

By LEONARD COULTER

As the crow flies Bartlesville, Oklahoma, is a long way from anywhere, and those who have had to rely on published reports of the experiments going on down there into "cabled movies" have wondered what kind of a man is behind this interesting notion.

The other day Mr. Henry S. Griffing, having to visit New York to see his daughter off for Wellesley College, obligingly presented himself for public scrutiny.

He turned out to be a fellow in the mid-forties, with dark hair, average build, a quiet manner, a lucid mind and an obvious distaste for boasting.

He answered every question aimed at him (including the loaded ones) with no attempt at evasion and made no visible effort to be ingratiating. In short, he struck "Film BULLETIN's" reporter as the kind of businessman who possesses genuine ability, but has no grandiose ideas about his own personality. Clearly he has not cast himself in the role of an industrial giant.

If the Bartlesville venture can be judged by the man who is pioneering it, then obviously it is not a catch-as-catch-can operation, but one man's bid to do something to offset the decline in movie audiences, and to share both his experience and his (considerable) investment with other exhibitors in a similar plight. His plan is very simple and direct: he will deliver motion pictures right into the home.

To date, fewer than 500 homes in Bartlesville have been wired into the co-axial cable which carries filmed programs from the projection center. The actual count Mr. Griffing set at 472. The waiting list numbers upwards of 271.

Griffing says, frankly, that most of these people have become "subscribers" because they were attracted by the novelty of having films "piped" into their TV receivers, and because they were given the first month's service free. The figures, he believes, give little indication of the position six months or a year hence, "but we think they're pretty good."

It will be fully a year before Video Independent Theatres attains its maximum potential of 2,000 subscribers (at $9.50 per home), and even Mr. Griffing doesn't know yet how the present test has affected attendances at the two conventional and three drive-in theatres with which he is associated in Bartlesville. "There hasn't been any noticeable change so far", he states, "but we haven't been going long enough to tell with any degree of accuracy."

One thing he can tell, however, is that audiences at his five Bartlesville cinemas have been shrinking steadily for years (down 40%, since 1952). He adds: "We like to think of ourselves as showmen, but actually we are merchants . . . As things have been going in the movie theatres, however, we are in danger of losing our position of selling to the masses."

He refuses to regard the Cable Theatre as television, and says it is merely "another type of theatre", such as the drive-in was a few years ago. Thorough investigation has convinced him, he says, that his system is infinitely cheaper to install and service than the Toll-TV method of transmitting program material over the air-waves.

Since it will be important to know which movies subscribers prefer, and how much to pay the film companies for product (he is thinking of terms of a rental basis which would give distributors a percentage of the gross) it will become necessary to introduce some measuring device which will detect when people turn their set on to a particular program. But Griffing will not have a coin-box, he says. The coin-box method of collecting was tried and discarded years ago by certain public utility (gas and electric power) companies, and even in recent years has been used without success in motels and hotels.

On the basis of Mr. Griffings very first press conference, at which he gave the foregoing information, it is evident that the whole conception of this new project is based on the welfare of the motion picture exhibitor: to provide him with an extension of his business without getting involved in television or Toll-TV. The $64,000 question is, "Will it destroy theatre audiences, and, if so, can the alternative revenues be derived from the cable theatre suffice to enable an exhibitor to amortize the property losses he is bound to suffer?"

Henry Griffing cannot give you the answer. He doesn't know, and will not even guess. He, like every other exhibitor, is grooping for a solution before it is too late. Plus this: he is putting a lot of time, a lot of effort, and a lot of money into his activities, and it would be churlish not to wish him luck.

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American-International Pictures presents **THE AMAZING COLOSSAL MAN**

Nervous FCC Acts Timidly on Toll-TV

A bell rang for pay TV last week. But instead of a clanging call to action, the sound was a modest, hesitant clink.

The FCC announced it has told its staff to draw up papers which would invite applications from broadcasters to try out pay TV on a limited, three-year, controlled basis. But even so, it emphasized, it couldn't promise that it would issue the order, or even grant an application if the order were issued. And, it was made clear, no grant would be made before March 1, 1958.

The March 1 date, according to most observers, means that Congress can "take the ball," as FCC Chairman John C. Doerfer mentioned in his speech to the Radio & TV Executives Society two weeks ago (B-T, Sept. 16). Congress has been on the brink of intruding itself in the toll TV question for the last six months. The Congressional reaction to the Commission announcement of intent was immediate and articulate. Both Sen. Charles E. Potter (R-Mich.) and Rep. Emanuel Celler (D-N. Y.), who have been in the forefront in opposing pay TV, demanded that a congressional hearing on subscription TV be convened early next year and that the FCC hold up any further action pending its outcome. Rep. Frank Chelf (D-Ky.), who has been one of the few on Capitol Hill favoring a tryout, applauded the prospective move.

NARTB President Harold Fellows, at the first association regional meeting in Schenectady, N. Y., called on broadcasters to take a united and vocal stand against pay "schemes." He voiced the opinion that toll TV strikes a blow at "the very foundation of the American system of free broadcasting."

Two plans for new subscription TV systems were submitted to the FCC early last week—Teleglobe's undistorted video over the air with audio via telephone lines, and Blonder-Tongue's reversed polarity method which envisages two programs on each TV channel, with the pay program activated via a telephone line cueing signal.

FCC Move Puts Pay TV in Laps Of Congressmen, Broadcasters

Now it's up to the broadcasters—or to Congress—whether or not there shall be toll televisions. That, in effect, is the meaning of the FCC's notice last week that it has issued instructions to its staff to draw up an order inviting applications to test subscription television. The cautiously-worded announcement of another halting step along the road to toll TV was issued late Wednesday afternoon, in order, it was understood, to forestall any stock market repercussions.

It reported simply that the Commission has instructed its staff to draw up documents "looking toward" authorizing a three-year test of pay TV and indicating that applications for this purpose would be accepted from "present or proposed" television licensees.

The tests, the Commission signified, would be limited in scope and applicants would have to submit "detailed" information and accept "controlled" conditions.

The announcement specified that last week's action is not to be construed as a commitment to adopt any orders or to grant any applications. In other words, the Commission warned that when the official order is before it, a majority may not be in favor of it. This situation might also be true when the time comes to consider the first application.

The Commission also emphasized that no application will be granted before March 1, 1958—five months away.

The action was taken by five commissioners. Only one dissented, Comr. Robert T. Bartley. New Comr. Frederick W. Ford abstained.

Comr. Rosel H. Hyde objected to the contents of the notice of instructions issued last Wednesday.

According to an informed source, the ordering document should be ready for Commission consideration shortly. It is assumed a majority of the FCC will vote in favor of its issuance, although a wrangle is expected over some of the details.

The toll TV action came after two days of intensive consideration by the full seven-man commission.

The vote, in a way, was surprising. Early last spring, when an internal proposal was made to invite applications from station owners for permission to broadcast scrambled signals, it was understood three commissioners were opposed. They favored a further hearing. These were understood to be Comrs. Hyde, Bartley and Mack.

The March 1 date for grants is considered especially significant. The FCC's authority to approve pay TV has been challenged by members of Congress and by other opponents, including broadcasters and theatre exhibitors.

Since the second session of the 85th Congress reconvenes Jan. 7, it is felt there will be plenty of time for Capitol Hill opponents to institute congressional hearing. This move, it is believed, would be sufficient to require the FCC to postpone action pending the outcome of congressional investigation. Congress has before it two bills (HR 586 and S 2268) which would prohibit the charging of fees for the reception of telecasts; they were submitted during the past session of Congress by Rep. Emanuel Celler (D-N. Y.) and by Sen. Strom Thurmond (D-S. C.).

Last spring, Rep. Oren Harris (D-Ark.), chairman of the House Commerce Committee, personally raised a number of fundamental questions regarding the power of the FCC to authorize pay TV, even on a test basis. The main point of Mr. Harris' correspondence with the Commission is the agency's legal jurisdiction to take any action on toll TV. The FCC in its replies to the House Commerce chairman maintained that the legislative history of the Communications Act of 1934 and its predecessor law, the Radio Law of 1927, empower it to consider subscription TV as broadcasting.

Another question asked by Mr. Harris was whether the Commission felt it had adequate power to control the tests.

The exact meaning of the phrase "present or proposed" television stations, which the FCC used in its announcement, has been subjected to varying interpretations. It is understood from a reliable Commission source that this means the FCC will consider applications from newcomers as well as holders of licenses or construction permits. It was stressed that an applicant necessarily would have to apply for a regular broadcast operation, as well as for special authority to broadcast a scrambled picture. Thus, it was noted, such ardent pay TV sponsors a Zenith Radio Co., Skiatron Electronics & Television Corp., and International Telceterm Co., could apply for a station and if granted become a television station operator.

It was observed the Commission in last week's notice made no mention of any finding regarding the three competitive toll TV systems. Two late starters in the toll TV sweeps, each filing proposals for the first time last Monday, the day before the Commission's scheduled meeting on the subject, were Teleglobe Pay-TV Systems, Inc. and Blonder-Tongue Labs.

It also was pointed out that the Commission's intent apparently is not to foreclose any station from making any arrangements with any sources—whether or not it is a method already proposed or not even thought of yet.

For example, it was observed that RCA, parent of NBC, holds a patent on a toll TV system. This was patented several years ago by Dr. Vladimir K. Zworykin of RCA.

Most interest centered on the details of what the Commission may evolve as a "limited" test and the detailed information and controlled conditions to be established when the FCC's order is issued.

The limitations and controls mentioned by the FCC, it is believed, will relate to the number of hours stations will be permitted to broadcast toll TV programs and also the type of city in which an applicant will be permitted to operate.

Some suggestions have been made that tests (Continued on Page 18)
NERVOUS FCC ACTS

(Continued from Page 17)

be limited to non-network affiliated stations in a community with at least four stations. Another recommendation has been made that tests be limited solely to uhf stations.

There have been strong hints also that the Commission is fairly unanimous in opposing any situation where free television service will be blacked out by pay TV operations. This would indicate a ban on pay TV for one-station markets.

Last May the Commission indicated the general areas in which it was interested. At that time it issued a list of questions addressed to both advocates and opponents of pay TV. These, which give a line on its thinking regarding the scope and nature of the information it might require in applications for pay TV test authority, dealt with such questions as:

Where the tests should be held.

Whether the trial operations should be confined to a single station or a single system in a community or without limitation as to number of stations or systems.

The time required to commence full-scale pay TV operations, including production, distribution and installation of coding and decoding equipment.

The maximum and minimum number of subscribers to make the tests meaningful.

Whether the decoding equipment will be sold or leased to the public and the terms of such arrangements.

The number of hours for pay TV, on a daily, weekly or monthly basis required to make the tests meaningful.

The action taken by the FCC was not wholly unexpected. Early last spring it was known that there was an impasse between those favoring this course and those holding out for further hearings.

The pay TV controversy began in 1949 when Zenith Radio Co. suggested that television was too expensive to be supported by the traditional broadcasting method of advertising sponsors. Zenith President Eugene F. McDonald proposed that a scrambled picture be telecast over the air, with a decoding key to be transmitted via telephone wires. Subscribers would be charged for this service. In 1951 Zenith conducted a three-month test of its Phonevision system of pay TV among 300 Chicago families and in the following year it officially petitioned the FCC to authorize toll TV on a commercial basis.

Zenith was shortly joined by Skatron and ITC (the latter is a subsidiary of Paramount Pictures Inc.), and not long afterward by a number of uhf stations feeling the effects of the competition from vhf stations resulting from the FCC's unhappy 1952 decision to intermix vhf and uhf channels in the same markets. In 1955 the FCC issued its first rule-making notice on subscription TV, asking for comments on the various proposals before it. More than 25,000 individual filings ranging from bulky printed legal documents to post cards—poured into the Commission's files in response to this invitation. Aside from pleadings filed by parties of interest (broadcasters, pro-
ponents, theatre exhibitors), the preponderant volume was from the public. These indicated that the public was pretty well split in favor of and opposed to toll TV.

After several rounds of discussions, the Commission last May issued its list of questions seeking definite expressions of intent from interested parties. The answers were significantly disappointing to the Commission; some parties did not even submit replies.

Last week's action is the third by the FCC in the consideration which began two years ago.

Hill Comment on Toll Action: From Potter, Cellar, Chelf

Taking cognizance of the FCC's announcement that it would accept applications from TV stations to operate on a trial subscription basis, two members of Congress last Thursday called on the respective Interstate & Foreign Commerce Committees to expedite hearings on pay TV when Congress reconvenes in January.

Sen. Charles Potter (R-Mich.) and Rep. Emanuel Cellar (D-N.Y.)—both outspoken opponents of pay TV—were quick to comment on the Commission's action, while Rep. Frank Chelf (D-Ky.) praised the move.

Rep. Cellar, author of a bill (HR 866) outlawing toll TV, said that a "study of the action taken yesterday demonstrates that the Commission has not authorized experimental pay TV. . . . It is particularly incumbent upon the Congress to take expeditious action at the early part of this next session to consider the entire matter. I am confident that once Congress undertakes such consideration, the FCC will defer a final decision in respect of experimental pay TV until Congress has resolved the problem."

"As the first step in congressional resolution of the matter, it is important that the House Interstate & Foreign Commerce Committee hold hearings as soon as possible on my bill which would make clear that spectrum space belonging to all people must not be utilized for TV at a price. This space should be in nobody's pocket."

"I must reiterate that authority of the FCC to authorize pay TV broadcasting on channels authorized for free TV is dubious at best. In addition, introduction of subscription television even on an experimental basis may bring in its train a number of disastrous consequences. These dangers, of which the Commission is well aware, contain such a grave threat to the public interest in television that no action authorizing even the experimental diversion of television should be taken without the express approval of Congress."

Sen. Potter, a member of the Commerce Committee, was in Cleveland Thursday to address the NARITI regional conference. He said the FCC announcement "actually means nothing will be done" until Congress can act, since applications for pay TV operation will not be acted on until after March 1. He said Congress should make pay TV "our first order of business" and that he would ask the Senate Commerce Committee to adopt a resolution demanding that the Commission postpone any action until hearings can be held.

Recalling that he felt the pay TV subject is "clouding the electronic waters at a time of confusion over defense spectrum needs," Sen. Potter added: "This really stirs up the mud. This is like a little bit of pregnancy (in testing pay TV in a few, selected areas). I violently disagree with the whole concept."

Rep. Chelf, who clashed with Rep. Cellar once before on the subject, feels that the Commission's announcement is "a victory for the people" and is "long past due." He stated a test is necessary to find out if the American public will accept pay TV or "reject it completely."

Sen. Warren G. Magnuson (D-Wash.) chairman of the Senate Commerce Committee, reportedly is vacationing and could not be reached for comment. Sen. Strom Thurmond (D-S.C.), member of the Commerce Committee and author of a bill (S 2268) which would ban toll TV, currently is in Europe but has announced plans to push for passage of his bill early next January.

The chairman of the House Commerce Committee, Rep. Oren Harris (D-Ark.), said Thursday he would make a statement late Friday. Rep. Harris repeatedly has told the Commission he does not feel it has authority to authorize pay TV without prior congressional action.

Two More Propose Systems For Broadcast Subscription TV

Even while the FCC was struggling with the controversial question of whether or not to make a move toward authorizing test operations of toll TV, two new systems were submitted to the Commission by newcomers to the subscription television arena.

One, submitted by Tele globe Pay-TV Systems Inc., proposed to broadcast the video portion of a telecast in the normal, unscrambled manner, while feeding the audio signal through tele-
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phone lines into the home. The other proffered by Blonder-Tongue Labs, Inc., Newark, N.J., suggested an ingenious method whereby two programs would be transmitted over the same channel with a key signal being transmitted over telephone lines to permit the second, toll TV picture to be seen and the first, free TV picture to be taken off the screen.

Teleglobe's method was principally conceived by Solomon Sagall, head of Scophony Ltd., during World War II. Scophony developed the tracker tube used in radar and other devices. Its American counterpart tied in with a number of motion picture producers, but after a Justice Dept. antitrust suit, signed a consent decree by which it disassociated itself from Hollywood interests. The American company became Skiatron Electronics & Television Corp., headed by Arthur Levey. Mr. Sagall established Telicron Inc. in the U. S. after the war. Telicron developed an intra-video master antenna system, used in apartment houses and for closed-circuit operations. Currently, Mr. Sagall is consultant on commercial TV to the governments of Peru and Israel.

The Teleglobe method, a patent for which is pending, separates the audio signal from the video at the station. The video signals are broadcast as usual over the air; the audio, however, is brought to subscribers over wire lines.

Teleglobe explained that the system eliminates the need for encoding and decoding devices at both the station and the receiver. "The mute, or silent, picture can be viewed free by any member of the public," the Teleglobe announcement said. "[It] would unquestionably be tantalizing enough to induce the public to subscribe for the audio part and thus obtain via the pay TV service the complete video plus audio program."

A call for the audio portion of a television program would be conveyed via a switch attached to the audio wire leading to a separate speaker in the subscriber's home, Teleglobe explained. The entire billing process would be done at a central switchboard or box office, Teleglobe suggested. Payment could be by monthly fee or on a per-program basis.

Teleglobe emphasized that its system would be cheaper and more efficient than other proposed pay TV methods.

The Blonder-Tongue system was dubbed "Bi-Trans" by its promoters. Blonder-Tongue is a manufacturing company which is active in the community television field.

Using what the company called "contraphone multiplexing," the system consists of simultaneously transmitting two video signals modulated on one carrier. "The effective modulation polarity of one video signal is switched back and forth at a rapid predetermined rate (frame, line or dot) relative to the other one," Blonder-Tongue explained.

For example, the company said, one signal, "A," is reproduceable on a standard receiver, while the second signal, "B," is not visible because of its reversed polarity.

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This View on Pay TV, by Philip Minoff, appeared in New York's CUE Magazine, Issue of September 21.

The Viewer Will Pay and Pay and Pay

If nation-wide pay-as-you-see television isn't exactly around the corner, neither is it up the creek. While the FCC continues to pussyfoot the issue with lumbering eclat, there are increasing signs that toll-TV simply will not be denied. In New York, few weeks back, there was a very efficient demonstration of a closed-circuit system that wouldn't even need the FCC's blessing. At this very moment, several hundred people in Bartlesville, Okla., are plunking down a flat fee of $9.50 per month to have first-run movies piped through their receivers. And the abject dreadfulness of this past summer's regular TV fare has even prompted a few holdouts among our professional critics to shout, "Hold! Enough! I'd rather pay!"

Of course, you and I know that a professional TV reviewer isn't going to have to shell out a dime from his own pocket to watch any attraction on his screen, but I rather think that these about-faces are impelled by more self-less motivation. They are aware, to be sure, that the "cure" of subscription TV may turn out to be worse than the disease, but they are sufficiently fed up to take what they refer to as "the gamble." It is an attitude which I can understand but can't support.

It is neither stubbornness nor misplaced sympathy for the commercial networks that makes me such a spoilsport. Rather, it's the very strong feeling that toll-TV will not be giving us much more than we're getting now; and that the coexistence of free and pay systems must wind up with our paying for many of the very best attractions we are seeing now gratis. I can envision the businessmen behind pay-TV setting a ceiling-high standard of entertainment for a brief period, but can you picture a pay-TV operator keeping his hands off any free show that's regularly drawing 15 or 20 million viewers per week?

Curiously, the well-intentioned critics who say they're "gambling" on the lofty promises of the tolisters, act as if there are no parallel set-ups in America on which any prediction can be based. They seem to forget that the movies, the theatre, the music business and the publishing industry have been charging their customers directly for lo these many years, and that the general level of output in all these fields has been, is, and will continue to be pretty shabby. If TV is obliged to turn out a larger volume of uninspired stuff than any of these other spheres, it is largely because it's a medium that's had to fill more hours of the average citizen's time than any of his activities but work and sleep. A ghastly assignment . . . but there it is.

I was a little amazed to hear one TV reviewer claim that subscription television will, thank heaven, take the medium out of the control of Madison Avenue and put it into the hands of the people. I hold no brief for Madison Avenue (they're big enough to hold their own briefs) but why should anyone suppose that the entrepreneurs of pay-TV will be any less interested in making money than the sponsors and agencies who are now running the show? It's interesting that 'mid all the high-minded talk about the glorious era awaiting us, there isn't even a guarantee against commercials under the thrill-me-bill-me setup. And the prospect, even a remote one, of paying to hear "an important message from the sponsor" is too gruesome to contemplate.

But, more importantly, I haven't even seen much in the way of "promises" that isn't already being fulfilled under our current system of free, old-fashioned programming. With the exception of first-run movies, there's precious little in the "golden-era" prospectus that we don't get now. I have a horrible vision of some disenchanted pay-TV booster summing it all up in a column written three or four years hence. "Alas," he might conclude, "the programming we're getting now is just like the programming we were getting back in 1957. There's just one difference: Now it can be tolled."

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FRANCHISE APPLICANTS!

The TELEMETER demonstration in New York City surpassed in interest and in results anything we had hoped for... particularly from motion picture exhibitors who indicated immediate interest in TELEMETER franchises.

To date we have received applications for TELEMETER franchises from nearly every part of the U.S. and Canada... and many, many more than we expected.

The unexpected large number of applications for franchises is the reason for this advertisement. If you are one of the exhibitors who has written in expressing interest in a TELEMETER franchise and you haven't received a reply... please be patient, we are processing the inquiries as rapidly as possible and you will be hearing from us shortly.

Also we wish to announce that the exhibition that was shown at the Savoy Plaza Hotel in New York City has been reassembled in Los Angeles so that anyone who may have missed the show there may see it at the International TELEMETER Corporation laboratories at 2000 Stoner Avenue in West Los Angeles. At the same time we announce the opening of an Eastern office in the Paramount Building, 1501 Broadway, New York 36, New York.

INTERNATIONAL TELEMETER CORPORATION
Sky's The Limit in U-I's Campaign for "Jet Pilot"

Universal-International is literally flying high in its promotion on Howard Hughes' "Jet Pilot", employing a modern version of skywriting, sky-typing, to attract attention. The air spectacle is now being shown in saturation key engagements coast-to-coast. Eastern advertising manager Jeff Livingston, engaged the Skywriting Corporation of America to sky-type "Jet Pilot" for a ten-day period in some 50 key cities from Boston, south to Washington, D. C., and from Chicago, east to the Atlantic coast.

This unique eye-catching stunt, it is estimated by U-I, was visible to approximately 80 million people, nearly half the population of the United States. The "wild blue yonder" plugs were calculated to generate plenty of "talk-about" for the long-deferred John Wayne starrer.

The "typing" effect is accomplished by a new method of ejecting puffs of smoke from a formation of five planes electronically coordinated in a short period. The old technique, as we recall, was to have one plane emit a steady flow of smoke in a continuous line.

The widely-heralded RKO picture is also being promoted by the largest field exploitation force in U-I history—21 Bally Men. This coverage is part of the record advertising-publicity campaign backing the film.

EINFIELD & STAFF PRESENT CAMPAIGNS ON 20TH'S BIGGIES

Charles Einfeld, 20th Century-Fox vice president, was highly enthusiastic about his company's merchandising plans on forthcoming product at a recent home office meeting of division and district managers. He and assistant boxofficers outlined the advertising - exploitation - publicity plans for such top-drawer productions as Jerry Wald's "Peyton Place" and "Kiss Them for Me" (Cary Grant), and David O. Selznick's big special, "A Farewell to Arms".

FINAL PLANS SET FOR N.Y. GOLDEN JUBILEE CELEBRATION

Plans for New York's two-day Golden Jubilee Celebration were virtually completed last week, it was reported by Martin Davis, Chairman of the eastern end of the movie industry's institutional drive, following a meeting with his subcommittee chairmen.

Among the activities being arranged: airport press reception for the star contingent; reception with Mayor Wagner at City Hall; fan magazine press conference; selection of Miss Golden Jubilee at Times Square ceremonies and the installation of a commemorative plaque; reception for United Nations delegates and the international press; and a five-borough motorcade to some 100 theatres where visiting stars will visit with theatregoers.

Sub-committee chairmen in attendance at the meeting were Charles Cohen, Murray Segal, Mort Nathanson, Martin Levine, Robert K. Shapiro, D. J. Phillips, William Perceval, Louis Weintraub, Leo Morell, Taylor Mills.
Shock Ads, Screenings Key ‘Time Limit’ Selling

“Time Limit” is the kind of picture that starts out as a great attraction for the males, swirls out to encompass the females on word-of-mouth, and will undoubtedly have the critics on its side, especially those blase sophisticates expecting another war picture and bumping pleasantly into a surprising emotional drama. The fact that this marks actor Richard Widmark’s splash into production and actor Karl Malden’s directorial debut makes “Time Limit” a doubly distinctive event.

Small wonder, then, that United Artists’ sage boxofficers, operating under advertising director Roger H. Lewis, have decided to give it the big special screenings splurge a la "Marty", to swish it around among those who will talk and who make opinion, plus a smash newspaper ad campaign, plus a wide-angled star p.a. promotion.

The heavy advance screenings planned for the buildup in some 20 key city areas, go off into a unique tangent with a group of additional attendance-building screenings in suburban communities, bolstered by prestige appearances of notables. Among the first of these, in Long Island’s Levittown, the headliners, topped by Governor Averell Harriman, were interviewed over NBC’s Tex and Jinx show. Similar suburban samplers will go around the country in conjunction with UA’s overall program to hypo attendance in outlying districts. This, of course, in addition to the well-spotted screening room showings for columnists, TV-radio people, veterans’ organizations and the like to spark the talk in the urban centers.

With Widmark having added incentive as producer, he starts a coast-to-coast tour on September 30, making an intensive two-week swing of nine major cities. To build maximum coverage for this, UA has arranged to fly press contingents from satellite cities to the principal centers to interview the star-producer, the individual stops timed to coincide with regional openings.

The radio and newspaper campaigns are well calculated to play up the explosive dramatics of the picture. The air portion will supply a series of terse radio spots aimed to stir up shock value. The newspaper promotion will combine ads like those shown above with a special set of teasers reporting the comment of the average man and woman following previews with a comment, and possibly a picture of the individual: “Here’s what Bill Bates of 33 Rosemont Boulevard had to say about ‘Time Limit’.”

The title, of course, is a natural for stunts and tie-ins. It will be worked in with special bargain sale department store cops, for example. All types of contests and special gimmicks employing the time theme are easily adaptable.

With the considerable assist UA is giving showmen, and the inherent boxoffice value of “Time Limit”, here is a solid platter for the enterprising exhibitor. It is the kind of attraction that cries for strong selling—and will respond to such showmanship.
The "TIME LIMIT" Story

Under the aegis of Widmark's Heath Productions, director Karl Malden, also making an auspicious debut as a megaphoner, although he doesn't appear in the picture, has fashioned a drama that bulges with emotional basics from the Henry Denker screenplay. Not a war picture, but utilizing the cruelties and frustrations and heroism that war develops, "Time Limit" unfolds a suspenseful quest by an Army officer to get at the enigma of an admitted collaborationist's reasons for self-destruction.

The situation is set up when Widmark is assigned to investigate evidence which will determine whether the once highly regarded officer, a confessed collaborationist, Richard Basehart, shall face a court martial. As Widmark questions the fourteen men who were with Basehart in the POW camp, he finds striking similarities in the wording of their stories, confirming Basehart's confession, and their account of the dysentery death of another officer. Basehart refuses to talk in his own behalf, even to his distressed wife, June Lockhart. Finally, Widmark manages to break the story of one of the men, who blurs out the real story behind Basehart's collaboration—that the officer who had died was actually killed by one of the 14 when it was discovered that he was informing on them, the executioner drawn by lot, and all sworn to secrecy. When Basehart had protested the plot he had been overpowered and held captive until the deed was done. Hailed before the infuriated head of the POW as the prisoners' ranking officer, Basehart was forced to become a collaborator to save the lives of the other fourteen. Because he could not tell his story without incriminating these same men, Basehart had maintained his silence. Armed with the truth, Widmark recommends dismissal of a court martial, but it is refused on the grounds that a commanding officer must often sacrifice a few to save many. Widmark himself, then determines to defend the grateful Basehart.
'Idea Club' Started by National Theatres' Ricketson

Convinced that "ideas are the fruit of a fertile imagination, and are the seed of great accomplishment," Frank H. Ricketson, Jr, vice president and general manager of National Theatres has started an 'Idea Club' in NT's Showmen, house organ of the 350-theatre circuit. Aided by Jack Case and Jim Hardiman, 'Rick's' column will serve as a clearing house, collecting information from managers in 20 states and passing it around. Taking the view that ideas are nothing until they are transformed into action, 'Rick' and his associate are attempting to make each worthwhile idea pay off in increased business for every house in the circuit.

In the initial column, written by Case and Hardiman, NTheatremen are asked to send in information and ideas on how "kid shows" are sold. Here are some of the questions asked managers in the hope that information obtained can be sent back to the field for all showmen to act upon:

"Does the manager who is successful in this endeavor rely mainly on his own personality as a salesman? ... What is the technique or method that works so well in situations that produce this type of income? ... How did you sell your last important kid show? ... In what way was the buyer convinced that your tie-up represented good cash values? ... Did you present the idea by means of a letter or brochure? Did it employ handsome photographs? ... Did it offer ideas—such as offering available theatre space for display or selling of the promotion product? ... Do you ever place this material in the hands of agencies? ..."

Billboard Ad Drive Sells RFDA's 'Graf Spee' in South

A hit-'em-hard-and-fast 24-sheet billboard advertising campaign has been set by Rank Film Distributors in eleven Southern and Southwestern states to back a 100-theatre territorial saturation of "Pursuit of the Graf Spee".

As outlined by Geoffrey Martin, RFDA advertising, publicity and exploitation director, the program, which kicked off September 25 covers the following states: Alabama, Arkansas, Florida, Kentucky, Louisiana, Mississippi, Oklahoma, Texas, Tennessee, North Carolina and South Carolina.

Spearheading the mass-playdate drive will be the American debut of the Rank Organization's Royal Performance Film at the Saenger Theatre in New Orleans, top theatre of the Paramount Gulf Circuit. The 24-sheet campaign will continue through Mid-November with the heaviest concentration near the key playdates.

'Threaten' the Showmen

Morey Goldstein, calls for a 20-theatre premiere in the Montreal area, designed to coincide with the Dominion's Thanksgiving holiday

Backed by an intensive pre-selling campaign utilizing every promotional medium available, "Hunchback's" saturation drive will be kicked-off at an official reception attended by Raymond and Robert Hakim, producers of the film.

Captained by Martin Davis, AA's eastern advertising and publicity director, the drive includes a widespread newspaper campaign, radio and TV spot announcements, street ballyhoo, and an intensive school promotion built around hard cover, paperback and comic book editions of the Victor Hugo classic.

Solution Can Be Found to Ad Billings Problem: Golden

Warner Bros. advertising manager Gilbert Golden, who is also chairman of the MPAA Business-Building Subcommittee on Advertising Billings, in answer to a recent statement by TOA president E.G. Stellings that ad billings are wasted advertising, declared that "advertising heads of the major companies have long been aware of exhibitor antagonism toward advertising billings".

Golden said that a partial solution to the problem can be found by finding a happy meeting ground for the two main elements of billings—providing information of real value to the public and giving proper credit to those who have made creative contributions to a production. Over-emphasis of billings results from a desire for individual recognition, he said.
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(Continued from Page 19)

The decoding signal, the company continued, can be sent to the TV receiver by any one of several means to activate the modified receiver so that the "B" picture becomes visible and the "A" picture disappears. One means would be via telephone lines.

The "Bi-Tran" system requires the modification of existing transmitters and receivers, the company explained.

It also, at this point, causes a reduction in contrast and brightness ranges, Blonder-Tongue declared, but not to a significant degree.

Such a system, the New Jersey company stated, would be established at a "fraction of the cost of a completely wired or coaxial cable system." There is no need to scramble the picture. The use of telephone lines also simplifies the billing problems.

Blonder-Tongue added that the proposed system still requires further development before it can be ready for commercial operation. The concept could, if adopted, it was pointed out, double the number of station broadcasts using the same number of channels as are available now. It also has military applications, the company noted.

In the more recent activity on pay TV the proposed use of wire lines to convey decoding or triggering signals and for billing purposes has usually been subsidiary to other methods—on-the-air cueing signals, coded, IBM-type punch cards, or coin boxes. Actually, Zenith Radio Co., the first and principal toll TV proponent, calls its system Phonevision because its original concept visualized the use of telephone lines to transmit decoding information to the subscriber, and for billing purposes. In fact, when Zenith tested its system in Chicago in 1951, it was in cooperation with the telephone company.

NARTB's Fellows Renew Stand Against Subscription TV Trial

NARTB President Harold E. Fellows issued this statement on the FCC's pay TV announcement:

"Our association has contended, after a searching study of the history of the basic broadcasting statutes, that the FCC does not have the authority to authorize the introduction of pay television into the broadcast band. That is still our position. We believe that the Congress intended that the American people should receive broadcast programs without charge after purchase of sets.

"I note that the Commission has set March 1, 1958, as the earliest date that it will consider applications for so-called 'trial run' demonstrations of pay television. This will give the Congress, which will then be in session, and its committees an opportunity to express their feeling on this action, including their responsibility on the public interest aspect. I am quite sure that the Congress, directly representing people from this country, will have something to say about this position which would add millions and millions of dollars to the entertainment budget of the American people, mainly for programming similar to that which they have been receiving free."

Pay-TV Cost-Revenue Rundown

There is widespread interest about the costs of installing wired television since Battlecreek pushed this system into the forefront. Following is an expert's examination of the installation economics, as reported in the Sept. 23 issue of Broadcasting-Telecasting magazine.

Wired television is expensive to install—$100 per home—but it might gross $7.7 million a year in a city of 500,000, judging by an NARTB projection. It might be, that is, if a lot of "ifs" were to turn out favorably.

A look into the economics of closed-circuit video by Charles H. Tower, NARTB employer-employee relations manager, was unveiled last week to broadcasters attending the Schectetady, N.Y., and Cleveland autumn regional meetings.

Taking a hypothetical Pay City as base, Mr. Tower offered figures covering a wired TV system after it has been in operation five years. Pay City has 150,000 homes in the city limits. Of these 142,500 (95%) are TV homes and 106,875 (75%) subscribe to the wired service.

The wire system of trunk and distribution lines (coaxial cable, overhead) cost $3,000 per installed mile, or $2,531,250 (based on 160 homes per street mile and strand-mile density of 175). Cost of taps to $25 per home totals $2,671,875. Home equipment comprising 106,875 receivers at $50 each would run a little over $5 million. Use of a coin box instead of a recorder would change the home figure.

Facilities used in the system, including cameras and projectors, would run $175,000 or $1.64 per home, bringing total equipment investment to $10,721,875, or $100.32 per home.

Additionally, the cost of getting started would be substantial.

Looking into operating costs, Mr. Tower cited these items—technical $460,938 a year, program (excluding product) $35,000, sales $200,000, general-administrative $600,000, depreciation (non-wire) $1,424,575 on a five-year basis, depreciation (wire) $506,250—a total of $3,226,565 or $5.19 per home.

Mr. Tower said revenue estimates were difficult but he offered data based on a price of 75 cents per movie and $1 for other program features such as sports events. The average home in Pay City has $5,500 income and spends $80 a year on movies and $12 on other admissions.

His projection showed an average $72.50 per home spent by the average family for its wired service, grossing $7,484,548. With cost as one-third of total intake, net revenue is $5,163,625. Deducting $3,226,563 operating costs leaves a profit of $1,999,062 before taxes or $18.14 per household. Return on investment after taxes is just under 10%.

Thad H. Brown Jr., NARTB TV vice president, said a survey of mayors in the first 100 cities, by population, plus 20 high-income communities, showed that 52% of the 81 replying cities have provisions in municipal codes for granting of wire franchises, with 40% having no provision. He said the council or board of aldermen in 74% of cities could grant such a franchise or permit, with five referring the matter to the state utility commission. A few require a referendum vote.

The survey showed 66% of cities would grant non-exclusive franchises, 29% indicating they would grant either exclusive or non-exclusive. As to length of franchises, 31% said optional, 11% said six months to 10 years, 13% said 11-20 years, 18% said over 25 years and 26% fixed an upper limit of 25 years.

Few cities now have wire-TV application forms; 33% would require posting of bond and 66% said municipal codes would provide a tax on such facilities. Four cities reported formal franchise applications pending and nine said informal inquiries have been made. Four cities have made grants, two of which are for community antenna systems.

Mr. Brown said most of the wired TV interest is centered in California and the Southwest. He said mayors are anxious to get any information NARTB can supply on the subject.

He summed up the problem this way: "Engineering costs are not as low as some promoters would have us believe, without running afoul of the FCC's standards and picture quality; a multitude of political and governmental bodies are involved, including the general electorate in Denver, for example; one of the toughest nuts to crack is the matter of program sources and allocation of income to them, and there is a great intrafamilial controversy between the promoters of wired circuit television the method of charging and collecting charges."

A. Prose Walker, NARTB engineering manager, described operation of the three main types of wire systems—coaxial, open-wire ladder and gartering or single wire. He said weather could interfere with service on open-wire or gartering systems and pointed to their radiation problems. He conceded they can be highly efficient under certain operating conditions.

John E. Ferzer, WKZO-TV Kalamazoo, Mich., NARTB TV Board chairman, said in a filmed talk that broadcasters should study threats to free television as well as possible pre-emption of TV channels by the military.
CONCILIATION comes to the industry November 1. The plan, designed to handle differences between exhibitors and distributors, was approved by a joint industry negotiating group comprised of distribution and exhibition leaders. The committee declared the conciliation plan should be put into effect on November 1 without waiting for an agreement on a proposed arbitration system.

Said the committee: "We consider this action today as one of the most important achievements in national exhibitor-distributor relations of the motion picture industry. We are happy to emphasize that this agreement on conciliation is the result of a series of frank, constructive discussions between responsible representatives of the exhibition and distribution branches of the industry. The plan states that an exhibitor can present his problem to a branch manager. If no solution is reached, the theatre man can carry his problem to the general sales manager. Third parties can be invited into the discussions by either the exhibitor or the distributor. If the exhibitor is still dissatisfied after going through the conciliation procedure, he is free to resort to arbitration or litigation.

SIDNEY M. MARKLEY, vice president of AB-PT pictures, announced that his company plans to increase its production schedule to fifteen films in 1958 with five of them to be budgeted between $500,000-$1,000,000. Additionally, president Irving H. Levin announced that five pictures will have been completed by the end of this year. The expansion plans, as outlined by Markley, call for developing the "vast area of good boxoffice pictures between the blockbuster and the gimmick picture, and we intend to explore this field to the fullest. We don't know what that area is in money. However, we will spend whatever is necessary." Formed ten months ago, the American Broadcasting-Paramount Theatres subsidiary has released two films, "Beginning of the End" and "The Unearthly," as a combination through Republic.

ELMER C. RHODEN, president of National Theatres, told theatremen-delegates to NT's four-day convention in Solvang, California, to "become aware of the wants of our customers and give helpful guidance to our film suppliers. Assembled from over 20 states and representing 350 theatres, the conventioners were told by Rhoden "to dedicate their minds, their thinking, to solving problems and capturing opportunities." Speaking at one of the sessions, Frank H. Rickerson, Jr., vice president and general manager of the 20th-estate chain, asked the assembly to "find sure ways and more modern weapons of dynamically and dramatically transmitting our knowledge from this great powerhouse into every outlet of our theatres." Unveiled to the group was a 35-minute footage showing of some scenes from "Cinemiracle Adventure," a film being shot by producer Louis de Rochemont in the new Cinemiracle wide-screen process, to be released by NT early in 1958.

JOSEPH R. TOMLINSON filed a complaint asking the U. S. District Court of Delaware to invalidate proxies held by Joseph R. Vogel, Loew's president, for the special stockholders meeting scheduled for October 15. A judicial order signed by Chief Judge Paul Leahy set October 10 for a hearing on the complaint. Tomlinson charges a letter sent to stockholders on August 9 to solicit proxies contained "false or misleading statements" that resulted in the Vogel group obtaining a large number of proxies. In another development Chancellor Collins J. Seitz of the Delaware Court of Chancery cleared the road for the October 15 special stockholders meeting of Loew's. In a 37-page opinion the Chancellor (1) refused to halt the meeting, (2) enjoined management from using any proxies solicited by it unless the Tomlinson faction is furnished with a list of shareholders, (3) ruled that Joseph Tomlinson and Stanley Meyer could not be ousted from the board by the Vogel proxies, (4) dropped a restraining order preventing management from spending corporate monies to solicit proxies, (5) issued a preliminary injunction barring the use of company facilities and personnel to solicit proxies and (6) ruled that the court has no power to compel directors to attend board meetings.

PRODUCTION REQUESTS from divorced circuits will be discussed at an October 10 conference called by the Department of Justice. Invitations have been sent to producers, distributors and exhibitor organizations in an effort to obtain "a broader exchange of views on the subject". Expected to take part in the confab are assistant attorney general Victor R. Hansen and the D of J's industry specialist, Maurice Silverman. Circuits vitally interested in entering production, but excluded from doing so without government permission, include National Theatres and Stanley Warner.

ROBERT S. BENJAMIN, United Artists board chairman, reported net earnings for the first half of 1957 of $1,196,000 as compared to $989,000 for the same period in 1956. Gross film income was $32,498,000 for the 26-week period, up from $27,342,000 in 1956. A 35-cent dividend on the common stock was declared recently.

HERBERT J. YATES has refused to conclude a deal calling for the sale of $66,223 shares of Republic Pictures common stock. So charged Joseph Harris, president of the Essex Universal Corp. Harris declared his company "will seek legal redress for breach of contract and specific performance." Cashiers checks totaling $1,689,000 were refused by the Republic president, he asserted. Yates has not commented on the charge.

ALEX HARRISON outlined national saturation campaigns on a quintet of 20th Century-Fox releases. The five films: "Three Faces of Eve," "No Down Payment," "Spot Over Tokyo," "April Love" and "Kiss Them For Me." Speaking at a 3-day meeting of division and district managers, the general sales manager announced that 400-500 prints will be available for each saturation campaign thus backing up the company's prior announcements that prints will be available during the peak of promotional drives.
ROBERT S. BENJAMIN, United Artists board chairman, named chairman of the Tenth Anniversary Dinner-Concert of the America-Israel Cultural Foundation, to be held at N. Y.'s Waldorf-Astoria Hotel on January 13 ... L. DOUGLAS YETTER, Todd-AO vice president, revealed that some 55 theatres in the U. S. and Canada are now set up for his company's system ... Screen- craft Enterprises will deliver a minimum of six productions to Astor Pictures in the next 12 months says Astor president ERNEST BEL- LIN ... HOWARD G. MINSKY, former Paramount mid-eastern sales manager for In-

Attending press preview of "Escapade in Japan" at L. A.'s Academy Award Theatre: Dorothy Malone, Alfred E. Daff, Charles Feldman, David Lipton, Mrs. Daff.}

JAMES H. NICHOLSON, president of American International, blasted false standards of production based on ignorance of the public's wants. Speaking before the Missouri-Illinois Theatre Owners convention, he said an exploitation program of two "explosive" features is the most consistent moneymaker readily available to exhibitors. Plugging the exploitation-type product A-1 is making, Nicholson declared that his product "created a boxoffice explosion instantaneously ... This is evidence of the dynamiting the industry needed to jolt itself into a new kind of product which would give the audience a jolt at the same time. The revolution in production and exhibition proved that the audience wanted a kind of program which was not too available ... ."

SEN. WAYNE MORSE will address the Allied States Association convention at Klamath Lake, N. Y., on October 30. The Oregonian has long been a champion of small business. Measures for increasing theatre attendance will be given special emphasis on the conclave agenda.

James P. Clark

Effective October 1, 1957, the film, newspaper, magazine, and theatrical road show services of Highway Express Lines, Inc. will be operated by a newly formed subsidiary company under the firm name of

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
Locust 4-2450

1638 Third St. N.E.
Washington, D.C.
Dupont 7-7200

These services have been conducted as a separate division of Highway for many years. The employees and facilities of this division constitute the new company.

"EVERYTHING REMAINS THE SAME, BUT THE NAME."

Film BULLETIN September 30, 1957 Page 27
ALLIED ARTISTS

August
FROM HELI CAME Tod Andrews, Tina Carver, Dick Hicken, Duncan, Peter Jack, Million, Horror, Monster, chasers to destroy America's scientists. 1975.

PORTLAND EXPO Barry Sullivan, Edward Bliss, Producer Lindsay Parsons, Director Harold Shuster, Murder mystery that runs wild in the Pacific Northwest. 72 min.

BAG OF MARSHAL BRENNAN Jim Davis, Arlene Whelan, Lee Van Cleef, Producer-Director Albert C. Gannaway, Western. Wanted man posing as a marshal saves town.

September
DEATH IN SMALL DOSES Peter Graves, Maile Powers, Chuck Connors, Producer R. Heerman. A man cracks ring selling illegal pills to truckers. 74 min.

GUN BATTLE AT MONTEREY Sterling Hayden, Pamela Duncan, Dean Stockwell, Producer-Director J. Jarrott. A story of the Siwash Franklin, Jr. Melodrama. Leave out bodies for 74 min., thinking him dead. 74 min.

NAKED IN THE SUN Eastman Color. James Craig, Lita Milan, Barton MacLane, Producer-Director J. High. Drama of the Seminole nation, the woman he loved, and the war that won.

TEENAGE DOLL June Kenney, Fay Spain, John Brinkley, Producer-Director Roger Corman. A drama of teenage gang warfare.

UNDERSEA GIRL Maria Corday, Pat Conway, Florence Marly, Producer Norman Herman. Adventure. Skin divers solve mystery of a sunken naval ship. 66 min.

October
AFFAIR IN HAVANA John Casavetes, Raymond Burr, Sara Shane. A Dudley Production. Director Leslie Stevens. Young American composer becomes involved with the wife of a wealthy Cuban tycoon who is a helpless paralytic. 80 min.

LOOKING FOR DANGER Hunt Hay, Stanley Clements, Producer-Director Richard Heerman, Melodrama. Bowery Boys buddy-holdup-raid movie. 61 min.

TALL WALK CinemaScope, Color, Joel McCrea, Virginia Mayo, Producer-Director Michael Curtiss. Western. Cowboy helps open California to settlers. 81 min.

November


December

NEW DAY AT SUNDOWN CinemaScope, Color, George Montgomery, Randy Stuart, Susan Cummings, Producer Scott R. Kudler. Drama, Paul Landres, Western. Believed to be agent for railroad, hero becomes a marked man.


COLUMBIA

AMERICAN INT'L PICTURES

August
NAKED AFRICA Color. Producer Quentin Reynolds. Adventure. 69 min.

REBEL SCHOOL GIRLS Gloria Castillo, Ross Ford, Producer Samuel Arisoff and Robert Gorney, Jr. Director Ed Edens, Melodrama. 71 min.

ROCK ASHAWO Sway Stella, Nancy whisker, Director Bernard Smith, George Herbert, Director Edward L. Cahn. Melodrama.


September


MOTORCYCLE GANG Steve Terrell, John Ashley, Frank Wolff, Producer Alex Gordon, Director Edward L. Cahn. Melodrama.

SORORITY GIRLS Susan Cabot, Dick Miller, Barbara Morris. Producer-Director Roger Corman. Drama.


I WAS A TEENAGEN BLACKSTENHEIN Producer Herman Cohen.


December
BATTLE FRONT Producer Louis Rostoff, Adventure.


VOODOO WOMAN Maria English, Tom Conway. July

Columbia

FILM BULLETIN—THIS IS YOUR PRODUCT

All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears at End of Synopsis)

September
BROTHERS RICO THE Richard Conte, Kathryn Grant, Diana Foster. Producer Lewis Rachmil, Director Phil Karlson. Drama. Rocky fighting. 89 min.


DOMINO KID Rory Calhoun, Kristine Miller, Producer Robert J. O sterriell, Producer Ray Nazarro. Western. 73 min. Civil War hero returns to St. Louis to kill his enemy's son.


COMING

ADmirable Crichton, The, Kenneth Tobey, Diane Crichton, Elden Barker, Producer Jan Dalmore. Disaster/Science Drama. The story of a famous builder in the 1900's. 94 min.


Decision at Sundown, Randolph Scott, Valerie French, Producer Frank Howard. Western. Deputy out to prove he is not a killer.


Murder of the Demon, Dana Andrews, Producer Hal E. Chester, Director Jacques Tourner.

Operation Mad Ball, Jack Lemmon, Katharine Grant, Mona Freeman, Producer Cedric Hard. Director Richard Quine. Comedy. Private faces court-marital while involved in a romance. 105 min.


Papa, Mama, the Maid and I Robert Lemour, Betsy Blair, Producer William A. Le Baron. A Study of love in an English family. Comedy. The lives of a particularly Parishian family. 94 min. 9/27.


Return to Warrow, Color. Phil Carey, William Leslie, Catherine McLeod. Producer Wallace MacDonald. Western.


Suicide Mission, Lee Larson, Michael Aldridge, Alton Lackey. Northern, CinemaScope. Film Production. Director Michael Forthom, A British military officer who leads a German film crew against the Gestapo in World War I. 70 min.


Guns of the Magnificent Seven, Sergio Leone. Producer Tullio Pinelli. Director John Grevillon.


Reno

JULY


Toro Losu Pracuna, Manoleto, Carlos Arruza, Producer Manuel Fonte. Director Carlos Velo. Drama. Man's fight against fear. Ballfight setting. 75 min.


August


21 Gun Salute Glenn Ford, Felicia Farr, Van Heflin. Producer David Hellwell. Director Delmer Daves, Western. Cattle stealstagecoach then poses as one those robbed. 92 min.


September

Drama. The boy's best friend who steals his father's horse.

Young Kit Carson, The, Kenneth More, Producer Fred Sears.

Director Fred Sears.
ADVENTURE (Continental) Kenneth More, Shalaghn Connell, Director Ian Dalrymple. Directing Wendy Woyko, English comedy. 90 min.


VIRTUOUS COUNSEL (The) (DAVA) David Niven, Garvien Feige, Ronald Shiner, Frederik Olaf, director. British Royal yt. Western. Divorce appears to be the only solution to the happiness of the two families. 90 min. 1/2.

METRO-GOLDWYN-MAYER July

MAN ON FIRE Bing Crosby, Mary Pickford, Inga Swenson, Producer R. MacDougall. Film. The drama of the effect of divorce on a boy and his estranged parents. 101 min. 1/2.


DETECTION AGAINST TIME (CinemaScope, Eastman Color. Director Tony Randall. Test pilot attempts to land disabled plane. 87 min. 7/2.

GUN GLORY CinemaScope, MetroColor, Stewart Granger,width = "600" height = "600" src = "https://www.topnews.com/top-movies/1964-07-gun-glory.png" alt = "gun glory"

LONDON BRIDGE. Producer-director Robert Mitchum. Western. Based in part on Straken's "The Man with 1001 Uses". 101 min. 1/2.

ACTION OF THE TIGER CinemaScope, Eastman Color. Director Tony Randall. A cake production. Director Terence Young. Drama. Beautiful girl seeks help of a muckraker to rescue her brother from communists. 94 min. 1/2.


HOUSE OF NUMBERS CinemaScope, Jack Vance. Producer Charles Schnee, Director Robert Aldrich. Drama. Story of a New York housing project. 76 min. 1/2.


UNTIL THEY SAIL CinemaScope, Jean Simmons, Joan Fontaine, Paul Newman, Producer Charles Schnee, Director John Farrow. Drama. The story of(false positive record. 92 min. 1/2.

BROTHERS KARAMAZOV, THE MetroColor, Yuri Bryner, Marla Schiller, Producer-Alan S. Bergman. Director Richard Brooks. Based on famous novel by Dostoevsky. 120 min.


VIRTUOUS COUNSEL (The) (DAVA) David Niven, Garvien Feige, Ronald Shiner, Frederik Olaf, director. British Royal yt. Western. Divorce appears to be the only solution to the happiness of the two families. 90 min. 1/2.

METRO-GOLDWYN-MAYER July

November


December

A FAREWELL TO ARMS Producer-director Jack Salsitz. Director Charles Vidor. Drama.


UNITED ARTISTS

July


August


THE VICTORIAN Phil Victor. Melodrama. Based on a novel by Mickey Spillane. 78 min.


FILM BULLETIN—THIS IS YOUR PRODUCT
**Universal-L'**

**August**

**LAND UNKNOWN.** The Jock Mahoney, Shawn Smith, Producer William Alland, Director Virgil Vogel. Technicolor. A man falls head over heels in love with wife of labor union president. The story of the union woman who is a secret agent. 75 min.

**MIDNIGHT STORY.** The CinemaScope, Tony Curtis, Marlene Dietrich, Produced by Robert Arthur, Director William Pedey. Drama. 88 min.

**WITNESS**. The TYRONE PROSECUTION Tyrone Power, Marlene Dietrich, Charles Laughton, Producer Arthur Hornblow, Jr. Director Billy Wilder.

**Universal-INTERNATIONAL**

**July**

**CURSE OF FRANKENSTEIN.** The Peter Cushing, Hazel Court, Robert Urquhart, Producer M. Carreras. Director Terence Fisher. 81 min.

**PRINCE AND THE SHOWGIRL.** The Caryl, Marilyn Monroe, Laurence Olivier,导演 Sybil Thorndyke, director laurence Olivier, Filmation of the Terence Rattigan play. 117 min. 5/27.


**August**


**JAMES DEAN STORY.** A film biography of the late movie star 82 min.


**September**

**BLACK PATCH.** George Montgomery. Producer George Montgomery. Direction Alastair Sim. 83 min.


**October**

**BLACK SCORPION.** The Richard Denning, mortar Corp. Carlos, Richard Denning, Serial. 88 min.


**Coming**

**BLONDE AND DANGEROUS.** Sally Brophy, Carla Marx, Directed by Raoul Walsh, Producer Bernard Girard. Producer Michael Melcher. Melodrama. Limited distribution only.


**CHASE A CROOKED SHADOW** Richard Tod, Ant Baxter, Producer Douglas Fairbanks. Limited distribution only.


**FIFTEEN BULLETS FROM FORT DOBBS** Gail West, Virginia Mayo, Martin Rackin. Director. 80 min.


**STAKEOUT ON DOPE STREET** Producer Andrew Pendar, Director. 87 min.


"Entertainment with enough sex lure and fast action to make it appeal to both younger and adult sets!"  
— Motion Picture Daily

"Rollicks merrily along and will be enjoyed by all! Pleasing entertainment!"
— Film Daily

"Enjoyable film fare! Comedy drama that will amuse and entertain audiences!"
— Showmen's Trade Review

"Entertainment that spells Boxoffice!"

"Good entertainment! Has pace, suspense... liberally sprinkled with laughs!"
— Boxoffice

Jane Russell

Keenan Wynn
He held the gal at gun-point — but then she got into that nightie...

Ralph Meeker
He thought the dame was a soft touch — but every time he touched her he got scorched!

You've seen everything when you see it...

The Fuzzy Pink Nightgown

with Una Merkel • Benay Venuta • Robert H. Harris • Bob Kelley • Dick Haynes • John Truax • Milton Frome
Also Starring Adolphe Menjou

Screenplay by Richard Alan Simmons • Based on a novel by Sylvia Tate
Produced by Robert Waterfield • Directed by Norman Turog

A Ross Field Production

Watch for it in...

Cleveland — Loew's State
Denver — Paramount
Washington — Loew's
Buffalo — Shea's Buffalo
Detroit — Michigan Theatre
The New Economics of Film Production

"... Showmanship must be substituted for expenditure in the planning of many films today, so that cost of production is brought into line with the potential of our own market."

♦

VOGEL vs. TOMLINSON
Read FINANCIAL
**FREE**

**SHOCKER TEASER TRAILER**
(from 20th branch manager)
Two weeks before opening!

**SPECIAL TRAILER TREATMENT**
Dramatize showing of Production Trailer week-before-opening:
1. Close curtains and dim house lights
2. Play weird sound effects over house p. a. system (free record available)
3. Beam eerie green spotlights at stage as curtains part
4. Trailer goes on screen (production trailer available from NSS)

**9 FREE CHILLER RADIO SPOTS**
(3 one-minute, 3 30-seconds, 3 20-seconds)
all on one record (send to 20th for it!)

**DRESS HOUSE STAFF MEMBERS**
in white, and have a nurse in attendance.
Have ambulance parked at theatre. Equip lobby with blood-pressure instruments, gadgets like respirators and oxygen tanks.

**SHOCK-RESISTANCE TEST**
Register scare-endurance in lobby with a simple electrical machine which can be rented from local penny arcade, or rigged up by house electrician. Electrodes cause mild quivering as person pulls them out. It is perfectly safe.

**LOBBY TEMPERATURE TEST**
Have thermometers available, for nurse to take temperatures of all who want to be checked. Announce anyone with over 99.4 temperature not allowed to enter.

**CAN-YOU-TAKE-IT CHART**
Keep record in lobby of those who pass both Shock-Resistance and Temperature Tests. These brave souls can be handed membership cards in the U. S. Chamber of Horrors.

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**FREE SOUND EFFECTS RECORD!**
Scary shrieks! Spook sounds! Howling winds! Play them over house p. a. system in front of the (20th has 'em all; send for them!)

**SHOCK TABLOID HERALD!**
(Send to Cato for it—details in the Book.) Distribute through retail stores, at schools, in letterboxes, through service stations, mailing list, libraries, hotels—where crowds gather!
THAT SHOWS UP ALL THE OTHERS!
SUPER SHOWMANSHIP!

ONE OF THE POWERFUL ADS IN THE TICKET-SELLING CAMPAIGN!

From the world above the world comes CREATION'S MOST SHOCKING MONSTER
THE ABOMINABLE SNOWMAN OF THE HIMALAYAS

PUBLIC NOTICE: Take shock endurance tests in our lobby to determine if you dare see this picture!

MONSTER CUT-OUT
Make blow-up of monster from art of monster-and-girl included in your NSS set of stills. Mount on marquee and use spotlights and steam jets for added excitement.

SHADOW BOX
On one, two or three planes, showing monster in foreground, girl and mountains in background. Rotating motion to make monster appear and disappear.

MIDNIGHT SHOCK-O-RAMA! Here is the perfect attraction for a midnight spook show presentation at your theatre. This is the basic plan:
- Dim house lights
- Play free sound effects record
- Spin weird music over p. a. system
- Dress staff in monster masks and grotesque costumes
- Have figure in skeleton costume run across stage before film begins
- Hand out one aspirin to calm nerves as patrons enter!

(Repeat same plan for Horror Matinee.)

THE BIG MONSTER SALE!
PREVIEW SETS 2-YEAR RECORD!

Today's hot box-office news: M-G-M's "DON'T GO NEAR THE WATER" wins highest audience approval rating in 2 years at Loew's Lexington, N.Y. This confirms advance public reaction on West Coast and forecasts a "Lines around-the BLOCKBUSTER" attraction. "DON'T GO NEAR THE WATER" follows "LES GIRLS" at Radio City Music Hall. Then it's headed for the happy holiday time, Christmas—New Year's.

"PREVIEW AUDIENCE NEVER STOPPED LAUGHING. DON'T MISS IT!"
—Louella Parsons in syndicated column

"FUNNIEST PICTURE I'VE EVER SEEN!"
—Groucho Marx

M-G-M presents

"DON'T GO NEAR THE WATER"

Starring

GLENN FORD
GIA SCALA • EARL HOLLIMAN • ANNE FRANCIS
KEENAN WYNN • FRED CLARK • EVA GABO
RUSS TAMBLIN • JEFF RICHARDS

Screen Play by DOROTHY KINGSLEY and GEORGE WELLS
Based on the Novel by WILLIAM BRINKLEY
In Cinemascope and METROCOLOR
AN AVON PRODUCTION

Directed by CHARLES WALTERS • Produced by LAWRENCE WEINGARTE

NO.1 BEST-SELLER IS NO.1 FILM SENSATION!
The side-splitting story of an intrepid task force of dedicated naval officers who made almost everything but sea duty!
The New Economics of Film Production

Having made the decision to provide more product, as noted in our last issue, the motion picture industry now faces the fact that the economics of our business have changed. The product which lies ahead must be attuned to the changes in our market.

The decline in attendance has been a selective decline. Some types of picture have prospered in the midst of the general public lassitude. Some types have been particularly unsuccessful. Only by analyzing the economic pattern of the recent business can we hope to insure the right kind of product in the future. Only by knowing where the profits come from can we know the form that future production should take.

Probably the most undeniable market trend in recent motion pictures has been the squeeze on the middle bracket film. The high budget, spectacularly lavish production maintains its good chance of making excellent profits, particularly when it can be given special treatment and long runs. At the other extreme, the low budget entry, costing less than $250,000 to produce, is often surprisingly ending up in the black—at least those that have a good promotion angle. But those middle bracket pictures—costing perhaps $1,000,000 to $2,000,000 at today’s budgets—have been winding up in the red far more often than in past seasons.

There are some easily discernible reasons for this situation. We are faced with a selective audience. They select the big pictures for quality or, perhaps, sheer size, and they select the modest films because, having few stars and inexpensive stories, these entries so often are specifically designed to have a sales gimmick. The middle bracket pictures, too often for comfort, are neither big enough nor bolstered by a promotion gimmick.

Confronted with this market situation, producers simply must adjust their thinking in three main departments: cost, choice of subjects, method of distribution.

Considering costs, it is necessary to face some hard facts. We must recognize that the difference between profit and loss is determined by how closely you gear your costs to your market. On that yardstick, there is no denying that producers have been overpaying many of the established stars, directors and other talents and technicians. These people just don’t mean as much today as they used to at the boxoffice. While their asking price has been going up and up, their drawing power have been going down and down.

Proof of this particular pudding is in the fact that the low cost pictures with little known players have been doing so much better, proportionately, and profit-wise, than more expensive films with big names. Bear in mind that a high-priced star in an inflationary item in a film budget. You hire the star, then you find he expects certain production values in the supporting cast, in the director, and so forth. Because you are spending so much for the star, it seems almost like protecting your investment to invest more in the other aspects of the production. So the costs go up and up. But with low cost pictures you not only avoid this pitfall; you also have the chance to develop new stars and other new talent at sensible prices.

This is not mere theory. We are citing facts, evidenced by the income some film companies, major and independent, have earned from films produced at the right price. Not every one of the minor pictures has made money, but in the aggregate profits are being earned in the low-budget department.

Of course, it takes ingenuity to make a low-budget film a success. Once the producer decides to limit costs, he must exercise imagination and acumen in the choice of subject matter. As a businessman, he recognizes that the money a teenager spends at the movies is just as good as that of the older folks, so that it can be very sound business to make entertainment at the adolescent level. But above all, the successful makers of the low-budgeters recognize that movies today are a retail business, and a retail product must have timely sales appeal.

At the moment, the choice of subject matter for the low-budget product appears to be limited to the fields of science fiction, horror and juvenile delinquency. But there is no reason why the output must be restricted to these categories. The range can be wide, including comedies, actioners, off-beat stories of every kind, and family films, too. What is essential, it seems, is that special sales handle by which the product can be exploited. The minor films that have rolled up surprising grosses this season have had that handle—and no small measure of their success can be attributed to the fact that the promotional gimmick was fully utilized by the advertising brains of the distributors handling them. As a matter of fact, it is entirely conceivable that closer pre-production liaison between the advertising department and the film makers could profit every one of the film companies.

In brief, we mean this: showmanship (Continued on Page 18)
THE OCTOBER REVOLUTION. For Loew's, Incorporated, which has drifted from crisis to crisis over the past 12 months with a kind of numbing regularity, the denouement may be mercifully at hand.

Each is the fervent hope of management and its distraught field personnel the world over. For, despite the outward calm with which these members have reacted to the unending harassments visited upon them, a kind of corporate delirium tremens has invaded the company, the inevitable, clinically predictable result of a year long beleaguerment which has robbed the firm's officials of that security men must be granted if they are to do the work entrusted to them—and do that work well. 1: is the uncertainty that is killing. And though it is rather firmly established that pro-Vogel forces hold the power balance, the comfort remains a small one until Loew's again enjoys untrammelled leadership under a single master and freedom from obstructionism. "Let's get it over with, that's all," said a weary executive last week. "I just want to know where I stand."

That a final resolve is forthcoming now seems certain. It is a relief springing from an odd source: arch-protagonist Joseph Tomlinson, whose single proclamation a fortnight ago firmly anchored the contest once and for all. In advertising himself with the S.E.C. as a solicitor of proxies, the ruggedly dapper Canadian has finally catapulted film business' epic name-calling marathon into a winner-take-all "hot war" showdown. As presently scheduled, the contending forces were to come to grips October 15, when by virtue of the proxy ballot, stockholders will enunciate their pleasure for one of two men. That's what it amounts to. Only a postponement of the shareholders meeting, which Tomlinson is now furiously striving to gain, can forestall an immediate resolution of the problem.

"Who Struck John?"

A state of formal and open belligerency now exists. Where there were only words and threats before, there are now trumpets and alarms. It is perhaps to Mr. Vogel's credit that the honor of firing the opening round fell to him, when weeks before he invited proxy support for the purpose of removing Tomlinson from the board. Stung by what has probably since erupted into a personal pique, Tomlinson waited until September's end before replying in kind with his own solicitation for shareholder favor. The Canadian will now claim that it is Vogel, not he, who has flung the company into enfeebling proxy combat. Vogel in turn can justly claim that his move was rendered inevitable by the former's unceasing assaults upon his administration.

And so the contest has assumed the classic "who struck John" proportion. In the end, the fates will be on the side of the disputant mustering the majority of proxies. The major relief is that the struggle has been removed from a cloak-and-dagger environment and into the open where each side may seek redress via legal processes.

Essentially the Loew's crisis has eroded into a personal clash. Stripped of all window dressing and superficialities, it is in fact an "executive suite" death struggle in which two powerful personalities are locked in mortal engagement. And rules of corporate government, as well as those of human nature, demands that: only one may prevail. Unless there is an eleventh hour attempt at rapprochement, only one will.
all quarters were closing ranks behind him in the campaign to lift both the company to greater plateaus of prosperity. Even Mr. Tomlinson gave the impression that he was on the Vogel bandwagon. In support of this expectancy are a few remarks offered by Tomlinson himself at the conclusion of the annual meeting last February:

"My effort in the first place was to see the stockholders of this company get a fair break. That was the reason I undertook the movies that I made in the first place. When it became apparent, in my opinion, that a satisfactory reconciliation—and I hope that you all concur in this—could be made and save the company the vast expense and waste which would take place if a proxy fight were carried out, and that the main objective that we all wanted with reference to this Company could be accomplished, I was happy to sit with Mr. Vogel, and we selected what I think is a very fine board. I am willing to do everything that is in my power as a Director to rehabilitate this Company, to make it a better company, to make it money, to make the equity more valuable than it is today."

A Curious Way To Help

Since the annual gathering Mr. Tomlinson must be regarded as having taken curious steps toward rehabilitating the company, or, for that matter, "to make it a better company" . . . "make it make money" . . . or "make the equity more valuable."

He must, rather, be regarded as having succeeded in hamstringing management. In employing the inexorable proxy threat he succeeded, too, in marking the company as an off-limits concern to many of the community's creative spirits, who otherwise might have been only too happy to accept Vogel's invitation to join in the studio's growth prospects. Among the valuable artistic rabble, Loew's became known as a "too hot to handle" situation and potential talent fled off to more tranquil pastures. Tomlinson must be credited, also, with depressing employe morale to Death Valley depths by virtue of his attacks on the management team. Throughout the field and even among home office brass uncertainty has had at least a partial paralyzing effect.

All this has Tomlinson wrought without granting to his adversary the anticipated courtesy of a trial run. Therein lies the nub of the Vogel case: a chance, a fair and reasonable chance. It quickly became apparent that Tomlinson could not abide by this proposition. Indeed, no sooner had the February gathering digested its box lunches, it seemed, than Tomlinson blew the whistle on Joe Vogel.

Perhaps Joe Tomlinson had it planned that way all along. Perhaps he eased off in February because he knew he had gone as far as he could at the time. Perhaps he felt his next moves would be better directed in the relative obscurity of the closed conference, and behind the scenes. If so, these motives build a more eloquent defense for Vogel than anything the company head could possibly say.

In truth it is only now that the accomplishments of the Vogel tenure begin to reflect themselves, both on the screens and in the earnings statements. Just today, in films such as "Les Girls", "Raintree County", "Don't Go Near the Water" is Vogel's fine (or blunted, as the case may be) hand apparent. And whatever is reflected, good or bad, reflects, too, though invisible to the eye, the handiwork of Joe Tomlinson and his 12-month scar upon the Vogel administration.

The Tomlinson Case

The Canadian industrialist's brief begins and ends with his incontestable right to safeguard an investment. One can not minimize the fact that this individual has supplied Loew's with a greater degree of risk capital than any other. It is his privilege to take any legally prescribed steps necessary to insure competent management, and if, in the event of dissatisfaction, undertake the removal of any officers he deems incapable, if the majority of shareholders concur.

Certainly Mr. Tomlinson must realize that Mr. Vogel, too, holds stock interest in Loew's, Inc. In this fundamental respect the two antagonists possess parallel, if not identical, interests. And, for a time, Mr. Tomlinson held as much policy-making power as Mr. Vogel. Certainly, no one faction clearly prevailed over the other at the directors level. Why, then, are the two at loggerheads? If, as Tomlinson charges, Vogel has been guilty of "inaction," one must speculate on why he didn't use his influence on the board to soup up the company engines instead of throwing in sand.

The answer may well be that Tomlinson is weakest in that area of criticism where he wallops Vogel hardest: operational performance. Mr. Tomlinson is apparently a man of great resources, little patience, and a pathetically narrow knowledge of the motion picture crafts. He is, however, obviously a sound businessman, as his financial condition attests. As such, he could probably serve the company's interests well in non-operational matters, i.e., finance, stock issues, fiscal affairs, acquisitions and so forth.

Instead, lacking experience in movie business, he chooses to surround himself with sundry heir apparents to high company offices. His attitude toward the storied Stanley Meyer has suddenly taken on a left-handed tone, if we may judge by his recent remarks to a reporter for the Wall Street Journal. Now that the ailing Louis B. Mayer is more or less out of the picture, his current fair-haired boy to head M-G-M production is one Samuel Briskin. The latter's qualifications are not particularly germane to this discussion, but let it be said there is nothing in Mr. Briskin's record to suggest that he would work any miracles in the stewardship of Hollywood's largest studio. An examination of Briskin's performance as a movie maker for Columbia and Paramount reveal him as pretty much of a journeyman producer, hardly a Thalberg.

A strong sentiment abounds that Tomlinson has weakened his position immensely by the character of personnel he offers to shareholders. There are perhaps 30 major names in the industry who might have added immeasurable prestige to his campaign, and one must wonder why none have come to his side. The feeling is that Tomlinson does not seek others out. They come to him. And there are always those eager to carve their careers in the backs of others.

If the case for Mr. Tomlinson comes thru to the reader sounding much like a case for Mr. Vogel, it is because a judicious evaluation of the varied aspects makes it come out thus. This commentator is not against Tomlinson. Indeed, the company would benefit plentifully if the disputants could find it expedient, as well as honorable, to extend the hand of good will and work together for the advantage of the company.
Summer's Puzzle

After exhibitors have discounted the extra-curricular reasons for this summer's generally downbeat boxoffice performance, after they have safely bedded away such in-the-red proponents as the sudden spurt of air conditioning units in the home, the mushrooming suburban use of outdoor socials a la the barbecue party, the increasing appetency for all kinds of sports, the intransigency of transportation, baby sitting and the Bijou prices, and finally, even that much abused whipping boy, TV and old movies on TV—after all this has been squared away, the long harassed exhibitor can only muse perplexedly over the receipts of the few films that did draw out the populace and the many others, including the spectaculars, which, quite unaccountably, did not. And when the exhibitor consults his Trendex-type listings, he should find himself awestruck at the kind of currently popular items.

Without doubt, summertime, 1957, was so unlike the good old summertime of recent years, when it was the most gloriously lucrative season, that it would seem to signal the complete collapse of predictable tastes in the traditional audience-preference areas. Isn't there a crying need for one of those agonizing reappraisals of market research and patron criticism, plus a full elucidation of the precise nature of the entire industry and its prospective destination?

Let's examine what happened during the summer, production-wise, to see what trends might be discerned.

The first for particular scanion, and the most obvious, would be the "side-show freak" exhibits, those gaudy horror films so high and mighty in current fashion. From this bracketing came the season's "sleeper", a reconverted bats-in-the-belfry opus about a famous homemade monster called "Curse of Frankenstein". From the same camp rushed an onslaught of super constellated science-fiction screams via "Giant Claw", "27th Day", and "Kronos", to name just a few.

Hard on the heels of these worthies, though quite a few notches below in production values, arrived the "hoochie-coochie" epic, the flash in the tin-pan musical that spawned such titles as "Bop Girl Goes Calypso", "Calypso Heat Wave" or "Calypso Joe".

All these products, however diverse in form, were staggeringly united in content: all were bizarre, loose in logic, synthetically stuffed and stylistically inept. And the mental level of appreciation on them was depressingly low. But as a category they have been a boxoffice staple like nothing else this year, edging out in comparable grosses some of the season's most artistically deserving entries.

One of the season's more successful films, "Island In The Sun", came from another grouping, the "no children allowed" act. Darryl Zanuck's sprawling examination of the Bahama backwash offered Negro matinee idol Harry Belafonte in some muted but obvious sexual shenanigans with Joan Fontaine. Aside from the breathtaking beauty of the locale and the "forbidden pleasure" of the romancing, it was rather vaporous.

The other in this category, "Band Of Angels", was, to be sure, hardly dull, but it could make no pretensions whatever to artistic integrity, being a most garrulous costume melodrama in which the theme of miscegenation, served up in sumptuous color, was evidently a potent boxoffice propellant.

Finally we come to the "slick-gimmick seducers", whose vanguard boasted four vastly popular cults among the juke-box habitués: Elvis Presley, Pat Boone, Debbie Reynolds and Jerry Lewis, all performing at breakneck "charm". The showcases, nevertheless, were something less than memorable with "Bernardine" and "Tammy" sweet, wholesome and vacuous, while "Loving You" was a cheap survey of a rock 'n' roller's route to fame, and "Delicate Delinquent" a tear punctured valentine to urban street urchins. Four minor entertainments, yet all performed rather well at the boxoffice.

The last in this category, and last on the list, is the big Western of the summer, "Gunfight At O.K. Corral", a somewhat grandiose leather-and-lasso roundup, no better than "Night Passage", which folded quickly, and nowhere near as good as "3:10 To Yuma", which never got started.

Of course, there have been a few exceptions to this carnival complex, most remarkably "An Affair To Remember", but these exceptions have been so minor as to resemble flukes and did not indicate any pattern. More important for consideration have been the number of time-honored industry theories that came a cropper this summer.

For one thing, any hope that the tried-and-true boxoffice stars could pull a film through on their names was summarily shattered during July and August. I need only mention Crosby's "Man On Fire", Monroe's "Prince And Showgirl", Gardner's "Little Hut", Hayworth-Mitchum's "Fire Down Below" and Tracy-Hepburn's "Desk Set" to sound the funereal bells.

On top of this, the direct converse which vaunts the popular magnetism of the new and younger star, finds itself stupendously shaken at the write-ins on Eva Marie Saint-Don Murray-Anthony Franciosa's "Hatful Of Rain", Anthony Perkins' "Lonely Man", Tony Curtis' "Midnight Story", Andy Griffith's "Face In The Crowd", etc. etc. And the films which featured these performers have not, in most cases, been to blame.

However, the really stinging blow came down like a thunderbolt when the favorite industry-exhibitor joint pipe dream about the "good picture cure" and the "sure-fire picture cure" turned into a nightmare as the bright, scintillating "Love In The Afternoon" went through some surprisingly sluggish paces at the ticket counter and the star-stocked "Fire Down Below" laid a big round egg.

All of the above leaves Hollywood with some serious questions to mull over in the months ahead. And Hollywood's problems will be the subject of future columns. In the meantime, the exhibitor can look hopefully forward to what, from all reports, are three cinematic greats: "Sayonara", "A Farewell To Arms" and "Bridge Over The River Kwai". These films may well prove a landmark in Hollywood history.
THE SHOCK STORY OF AMERICA'S YOUTH... TOLD FRANKLY AND FEARLESSLY!

and it's backed by a sock advertising campaign that fully exploits the explosive subject matter!
and orderly release of Universal product. Also scheduled to address the gathering are president Milton R. Rackmil, executive vice president Alfred E. Daff and vice president in charge of advertising, David A. Lipson.

JOSEPH R. VOGEL faces the October 15 stockholders meeting of Loew's, Inc. fortified in his struggle with Joseph Tomlinson by two late court decisions. The decisions favoring Vogel: Federal Judge William H. Kirkpatrick refused to grant a motion by Tomlinson to invalidate the proxies solicited by Vogel for Tuesday's meeting, and the Delaware Supreme Court denied a Tomlinson appeal from a lower court decision invalidating the election of two Tomlinson supporters, Louis B. Mayer and Samuel Briskin, to the board at the July 30 "rump" stockholders meeting called by the dissident Canadian industrialist. Delaware Chancellor Collins J. Seitz had previously ruled that the July meeting lacked a quorum, and this opinion was supported by the Supreme Court decision. On the proxy question, Tomlinson had contended that the Vogel group had solicited them on the basis of a letter that contained "false or misleading" statements. Judge Kirkpatrick did not agree with this contention.

HERMAN LEVY, general counsel of the Theatre Owners of America, urged exhibitors everywhere to take advantage of the recently adopted industry-wide conciliation plan, scheduled to go into effect November 1. "Distribution has gone further than it ever did in the past," he declared, and "if it functions successfully, resort to arbitration may be rare." "Exhibitors now have an avenue of relief which they did not have before," he added, in predicting widespread usage of the system.

REP. EMANUEL CELLER served notice that toll-TV, cable-style, may not escape federal control. He said such systems will have to be regulated "to afford protection to the public". Speaking in a debate with Judge James M. Landis, special counsel for Skatron Electronics, the chairman of the House Judiciary Committee declared "it may prove both unfair and unsafe to subject on-the-air television to express Federal regulation, while exempting the closed circuit. Should that time come, I have little doubt that the reach of the Commerce Clause amply empowers Congress to provide needed regulation. Toll-TV was hailed by Landis as "a dynamic new industry" which has made king-size gains in spite of "massive opposition" from "industrial giants".

TOLL-TV bids by SKATRON, International Telemeter-Fox West Coast Theatres and Har riscope have passed a first reading of the Los Angeles City Council. Each bid, identical in all respects offered two per cent of annual gross receipts for the 21-year franchises. The bids were turned over to the Council's Industry and Transport Committee, who will hold public hearings on the question, then report their findings to the Council. Meanwhile, in San Francisco, Skiatron's application for a toll-TV franchise was postponed for the fourth time in three months.

DICK POWELL, actor-turned-producer came to New York to plug "The Enemy Below," his first film of a 7-picture pact with 20th Century-Fox, and unburdened himself of his views on subscription television. "Toll-TV may change the form of exhibition and a new group of exhibitors may come in," he said. "I think they'll have television screens the size of present 16 mm. screens at home soon enough."

VICTOR R. HANSEN, Assistant Attorney General in charge of the anti-trust division of the Department of Justice, heard arguments last week on the petition by several large theatre circuits to permit them to engage in film production. And reports from the Washington closed meeting indicated that strenuous opposition was voiced by the film companies. As a matter of fact, Hansen told the press that "a terrific difference of opinion" existed on the issue. The chains, and exhibitor organizations supporting their position, based their appeal on the ground that there is a serious product shortage. The Justice Department is expected to make known its decision within a month.

IRVING M. LEVIN, prominent California exhibitor, will be chairman of the first annual San Francisco International Film Festival opening on December 4. Sponsored by the local Art Commission with the backing of Mayor George Christopher, the fete, in which 14 countries are participating, will be held at the 1,000-seat Metro Theatre. "Golden Gate Awards", plaques of merit, will be presented to winners in four categories—best film, actor, actress and director.
Allied’s Myers Criticizes

"PARAMOUNT’S STRATAGEM"

The following bulletin by A. F. Myers, general counsel of Allied States Ass’n, analyzes Paramount’s announcement that it is acquiring a first run theatre in Chicago.

Paramount’s dead pan announcement that it has acquired the Esquire Theatre in Chicago was a good old-fashioned coup which can be admired for its adroitness even if one fears its possible effects and dislikes the motives behind it.

It is not known when the decision to acquire the Esquire was made or when the deal was consummated, and neither point is essential. The important feature was the timing of the announcement and, from Paramount’s standpoint, that could not have been better. It crashed into the headlines on the eve of a conference called by the Department of Justice to consider whether the decrees in the Paramount Case should be amended to permit the divorced circuits to produce and distribute motion pictures in competition with the established film companies, including Paramount.

The request made by Allied and T.O.A. to the Department of Justice to permit the divorced circuits to make pictures under certain restrictions in order to relieve the product shortage was discussed at the hearing before the Senate Small Business Committee in 1956. It was opposed by representatives of certain of the producers. The Committee sided with the producers, saying:

The proposal of Allied and T.O.A. does not, in the committee’s opinion, provide an equitable solution. Under it, the divorced circuits would be permitted to integrate while at least three of the major distributors-producers would continue to be restricted as to entering the exhibition field. Furthermore, the circuits would be granted pre-emptive rights on the pictures they make. That is one of the evils that brought about the Paramount case in the first place. The dangers and inequities involved in this plan are too great. The committee therefore rejects the proposal and urges the Department of Justice to oppose it.

The spokesman for Paramount at the Committee hearings said very bluntly that if Paramount cannot make a proper deal for a picture it will not hesitate to acquire (he said “lease”) a theatre. He added:

And we are going to talk about it, and we are going to ask permission to do it to the Department of Justice, although there is nothing in our decree that prevents us from doing it.

I am not saying to you that we will, I am saying that we haven’t done it, but we have a legal right to do it.

Paramount’s “Legal Right”

The consent decree relating to Paramount was entered before the Supreme Court had affirmed the District Court’s ruling in favor of divorcement. While the Department of Justice held out for that remedy it is probable that its staff was not confident that divorcement would be ordered. Consequently, the Paramount decree contains two loopholes not found in the Loew’s, Fox and Warner decrees. If these were intentional, the purpose must have been to sign up Paramount for divorcement for its effect on the other defendants and in the Court. The first loophole is that the decree contains no injunction against acquiring theatres after divorcement has been effected. The second is that it contains no injunction to prevent the divorced Paramount theatre circuit from engaging in production and distribution.

Therefore, the spokesman for Paramount was technically accurate in his reference to the decree: it contains no specific injunction against acquiring theatres. That, however, does not justify his broad claim of a legal right to do so. It leaves open the question of good faith compliance with the company’s declared purpose in entering into the decree. Also, it leaves open the question of the legality of such acquisitions under the general law as distinguished from the law of the case.

The preamble to the Paramount decree which contains the declaration of purpose and constituted the inducement to the Government to agree to it and upon which the Court approved it, contains the following:

The Paramount defendants, having represented to the plaintiff and to this Court that they propose, for the purpose of avoiding discrimination against other exhibitors and distributors, promoting substantial independent theatre competition for Paramount theatres and promoting competition in the distribution of films generally (1) to divorce their domestic exhibition business from their production and distribution business, (2) to divest Paramount Pictures, Inc. and the divorced exhibition business of all interest in a minimum of 774 theatres, and (3) to subject themselves and said divorced distribution and exhibition business to injunctive provisions, all as hereinafter set forth; and that accordingly they propose to adopt prior to April 19, 1949, a plan of re-

(Continued on Page 12)
ALLIED CRITICIZES PARAMOUNT

(Continued from Page 11)

organization which will have at its purpose and effect the complete divestiture of the ownership and control of all the theatre assets of Paramount Pictures, Inc. located in the United States from all other assets of the Paramount defendants...

Coming to the general law, and bearing in mind Paramount’s partiality for roadshows, merchandising engagements and the special handling of pictures, it is probable that Paramount will want to put its better than average pictures into the Esquire for an exclusive first-run to continue as long as the attendance holds up. That as a practical matter will give Paramount a monopoly of the exhibition of those pictures in vast Chicago area. This includes not only the city proper, but also the populous suburban districts. The drawing area includes Hammond and Gary, Indiana, and the effects of this regional monopoly will be felt across state lines. These circumstances lead us to think that Paramount’s legal right to acquire theatres and do with them as it sees fit, is far from clear.

Effect Upon the Conference

Whether Paramount really wants the Esquire or any other theatres, or whether it merely meant to toss a bombshell into Thursday’s conference, we may never learn. If the latter, the expectation probably is to force those who advocate allowing the circuits to produce pictures to a difficult choice. What Paramount apparently is saying, in effect, is this: “If the circuits want to make and distribute pictures, then in fairness we must have the right to own theatres.” If Paramount goes into the theatre business, then Loew’s, 20th Century and Warner Bros. will undoubtedly seek modifications to permit them to do likewise. That would pose a tough problem for the circuits; it might be an even tougher one for the independent exhibitors.

The question is not a new one to Allied. Allied took a stand on the question more than a year ago when it was reported that Paramount was, in effect, leasing theatres for exhibitions of “The Ten Commandments.” It has held to that position ever since and it is summed up in the following paragraph in a recent statement by the General Counsel:

It is easy to say that if the divorced circuits are permitted to produce and distribute pictures, the film companies should be allowed to operate theatres. This does not follow, however, because the purpose in relaxing the decrees in favor of the circuits would be to enable them to relieve a starved market and, hence, to promote trade and competition, whereas to permit film companies to acquire theatres, in view of their past history and present policies, would be to confer on them the power and opportunity to engage competition and resume their march toward a complete monopoly of exhibition...

It is Allied’s position, therefore, that to permit the film companies to re-engage in exhibition would be ruinous to the competition in exhibition that has been revived and nourished under the decrees, and, hence, would be contrary to the purpose of the decrees and, hence, unlawful. It believes that to permit the circuits to engage in production and distribution, with proper safeguards, would promote competition and thus be consistent with the decrees and with the law.

Allied does not believe that granting the divorced circuits the permission requested by them makes it incumbent upon the Department of Justice to cancel the divestiture provision of the decrees. It does not believe the independent exhibitors should be driven to an election in this matter. If at Wednesday’s conference the Department of Justice should inform the exhibitors that they must make a choice, a serious issue would be raised which could not be finally determined in that forum. It would be an issue in which every exhibitor in the United States should have his say, especially those who might be exposed to the blight of the distributors’ “showcase” theatres.

Chicago Unit Protests

RESOLVED by the Board of Directors of Allied Theatres of Illinois, Inc., in meeting assembled this 9th day of October, 1957, that it looks with great disfavor upon and condemns the recent move of Paramount Pictures in acquiring the ownership of the Esquire Theatre in Chicago, it being the feeling that this step by Paramount Pictures will have the effect of further restricting the showing of motion pictures in the Chicago area. It is a foregone conclusion that one of the principal reasons Paramount Pictures is acquiring the Esquire Theatre is to utilize that theatre for the extended and unlimited run of its pictures, thereby reducing the value of such pictures to subsequent run independent exhibitors.

RESOLVED further that since this action by Paramount Pictures is morally at variance with the government’s divestiture decree which intended to dispose of a monopoly in the production and exhibition of motion pictures, that we call upon the General Counsel of Allied States Association of Motion Picture Exhibitors to carefully examine and advise as to this legal aspects of this matter.

HEADLINERS...

A. W. SCHWALBERG announced NTA Pictures, Inc. is planning the release of 24 films a year... SOL KRIM leased the 1,000-seat Krim Theatre in Highland Park (Detroit suburb) to Trans-Lux for twenty years... EDWARD SHULMAN elected president of Studio Theatre Corp., Detroit... Producer BEN SCHWALB elected assistant secretary of Allied Artists... A. E. BOLLINGNER has been elected treasurer and a director of United Artists Theatre Circuit... AMERICAN International president JAMES H. NICHOLSON to speak at North and South Carolina TOA convention and Allied of Indiana conclude this week... JOSEPH A. MACCHIA, of Loew’s legal staff nominated as Republican candidate for Justice of the New York Supreme Court... FLOYD H. HENRY resigned as Far East division manager for Paramount International after 26 years with the company... SAMUEL ROSEN, executive vice president of Stanley Warner Theatres, awarded the B’nai Brith Cinema Lodge’s “Honour Scroll” for charity work... BOB MONTGOMERY elected president of the Associated Motion Picture Advertisers for 1957-1958... HENRY S. GRIFFING’s Video Independent Theatres mapping Oklahoma City and Tulsa to determine location of cables for telemovie operations... RALPH M. EVANS, Eastman Kodak, awarded the SMPTE Progress Medal for bit at the Philadelphia convention... DAVID E. WESHERN retained as producer’s representative on “Gunsmith Ridge,” Robert Bassler production for UA release... BOSLEY CROWTHER, N. Y. Times film critic, and DORE SCHARY discussed “What’s with the Movies” on a network TV show, emanating from Washington, D.C. Sunday evening... O. O. DCA treasurer PETE SHAPIRO engaged to ROSE WEINBERG of the same organization... FRANCIS M. WINKUS, in from Paris to confer with UA vice president MAX E. YOUNGSTEIN... ERIC JOHNSTON personed-to-personed by ED MURROW last week... BARON RANK denies reports of retirement on his 60th birthday... GEORGE JESSEL has formed Pickwick Pictures, to produce for TV and theatres... L. R. CONN of 20th Century-Fox’s Chicago’s exchange reported a survey which shows an increase in business for some 1000 owners between the Winds City and Denver... GEORGE WELTNER will preside at a 3-day Tokyo sales conference on the Far East release of Ten Commandments... GENE PLOTNICK named publicity manager of Screen Coms... SID SCHAEFER back at his desk in the Columbia home office ad department.
"Forty Guns"

Business Rating ** Plus

Actionful western with Barbara Stanwyck as hard-riding cattle queen. Will satisfy outdoor element.

Barbara Stanwyck is riding the ranges once again as a strutting cattle queen in Samuel Fuller’s latest entry, “Forty Guns”. Since Fuller, as writer-producer-director, knows how to four-flush the most standard of Western poker games and Miss Stanwyck can shoot it out or sob it up with the best of them, tumbleweed doves should find this actionful 20th-Fox entry a very satisfying escapade. Fuller has provided enough scenic scampering and skullduggery against a black and white CinemaScope setting for his Arizona 1880 yarn, and the cast headed by star Stanwyck, Barry Sullivan, Dean Jagger, John Ericson and Gene Barry, give pungently professional performances. Admittedly, the dramatics play second fiddle to all the gun and leather gymnastics, but it is performed and directed with zest that will win action audience approval. As a hard-as-nails beauty with a shock proof heart and a torch singer’s voice, Miss Stanwyck can make a stronger sex snap to attention in barnyard or saloon and runs her little town like a tribal matriarch. Dean Jagger is her hand picked sheriff, John Ericson her bellicose brother, and forty odd bronco busters are her guard of honor. Federal men Sullivan and Barry ride down main street looking for one of the lady’s kin and soon things are really breaking open. Naturally no one bothers to help the law officers and instead plague them with bum steers, threats, ambushes and bursts of gunshots. Nevertheless, Sullivan makes hot time with boss Stanwyck. When Barry is brutally murdered and Jagger and Ericson go after Sullivan, Miss Stanwyck sees the errors of her ways.

20th Century-Fox. 80 Minutes. Barbara Stanwyck, Barry Sullivan, Dean Jagger. Produced and Directed by Samuel Fuller.

“A Man Escaped”

Business Rating **

“Man Escaped” goes fairly well.

Writer-director Robert Bresson’s “Journal Of A Country Priest” was a memorable avant-garde opus and his current “A Man Escaped” proves equally arresting. It will be hailed by discriminating art film patrons as a distinguished film. For M. Bresson has taken a concentration camp logbook tale of WWII and made from it a muted tour-de-force of suspense that is one of the most rewarding in years. And he has brought forth his hairbreadth touches within the full panoply of the faceless world of prison life where the inhabitants await their country’s defeat or their own death. Into this world arrives a young French lieutenant, whose indomitable will and hope signals a remarkable plan of escape that becomes a symbol of life, not only to him but also to his confederates. It is the plan that serves as the plot of the film and we watch its growth within the lieutenant’s mind as it follows through all stages of execution. A spoon initiates the proceedings: he scrapes it to a fine edge on the floor of his cell and then uses it to prod inch by inch the oak planks that make up his locked door. He is constantly watched, his confederates become suspect, collaboration is rife and a French teenager is dumped in as his cell mate. How the lieutenant tests the loyalty of the boy and how they finally successfully perform their coup is directed by Bresson with a masterful flow of magnetism.


“The Black Scorpion”

Business Rating ** Plus

Good horror item is backed by typical Warner promotion campaign. Will do well where exploited.

Warner Bros., which hit the jackpot recently via “Curse of Frankenstein”, has a new addition to the nightmare league, an horrendous bit of other-worldly film called “The Black Scorpion”. Backed by one of Warner’s hard-hitting showmanly promotion campaigns, it will probably enjoy surprising success in the ballyhoo houses. While this Frank Melford production never reaches the bizarre and burlesque horrorrama of a Baron Frankenstein undertaking, it has enough of the currently popular creep and crawl atmosphere to set off plenty of goose pimples. For scripters David Duncan and Robert B. Blees have come up with another of those cliff-hanging tales concerning the inevitable explorers of Science, who stumble across some awesome, unearthly creatures. In this one they are mammoth scorpions emerging from a long dormant volcano finally letting off steam after thousands of centuries. Tossed thus into the outside world, the flies are a mit confused but manage to scare hell out of the neighboring countryside, dismantle helicopters in the wild blue yonder, paw over scantily-clad lovelies and chase everyone off Miss Mara Corday’s ranch. This brings geologist Richard Denning to the immediate aid of the distressed damsels and sets about discovering the reason for her terrified workers’ defection. What they find out, how they fight the menace and how they finally end the nightmare, has been handled by director Edward Ludwig and his special effects men with a sharp and sinister eye towards the shock spectacular.


“Slim Carter”

Business Rating **

Good fare for the family trade. OK dualler. Color.

In “Slim Carter” Universal-International is offering one of its pet products, the family entertainment. Everything of sweetness and light, from the cult of homespun humor to the sporting escapades of a freckle-faced youngster playing cupid, are here and in abundance. This is good dual bill fare in the general market, while the rural houses should find it a strong attraction. The pint-sized star is Tim Hovey whose little-man bits of wisdom caused such fireworks in the popular “Major Benson”. He is seen as an orphan brought to Hollywood for a month’s lodgings with his idol, western he-man Jock Mahoney, who sort of approximates a combination of God and Wyatt Earp in the boy’s esteem. Of course, Mahoney is hardly worth the adulation, since off-camera he spends his time chasing dames in night clubs and wouldn’t know a real Indian from the cigar store variety. The trek westward for Tim had been cooked up by publicity agent Julie Adams, who resurrected Mahoney from obscurity and fashioned him into the all-honorable saddle-swather, a symbol to the younger generation of everything worth striving for. Just how this symbol is kept shining for Tim makes for most of the comic situations. Eventually, the boy comes to mean more than a publicity device for the actor and Mahoney becomes all that Tim believes him to be. This provides the wholesomely tearful parts, while Tim abets the heart tugs between his idol and Miss Adams.


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"The Tin Star"

Business Rating 3 3 3


We are told that "The Tin Star" is the first Western made by producers William Perlberg and George Seaton, but, like a couple veterans, they have harnessed up a tautly tempered chug-a-lug tour of those famed back streets and saloons, ranches and valleys, thundering horses and the leathery critters who ride them. They missed in not embellishing the VistaVision with color, but, nonetheless, this is a good western. They had the good sense to get "Stagecoach" screenplaywright Dudley Nichols and "Winchester 73" director Anthony Mann to rig up this palpable enough tale of the relationship between a dust-battered, hell-for-leather ex-sheriff turned bounty hunter and a young greenhorn. And, further, they showed wisdom in employing for the former role the redoubtable star Henry Fonda, as apt and artful a cowboy as any, along with the popular Anthony Perkins in the young sheriff role. Pretty Betsy Palmer, colt-happy Michel Ray, bad man Neville Brand and the aforementioned Perkins, while good, are largely surface actors, and the story is also largely surface, and familiar, entertainment that only Fonda every now and then breaks through and into the audience's heart. However, for all action fans and anyone in need of that much abused term, adult Western, "The Tin Star" should prove satisfying. The story spends most of its early time developing the father-son type friendship of embittered man-with-a-past Fonda and the guileless Perkins nervously trying out his guns as the town's new sheriff.


"The Devil's Hairpin"

Business Rating 2 2

Minor auto racing melodrama for action houses.

With Cornel Wilde undertaking much more than his capabilities allow, performing triple threat chores as actor-producer-director and half-a-threat as co-screenplaywright, this minor auto racing meller via Paramount-Theodora production is hardly anything audiences will get steamyed up over. It's merely a dull bill entry for action houses. For the racing fans, there are full arrays of shots along speedways, baked in Technicolor and sharply etched by VistaVision. There is also a fetching blonde in Jean Wallace, who knows how to pout and percolate with the best of them. However, for all the fancy scampering in both the racing and romantic departments, the film offers pretty much of an old shoe plot that shuffles along some well worn psychological back streets. What it tells is simply the old-hat tale of an heroic heel of the professional hot-rod set whose cocksure complex has always bordered near turpitude at the expense of his fellow drivers. Needless to say, for all his triumphs, he has not loomed large in social respect. To top it off, he cavalierly courted Miss Wallace away from his sponsor Arthur Franz and inadvertently caused his younger brother's on-track smash up, for which mother Mary Astor refuses to forgive him. How he comes to grips with his problems, reforms his high living, assuages a sudden guilt complex and redeems himself in the eyes of all, during the final round the bend spectacular, makes up the rest of the film.

Paramount. 82 minutes. Cornel Wilde, Jean Wallace, Arthur Franz. Produced and Directed by Cornel Wilde.

"Until They Sail"

Business Rating 3 3 3

Good tear-jerker will hit fem audience hard. Well-played by well-balanced cast. Ward-of-mouth will build grosses.

The amorous problems of four sisters during World War II as they face a bankruptcy of New Zealand males, only to find themselves suddenly trespassed upon by sex-hungry American troops, is the tear-jerker theme of MGM's "Until They Sail". Based on a James Michener yarn, most of this multi-romantic, multi-character tale is tender and touching, and it should please the fem trade quite a bit. It should build a growing following on word-of-mouth response. Producer Charles Schnee and director Robert Wise have deliberately lathered up the story's emotional aspects so that it comes out a housewife's legacy, one she will revel in as some refreshingy young and handsome performers meet an assorted cal-de-sac of heartthrobs, heartbreak, pregnancy, infidelity and murder, with some equally refreshing non-pussyfooting down the primrose path. The four girls with various shades of orange blossoms are Jean Simmons, Joan Fontaine, Piper Laurie and Sandra Dee, while Paul Newman, Charles Drake, Wally Cassell and John Wilder represent the blossom pickers. Newman, a blistering bundle of off-beat charms, is the leader of the bunch and he goes through a cynical bit of reconciliation before Miss Simmons, a recent warwidow, comes to him. He refuses to commit himself to marriage, yet a love-lost Miss Simmons accepts the tenuous truth and in the end follows him to America, there to continue the bittersweet affair. During all this, Miss Fontaine has a child by Drake; Miss Laurie whoops it up with the boys until husband Cassell fatally beats her down, while teenager Miss Dee awakens of true love in the arms of honorable G.I. Wilder.


"Jailhouse Rock"

Business Rating 3 3 3

The Presley fans will love it.

To the thousands of teenagers who adore the young godling, Elvis Presley, his new film, MGM's "Jailhouse Rock", should prove a holy and homageful event. We see emerge an Elvis tough and wise—and with a vengeance, a real lowdown, rock 'n roll one, with producer Pandro Berman and director Richard Thorpe giving the popular songster a chance to earn his place as a dramatic star. In between his historic choreis, Elvis cuts up with six smasheroo songs, stoms about like a mad bull with guitar, soulfully eyes it up, and generally has a strutting and sullen time—over which his fans undoubtedly will have a ball. Screenplaywright Guy Trosper starts the rags to riches yarn with local yokel Elvis enounced on a gallant manslaughter charge in the pen, where he learns from cellmate Mickey Shaughnessy that the world is crooked and squares don't survive. Once out of state hock, Elvis meets sweet Judy Tyler, who has an entree to disc jockeys and she so flips for our dude that she arranges his first recording and Elvis catches on like mad. But Elvis, by this time, is no square; he refuses to push the mush with Miss Tyler—what he wants, man, is loot and more loot, so he can swing down bonded bourbon and own colored convertibles. Soon he's on TV, on stage and, finally, the apogee of Hollywood, where he winds up with deluxe pad and pool, plus an array of real hip skirts.

“Woman In A Dressing Gown”  
*Business Rating 0 0*

Engrossing, if drab, domestic drama made in England. Lacks names, will interest adult audiences. Needs strong selling.

“Woman In A Dressing Gown” is an above-average British film of the realism school, in which the world of everyday, inarticulate longings become the atmospheric background for an absorbing domestic drama. Produced by Frank Goodwin and released by Warner Bros., this downbeat, somewhat drab story is made notable by the bravura performance of star Yvonne Mitchell and the expert direction of Lee Thompson. If the lack of known names and the poor title can be overcome by promotional effort, it should attract—and will hold the interest of adult audiences, especially in metropolitan areas. The story itself is the classic one of the bedraggled, bovine housewife who loses her husband’s love after twenty years of assorted devotions and drudgeries. Miss Mitchell plays the hapless lady with a fine sense of the theatrical touches; she is every bit the slatternly and rather stupid marital work horse, who is unable to see the doldrums and eventual despair, her husband Anthony Quayle, lives in. Married twenty years he realizes belatedly his dreary job and drab home are leading up a blind alley and seeks solace with his secretary, Sylvia Sims. When he asks his wife for a divorce he finds that he cannot go through with it; twenty years is too much to chuck aside. Left where he began, he faces Miss Mitchell with renewed love and a promise neither one believes—things will be different from now on out.


“As Long As They’re Happy”  
*Business Rating 0 0*

Fairly amusing British screwball farce with songs and dances. Will serve as adequate dualler in family houses.

This Rank offering is a bit of English middle-class slapstick coupled with some song and dance blandishments and starring Jack Buchanan, Jean Carson, Jerry Wayne and the ubiquitous Diana Dors. Produced by Raymond Stross and directed by Lee Thompson, it is a rather bright and buoyant item bedecked with Eastman color, chorus girls galore, all sorts of whimsicalities and seven sentimentally antic songs by Sam Coslow. All tolled, it is a confection indeed, but unfortunately more suited for English than American consumption. For the fact is, despite a plot that revolves about a Yankee crooner invading a Chelsea suburban household and upsetting the classically phlegmatic routine, most of the humor derived from such a situation smacks of the London music hall. It should, however, draw a fair share of laughs from the American family audience. Alan Melville’s screenplay, a screwball farce, depicts Jerry Wayne, a singing sensation who has women on both sides of the Atlantic delirious, arriving in London to play the Palladium and, through a fortuitous happening, moving into Buchanan’s home. As it turns out, the young Miss Scott evinces he grand passion for her idol and it takes Wayne quite a bit of histrionics to convince her he’s not at all romantic—in fact, he’s married. After Buchanan puts on a sham sexplay with Miss Dors in order to bring her Wayne-infatuated wife to her senses, and after all the other characters come to theirs, the film ends with everyone smiling brightly for the fadeout.


“Short Cut To Hell”  
*Business Rating 0 0*

Remake of “This Gun for Hire” lacks power of original. Marks Cagney’s first directorial effort. No marquees names.

As his first directorial effort, veteran actor James Cagney has remade Graham Greene’s taut and trim classic of a mayhem-minded young man, “This Gun For Hire”, and the results, sad to report, are lackluster. However, despite the absence of any names, it should find average returns in the action houses. And its new stars, Robert Ivers and Georgann Johnson (both making debuts, incidentally), while competent performers, fall far short of the supercharged punch delivered by their predecessors, Alan Ladd and Veronica Lake. Cagney turns in a professional job in his first try, one that holds promise of better efforts in the future. The story follows the Greene blueprint less with an eye towards characterization than contrivance. Ivers as a one man Murder, Inc. bumps off two city employees and is paid off unwittingly by crime syndicate flunkey, James Aubuchon with hot money. When police arrive to question him, he realizes he’s been double crossed, and hops a train to Aubuchon’s home. On route he meets singer Georgann Johnson, whom he proceeds to use as decoy in his bouts with Aubuchon’s henchmen and skirmishes with police. Ivers succeeds in killing Aubuchon, dies himself in the ensuing gunplay.


“Johnny Trouble”  
*Business Rating 0 0*

Sirupy bit of soap opera starring the wonderful Ethel Barrymore. Should please family trade.

Any film which partakes of the inexhaustible Ethel Barrymore resources is bound to have its share of notable moments. She is the current star of Warner Bros.’ "Johnny Trouble", a rather soggy bit of soap opera. Screenwriters Charles O’Neal and David Lord and director John Auer have given it all a markedly professional tone, and a competent cast has peppered up its sugary atmosphere, making it a welcome offering for the family trade. In addition, the Barrymore name gives it some special value for class situations. To be sure, her performance amidst such “East Lynne tapesries is hardly one of her most demanding or memorable, but since it gives so regal an artist an opportunity for full dress display of some pyrotechnics, however dignified, we should all be grateful for the entertainment. And entertaining it is, even with Miss Barrymore dressed like Whistler’s Mother, ensconced in an ancient apartment hotel, awaiting the return of her long prodigal son, vagabonding for twenty seven years. At any rate, Cecil Kellaway as an old retainer, formerly Miss Barrymore’s chauffeur, still takes care of the old girl and aids her in her fight against eviction from her premises which are to be converted into a college dorm. When she refuses to move, a flabbergasted provost allows her to be a sort of Mother Hubbard for the oncoming freshman, among whom is young Stuart Whitman, whom Miss Barrymore believes to be her grandson. Soon she charms the pants off the recalcitrant Whitman, arranges his romance with pretty Carolyn Jones, saves him from scholastic meels and dies happily with his love.

*Warner Bros. 80 minutes. Ethel Barrymore, Cecil Kellaway, Carolyn Jones. Produced and Directed by John Auer.*

[More REVIEWS on Page 18]
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BEGINNING OF THE END
THE UNEARTHLY  Available Now
"Pursuit of the Graf Spee"

**Business Rating 3 3 3**


On December 13, 1939, occurred one of the most famous scenes of naval warfare, the strange and startling battle of the River Plate, in which Germany's hell-hound destroyer, the Graf Spee, met a fatal comeuppance at the hands of a three cruiser British squadron. Such a memorable saga has long been in need of screen celebration and now the award-winning writer-producer-director team, Michael Powell and Emeric Pressburger, have provided a remarkably rewarding movie. A documentary-styled film done in the bold and blazing colors of scenic realism, something for which discriminating, as well as other, moviegoers will be grateful. It is one of the most distinguished British films of recent years. “Pursuit of the Graf Spee” has a group of shell-scared stagings of combat on the high seas that are among the most devastating yet witnessed. Indeed, as breathtakingly photographed in Technicolor and VistaVision by Christopher Challis and brilliantly directed by Powell and Pressburger, this is one of those rare dramas of war in which the stamp of authenticity is strikingly apparent. But the real piece de resistance turns out to be the characterization of the Graf Spee’s commander, Captain Langsdorff, by Peter Finch. He brilliantly portrays him with just the right austere, angular exactitude, a kind of human vessel of duty and honor, a man whose ultimate heart and soul must be forever personal, never shown, but whose depth of feeling and fidelity lie as steel-bright as the pocket battleship he masters. John Gregson as the bustling young Captain Bell, Anthony Quayle as the wiley Commodore Harwood who engineered the attack, and Bernard Lee as a tanker captain—all give stirring performances. As for the story, it follows closely upon the historical record. The so-called terror of the seas, the Graf Spee, played a cat and mouse game with British commerce vessels. Eventually, hoodwinked by a masterly British Intelligence bluff concerning an armada of reserves mustering at the River Plate, and acting under direct orders from Hitler, he took the battleship out of the harbor and scuttled her. Three days later Captain Langsdorff committed suicide.

Rank Film Distributors. 106 minutes. John Gregson, Anthony Quayle, Peter Finch. Produced and directed by Michael Powell and Emeric Pressburger.

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**Viewpoints**

(Continued from Page 5)

must be substituted for expenditure in the planning of many films today, so that cost of production is brought into line with the potential of our market. The producer of the less than AA film must remember that the public buys motion pictures in a package, too; and if they don’t like the way the package is wrapped they won’t buy it.

This brings us to the third aspect of the new economics, the methods of distribution. Film distribution covers two major headings today—merchandising and actual selling. In order to achieve sufficient sales of a picture, you have to merchandise it against the competition of other pictures and other media.

It is a striking fact of modern motion picture economics that today’s dollar is apt to go further in promotion than in production. A saving of $20,000 in production seems miniscule; but we know of one major company which recently found that by spending an additional $20,000 on their advertising for a particular low budget picture they achieved an increase of more than $200,000 in its gross.

This won’t happen every time. It hardly needs saying that nothing is certain in the movie business these days. But certainly it makes sense that when you make product for the mass market you should make sure the mass market knows about it.

And that brings us to the market itself. The companies have all been discovering lately that the mass market, particularly for modest budget pictures, lies in the neighborhoods, not the first-run houses. First-run engagements are usually disastrous without big advertising budgets; with such budgets they are still considered successful if they manage to break even. Meanwhile they are draining off business for the picture from subsequent run bookings. As all the companies know now, it is much smarter with a small film—or sometimes even with a big one—to play first-run dates on a saturation basis in the neighborhood houses, making the advertising expenditure work directly for all these dates, and selling the picture at a price the average patron doesn’t mind paying.

The low-budget pictures, merchandises and distributed this way, could help the motion picture theatre in its very real battle for survival. Such films, designed to appeal to both the taste and the pocketbook of the great mass public rather than the big city critics and their first-run following, could be key factors in reversing the downward trend of attendance. And both the film company and the exhibitor have a chance to realize a profit—because the cost does not exceed the market’s limits!

What, then, of the middle bracket picture? Where does it fit into the changed movie market? It is self-evident that exhibition cannot sustain itself on a strict continuous diet of low-budget gimmick films, plus a rare AA spectacle. The middle bracket picture must continue to be produced, but it, likewise, must meet the new conditions.

If this type of film is to show a profit (for the film company and the exhibitor), two major factors must be considered: first, each one must be produced within a production cost range keyed to the economic facts of life in our industry today, with all superfluous costs eliminated; second, and just as important, each must have a built-in promotional angle that will allow for the same kind of aggressive showmanship that is being put behind the gimmick picture.

A tall order, you say? Well, mister, the whole problem of survival now is a tall order, so let’s start standing up to meet it.
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Theatre operators "on the ball" will take advantage of the special three-for-one trailer package on "Operation Mad Ball," starring Jack Lemmon, Ernie Kovacs, Kathryn Grant, Arthur O'Connell and Mickey Rooney.

For the price ordinarily paid for one standard trailer, the Prize Baby, in cooperation with Columbia Pictures, is offering a package consisting of two teasers and a most irregular, regular trailer; the latter narrated by the unorthodox Mr. Kovacs.

This Kovacs trailer is rich with humor, originality and a fresh-selling approach. Your audience will take the pitch...and you will have a hit show!
Louisville Greets, Fetes MGM's 'Raintree County'

When the excitement of a great film premiere and Southern Hospitality are blended and mellowed for 48 hours under balmy Kentucky breezes by day and dazzling klieg lights by night, the resulting concoction is bound to be a memorable one, comparable only to the conviviality inspired by a mint-julep. As it turned out, the occasion of the unveiling of Metro-Goldwyn-Mayer's spectacular "Raintree County" was indeed, an event that all of Louisville, the nation's press, and scads of celebrities will never forget.

As conceived and executed by Loew's, under the deft direction of promotion vice-president Howard Dietz, the launching of the $6,000,000 production must rank with the great movie premieres of all time. From the ivory tower planning, to the laying of the groundwork, to the detailed arrangements that brought stars, press, TV and radio people from all parts of the country to the blue grass country, to the tens of thousands of people who lined the streets to welcome the arriving visitors in a giant motorcade (see above), to the spectacular fanfare that was climaxed with the glittering premiere, all was a

(Continued on Page 22)
On stage ceremonies as Boyd Martin, 50 year veteran critic of Louisville Courier, receives gold watch from M-G-M. From left: Lee Marvin, Van Johnson, Mike Todd, Liz Taylor, Martin, George Murphy, Eva Marie Saint, Ann Miller, Terry Moore, Russ Tamblyn, Jane Powell, Myrna Hansen, Millard Kaufman, Johnny Green and Tom Drake. The presentation took place just prior to the premiere at the Brown Theatre.

Montgomery Clift and Elizabeth Taylor in a dramatic scene from "Raintree County" during the premiere of the three-hour film, photographed in color and in MGM's new 65mm camera process.

Liz Taylor displays her prettiest smile to thousands of yelling Louisville citizens as she says hello from the platform outside the theatre prior to the screening as husband Mike Todd and George Murphy, who made the introduction that set off the ovation, stand by. Murphy received a Taylor-made buss for his stellar job as master of ceremonies.

(Continued from Page 21)

masterpiece of faultless staging and superb showmanship. It was a treatment in tune with the high boxoffice note the picture should reach.

To bring the people who would spread the word of the film around the country and into virtually every home via the printed and spoken word and the television screen, Metro chartered two special planes. The Hollywood contingent of stars, studio executives and press picked up additional fourth estaters in Chicago, and landed at Louisville's Standiford Field simultaneously with the aircraft carrying more of the same from New York.

Arriving at high noon on Tuesday, October 1, the planes were met by Mayor Andrew Broaddus, a large crowd of Kentuckians, two bands and a fleet of 47 shining new chauffeured convertibles, each bannered with the name of the celebrity or publication represented by the press. A crowd estimated at over 25,000 lined the route of the motorcade from the airport through Louisville's main street to the Brown Hotel, near the Brown Theatre where the gala premiere was to be held the following night.

Following a press luncheon, where the stars visited the various tables chatting with the newspaper, radio and TV people, and taped interviews for subsequent airing, the day's festivities were highlighted by a Welcome Dinner, sponsored by the Louisville Chamber of Commerce, emceed by George Murphy, Hollywood's premier toastmaster, and climaxxed by a full dress Raintree Country Grand Ball. Sponsored by the Colonelettes (Wives of the Junior Chamber of Commerce) for the benefit of the Children's Hospital of Louisville, the sumptuous affair drew some 5000 into the huge Freedom Hall Coliseum to dance and chat with the stars and celebrities—and contribute ten dollars a head to the worthy charity.
The day of the premiere, October 2, was a signal one for both the visitors and the Louisville hosts. The high spot of the afternoon's pre-premiere activities was a fabulous barbecue at the famed Matt Wynn Williamson horse farm, where the nation's greatest thoroughbreds are groomed. As the guests arrived at the Kentucky blue grass site, white-coated waiters met them with trays stocked with the traditional frosty mint-juleps, kept the spirits high throughout the afternoon as the visitors were treated to burgoo, the incomparable Kentucky taste treat served in silver cups from a tremendous vat, and succulent barbecued chicken and beef.

It was the evening that truly capped the hoop-la. Following a buffet dinner, stars, press and celebrities in full formal dress stepped from the hotel to be greeted by pressing, shouting crowds that filled the streets, bright as daylight under the klieg glare. Lining the block-long pavement between the hotel and the theatre stretched an Honor Guard in spit-and-polish dress uniform from the Kentucky Military Institute and the University of Louisville, as police were hard put to hold back the surging crowds.

(Continued on Page 24)
crowds. With the appearance of each of the well-known personalities to walk from the hotel to the theatre, the noise rose to a crescendo. Among the popular faces they saw were Elizabeth Taylor (with husband Michael Todd) and Eva Marie Saint (also with husband Jeffrey Hayden); guest stars Van Johnson, Ann Miller, Jane Powell, Terry Moore, Chill Wills, Russ Tamblyn, Tom Drake, Lee Marvin and Myrna Hansen. Huzzahs were raised for Kentucky Governor A. B. "Happy" Chandler, Mayor Broadus, composer Johnny Green, screenplay writer Millard Kaufman and other celebrities introduced by the ingratiating George Murphy.

In the theatre, the 1500 invited guests again met the Hollywood people, cheered lustily as Boyd Martin, film critic on the Louisville Courier Journal for the past 50 years, was honored by M-G-M, then settled down for the three-hour unveiling of "Raintree County".

An after-premiere party in the Brown Hotel's Crystal Ballroom put the lid on an event that is inscribed in Louisville's annals as vividly as "Gone With the Wind" is marked in Atlanta's.

The Metro sales and promotional organization was out in substantial force to host and dote over the pageantry for their biggest premiere since GWTW. Hosting the affair, in addition to Dietz, was distribution vice president Charles M. Reagan. Other home office representatives: Robert Mochrie, John P. Byrne, Mike Simons, Emery Austin, William Ornstein and several field men from the promotion department. Studio publicity chief Howard Strickling handled the West Coast contingent.

Divisional sales heads on hand were John S. Allen, southwest; Burtus Bishop, Jr., midwest; Lou Formato, south; John J. Maloney, central, and Herman Ripps, western.

For a masterly showmanship job, a doff of the chapeau to Maestro Dietz, aide Austin, exploitation head who coordinated the plans and worked in the field with Charles Felleman and field press reps Judson Moses, E. C. Pearson, John L. John, Floyd Fitzimmons, Tom Baldridge and Norman Pyle.

And a bow to Metro-Goldwyn-Mayer for proving that the old-time movie glamour is still very much alive.

Louisville's stores were very much a part of the activities, using their windows to excellent effect to play up the grand opening of the film. Some 25 of the city's top department, fur, book and variety stores rigged up window and in-store displays, aided by costumes from the picture, flown in from the coast several weeks in advance especially for the purpose. In addition, 130 cabs were banded offering premiere tickets as prizes in a contest.
Which trade paper has the most "DRAG" with exhibitors?

Film BULLETIN of course!
EXPLOITATION PICTURE

Impact of Super-Shock Ads Makes "Black Scorpion" Showman’s Delight!

Having picked up a tidy bundle by exploiting horror in such earlier shockers as "The House of Wax", "Beast from 20,000 Fathoms", "Phantom of the Rue Morgue" and, most recently, "The Curse of Frankenstein," Warner Bros. now aims to top 'em all in scare fodder with "The Black Scorpion"—and thereby hangs an exploitation tale for the showman.

To most people, there is nothing more shudder than a giant insect; ergo, the proponent of this film is a huge arachnid—or, more properly a swarm of them—slithering one hundred and fifty feet from fang to tail! The only thing more fearsome than a bloody creature is a creature with NO blood; ergo, our monster is bloodless—"that's why he wants yours!"—scream the ads.

The terror is introduced to the screen in the David Duncan-Robert Bloes scenario following a series of earthquakes in Mexico that leave huge crevasses from which pour the Things. Virtually indestructible, the monstrous scorpions grab up every human being in their path until the Mexican Army manages to lay them low—all except one which escapes to attack Mexico City. Under the shadow of the metropolis, a battle rages between the tiny humans and the lashing monster that sees the final demolition of the giant scorpion leaving thousands of pale, shaken humans to nightmares the rest of their lives.

Whether anything more horrific has ever been filmed is a moot question we won't debate here. But Warners is selling it as the horror picture that has pulled out all the stops, and has worked up an ad campaign for the eager showmen that makes no bones about it.

A group of the ad approaches are shown on the opposite page, with portions of the copy ripped out to point up the text as well as the scare catchlines. Curiously, the ads, primeval as they may seem at first glance, are designed to snatch up not only the horror fans—which they assuredly will do in whirlwind style—but to pique the interest and curiosity of those who can take horror pictures or leave 'em with such wry warnings as: "We Urge You Not To Panic or Bolt from Your Seats", such advice as "Don't Be Ashamed To Scream. It Helps Relieve The Tension!", such reservations as: "The

SPECIAL TRAILER

The usual trailer employing scenes from the film was discarded by Warners' boxoffice and replaced by one specially produced to carry through the striking scare effects that marks the entire "Scorpion" campaign. It is said to be a real shocker.

Management Reserves the Right To Put Up the Lights Any Time the Audience Becomes Too Emotionally Disturbed." This may bring a smile to the more sophisticated moviegoer, but in more cases than not, will create a challenging want-to-see that should sweep a large fringe of the lukewarm-to-horror-pictures public into the theatre.

Much of the advertising designed for the newspaper is versatile enough to be adapted to shock displays and gag displays alike. The art is simple enough to blow up to sizeable proportions with the blast: "He'll Get You—Scared Stiff!" or a "See This? We Defy You Not To Get A Genuine Case of the Horrors When You See It on the Screen!" Or it can take the form of straight large type reader copy asking "Are We Too 'Nervy' Showing The Black Scorpion?", with follow-up wording similar to that in ad at upper right of opposite page.

Obviously, there are gimmicks and stunts galore to go along with the "scariest" aspect. The nurse in the lobby with smelling salts for those who are shocked senseless; a periodic recorded moan, followed by the admonition to scream to relieve the tension; even a dummy light switch near the door with a placard advising the patron to see the manager to put up the lights if the screen goings get too rough. The enterprising showman can go on and on, with such gags, sure to arouse nervously light-hearted reaction and especial awareness of the film where given an advance play.

Another exploitait is the radio series of six spots on one record, given a unique and chillingly humorous treatment that lends itself to lobby treatment as well as airwave use.

Basically, experience has shown there is an apparently limitless audience for the well-sold horror picture. Warners has supplied a precision set of selling tools in the advertising campaign for "The Black Scorpion" that should delight the exploitation craftsman.
Are we too ‘nervy’ in showing ‘The Black Scorpion’?

We don’t think so. We know from experience that people strong of heart and steel-nerved enjoy a good scare when they go to a horror picture. So we’ve pulled out all the stops. You’ll see it uncut, exactly as it was filmed! YOU HAVEN’T REALLY SEEN HORROR ON THE SCREEN TILL YOU SEE THE HORROR OF THE BLACK SCORPION.

We urge you not to panic or bolt from your seats. EVERY HORROR YOU’VE SEEN ON THE SCREEN GROWS PALE BESIDE THE HORROR OF THE BLACK SCORPION.

We defy you not to get a genuine case of the horrors when you see THE BLACK SCORPION.

NOTE: The management reserves the right to put up the lights any time the audience becomes too emotionally disturbed.
BROTHERS RICO THE Richard Conte, Kathryn Grant, Director, Producer. Produced by Charles Theby, Paul Karton. Drama. Former racketeer, trying to go straight. He tries to help his son get a job but the boy push him too far. 90 min.


DOMINO KID Rory Calhoun, Kristine Miller, Producer Rory Calhoun and Victor M. Orrall. Director Ray Lay. Western. Man seeks vengeance on outlaws who killed his father. 74 min.


STORY OF ESTHER COSTELLO Joan Crawford, Rosanno Brazzi, Heather Sears. John and James Woolf murder a man and save Cold Miller. Drama, Unsophisticated people exploit blind girl for profit. 103 min. 9/30.

TIJUAÑA STORY THE Rodolfo Acosta, James Darren, Robert McKee, Producer Samuel Katzman, Director Lyle Kardos, Drama. Editor wages fight against vice lords in community. 75 min.


DECISION AT SUNDOWN Randolph Scott, Valerie French, Karen Steele, Producer Harry Joe Brown. Director Budd Boetticher, Climates of a 3-year hunt for the man who stole his wife. 90 min.


LONG HAUL, THE Vic Morrow, Diana Dors, Peter Reynolds, Producer Maxwell Setton, Director Ken Hughes.

NIGHT OF THE DEMON Dana Andrews, Producer Hal E. Chester, Director Jacques Tourneur.


REMINISCENCES OF A COWBOY Glenn Ford, Jack Lemmon, Anna Kashfi, Western. Free-swinging cowboy_above._


SHE PLAYED WITH FIRE Jack Hawkins, Arlene Dahl, Producers Fred Kohlmar, Sidney Salkow, Drama. 80 min.


TRIAL OF CAPTAIN BARNETE, THE Edmund Gwenn, Mona Freeman, Karin Booth. Producer Sam Katzman, Director Fred F. Sears.

FILM BULLETIN—THIS IS YOUR PRODUCT
October

SATCHMO THE GREAT Louis Armstrong, Edward R. Murrow and Fred W. Friendly. Film story of Louis Arm-
strong's international jazz tour. 63 min., bw, 70 mm.

STREET OF SINNERS George Montgomery, Geraldine Brooks, Producer-director William Berke. Drama. Rook-
policeman on the trail of youthful criminals. 76 min.

GIRL IN THE BLACK STOCKINGS The Les Barker, Ann Bancroft. Melodrama, 73 min.

HELLBOUND John Russell, June Blair, Producer Howard Koch. A suspenseful story of a woman's flight from a
damned African village. 81 min., bw, 70 mm.

MISS MểuNGOKETT Tom Brown, Director Peter Stepshen. Western Drama.

TIME LIMIT Richard Widmark, Richard Basshard. Pro-
ducer-director Sam Fuller. Story of prison-derelict war-trocun, 94 min. 9/30.

Coming

EARTFACE NELSON Mickey Rooney, Carolyn Jones, Eric Pleskoff. Director Zimbalist. Crime Drama. 82 min.

DON JUAN DE NOBLE Siegel. Story of one of America's notorious
gangsters. 79 min.

CHINA DOLL Victor Mature, Lill Hua. Producer-Di-
rector Robert S. Lerner. A story of the United States Air Force Captain marries a Chinese girl. 77 min.

EDGE OF FURY Michael Higgins, Lois Holmes, Pro-
ducer Robert Gurney, Jr. Director Robert Gurney, Jr. and Irving Lerner. Suspense thriller based on the
novel "Wisteria Cottage." 95 min.

FORT BOWIE Ben Johnson, Jan Harrison, Kent Taylor, Producer Aubrey Schenck. Director Howard W. Koch.

VIOLENCE IN THE BOONE, Peggy Maurer. Producers Bend and Garfield. Director Albert Band.

ISLAND WOMEN Marie Windsor, Vincent Edwards. Pro-

PARIS HOLIDAY Bob Hope, Fernandell, Anita Ekberg. Direct-
or-producer Howard Hawks. Comedy. 82 min.

PATHS OF GLORY Kirk Douglas, Ralph Meeker, Adolphe Menjou, Producer James B. Harris. Director Stanley
Kramer. War. 86 min.

QUIET AMERICAN Eddie Murphy, Michael Redgrave, Claude Dauphin. Figaro Production. Director Joseph
Mankiewicz. A novel set against the recent fighting in IndoChina.

RIDE ON THE OLD ROUGE Rory Calhoun, Gloria Gra-
ham, Joanne Gilbert. Producer-director in his film debut. Di-
rector Barney Girard.

VIXEN FROM KANSAS Douglas Young, Tony Curtis, Ernest Borg-
inkle. Producer Jerry Bressler. Director Richard Fleischer.

WINGNUT OF AN EYE Jonathan Kidd, Doris Dowling, Irene Siewert, Producer Fernando Carrere. Director
Winston Jones.

WITNESS FOR THE PROSECUTION Tyrone Power, Marlene Dietrich, Charles Laughton, Producer Arthur
Hornew, Jr, Director Billy Wilder.

November

MAN OF A THOUSAND FACES CinemaScope, James Cagney, Dorothy Malone, Producer Robert Arthur. Di-
rector John Farrow. A study of a man's struggle to break free from his past. 72 min.

QUANTZ The CinemaScope, Eastman Color. Fred Mac-
Murray, Dorothy Malone, Producer Gordon Ray. Di-
rector Harry Keller. A study of five people in-
volved in a robbery. 82 min.

UNHOLY WIFE The Technicolor, Diana Dors, Rod Taylor, Producer Robert Turhan, Director George Pal.
A wife cunningly plots the death of her husband who has betrayed her. 94 min. 9/2.

Coming

ESCAPADE IN JAPAN Color. Teresa Wright, Cameron Mitchell, Produced-and-directed Jon Freeland. Prod-
ger-Arthur Lubin. Story for two boys who start out in the wrong direction, but learn a lesson from the people who are trying to find them. 92 min. 9/16.

MY MAN GODFREY CinemaScope, Technicolor. June Hively, Ginger Rogers, Producer-Henry Koster. Com-
edy. Story of a topsy-turvy butler. 92 min. 9/2.

December

Williamson. Drama. Pilot and wife realize true love in the air.

ALL MINE TO GIVE Eastman Color. Glynn Johns, Cameron Mitchell, Produced-and-directed Jon Freeland. Pro-
ducer Arthur Lubin. A war story. 82 min.

BIG BEAT, THE Color, William Reynolds, Andrea Mar-
ton, Producer- starring Iddon Craig. 90 min.

DAMN CITIZEN Keith Andes, Margaret Hayes, Gene
veer, Producer-Director George Webber. Director Robert
Gordon. Real estate man becomes a judge in order to
fight against crime.

DARK SAVAGE CinemaScope, George Nader, Cor-
nell Borchers, Michael Ray, Producer Robert Arthur. Di-
rector Alber Birberman.

DAY OF THE BAD LUCK CinemaScope, Fred MacMur-
ray, Joan Weldon, John Ericson, Producer Robert Thomas.
Western. 92 min.

FEMALE ANIMAL The CinemaScope, Heddy Lamarr, Jane Powell, Jan Sterling, Producer Albert Zugmuth.
Western. 92 min.

GIRL MOST LIKELY The Eastman Color, Jane Powell, 
John Hodiak, Produced-and-directed Robert Steve. Direc-
tor Mitchell Leisen. Comedy. A girl is proposed to by three men on the same day.

MARRED AND MARRIED Katharine Hepburn, David Oll-
op, Joan Bennett. Producer William Bloom. Director Jai
cio Hiriart. A woman falls in love to taking second place

to a bear advertising campaign with her husband.

LOVE SLAVES OF THE AMAZONS Color, Don Taylor, 
Jean Shepherd. 79 min.

MAGNIFICENT BART Color, Don Dunyega, Jane Sterling, Producer Sy Gomberg. Director Jack Sher.

MAN WHO ROCKED THE BOAT The CinemaScope, Color, Produced-and-directed Andrew Lavorato. Pro-
ducer Albert Zugsmith. Director Arnold Leven.

MERCURY PITCHER, John Garfield, John Hodiak, Produced-and-directed Robert Stack. Produced-and-
directed Stanley Kubrick. Director Mitchell Leisen. Comedy. A story about a man who

covers World War 1 hero of the Lafayette Escadrille. 88 min.

SLAVES OF THE CINEMA Color, Esther Williams, Jeff Chandler. Producer William Alland. Director Richard
Wilton. Couple crash on island and are stuck for weeks.

SEEDS OF WRATH CinemaScope, Jeff Chandler, Orson Wells, Produced-and-directed Albert Zugsmith. Direct-
or Jack Arnold. Drama. Sheriff destroys one-man domination of town.

SLIM CARTER Color, Jock Mahoney, Julie Adams, Tim Hovay, Produced-and-directed Willard Huyck. Director
Richard Fleischer. A look at the life of a man who

doesn't care about his is

SLIMER SUMMER, The CinemaScope, Eastman Color, Color, Produced-and-directed Kenneth Minn. Producer-direc-
tor Leonard Neumann. Comedy. Explo-
tion of the Terrence Raffigan play. 117 min. 9/5.

RISING OF THE MOON, The Eileen Crowe, Cyril James, Produced-and-directed David Miller. Director Leslie

August

63 min.

PAJAMA GAME The Warner Color, Doris Day, John Raitt, Carol Haney, Produced-G. Abbott. Director Allan
G. Brian. 93 min.

JAMES DEAN STORY, THE A film biography of the
late movie star. 82 min.

September

BLACK PATCH George Montgomery, Produced-and-directed
Robert Young. Western. 83 min.

WOMAN IN A DRESSING GOWN Yvonne Mitchell, Adolph
Skelton, Produced-and-directed Russ Hunter, Director
Henry Koster. Comedy. Story of a tootsie school

October

BLACK SCORPION, THE Richard Denning, Marla Cor-
Day, Carlos Rivas, Horror. 88 min.

HELEN MORGAN STORY, THE The CinemaScope, Ann
Blyth, Paul Newman, Produced Martin Raskin. Director
Michael Curtis. Drama. Biographical film of an ill-

torched singer. 98 min. 9/30.

Coming

BLONDE AND DANGEROUS Sally Brophy, Carla Mar-
ery, Susan Oliver. An Arpin production. Director
Hughes. Produced-and-directed Alan Smithee. Western. Life in a girl's correction school.

BOMBER'S B-52 CinemaScope. WarnerColor. Karl Mal-
dan, Natalie Wood, Producer Stuart Whitford. Director
Douglas Good. Drama. Story of the men who make

BOTH ENDS OF THE CANDLE CinemaScope. Ann
Blyth, Paul Newman, Richard Carlson. Produced Mar-

Raskin. Director Michael A. Landon. Western. 93 min.

CHASE A CROOKED SHADOW Richard Todd, Ann Baxter.
Producer Douglas Fairbanks. Director Michael
Anderson. Melodrama. 82 min.

DARY'S RANGERS WarnerColor. Charles Henston, Tab
Hunter. Eticka Choureau, Produced Martin Raskin. Direc-
tor William A. Wellman. Western. 95 min.

DEEP SIX, THE The Jaguar Prods. Alan Ladd. Dianne Ros-
corde, Elizabeth Allen, Produced-and-directed Hal

FIFTEEN EULYETS FROM FORT DIXE Clist Walker, Virginia Mayo. Produced Martin Raskin. Director

LAFAYETTE ESCADRILLE Tab Hunter, Eticka Choureau, J. Carroll Naish. Producer-director William A. Well-
man. Western. 95 min.

LEFT HANDED GUN, The Paul Newman, Lila Milan. Produced
Fred Coo. Director Arthur Penn. Western. 79 min.

NO TIME FOR SERGENTS Andy Griffith, Myron Mc-
cormick, Nick Adams. Produced-and-directed Mervyn Le-
Roy. Comedy. 96 min.

OLD MAN AND THE SEA The CinemaScope, Warner
Color. Produced by Dean Jagger. Produced-and-direct-
d director John Sturges. Adventure. Film version of Ernest Heming-
way's prize-winning novel. 79 min.

STARECASE DON ESTEEN STREET Producer Andrew Fanaduy. Director Irvin Kershner.

TENDER FURY Susan Oliver, Linda Reynolds. Carla Mar-
ery, Produced Martin Meier. Director Bernard Girard.

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“A swinging colorful bouquet to America's greatest jazzman! Extraordinary impact!” — VARIETY

“Very good...exploitable everywhere to young and old...brilliant and touching!”
— MOTION PICTURE HERALD

“Millions will be attracted to this feature!”
— FILM DAILY

“Entertaining...interesting...amusing!”
— SHOWMEN'S TRADE REVIEW

“Excellent...well handled...engrossing biography!”
— HOLLYWOOD REPORTER

“Wonderful...highly entertaining...brilliant film...everyone will enjoy it!”
— MOTION PICTURE EXHIBITOR

THE WHOLE WORLD ROCKS TO HIS BEAT!

SATCHMO THE GREAT

LOUIS ARMSTRONG and EDWARD R. MURROW
with Leonard Bernstein · W. C. Handy
Produced by EDWARD R. MURROW and FRED W. FRIENDLY

THE ONE-AND-ONLY 'SATCHMO' PACKS 'EM IN EVERYWHERE...AND NEVER MORE THAN NOW WITH HIS ONE-AND-ONLY MOTION PICTURE STORY!!!
Mr. Goldenson's Question

ECONOMY—
The Wrong Kind

Come, Come, Mr. Novins!

WHAT'S HURTING OUR BUSINESS?
See Sindlinger Report
on Page 7
FROM 20th
...FOR
VETERANS
DAY!

Pulitzer
Prize Winner

JOHN P.
MARQUAND'S
suspense-packed
drama about
postwar
Japan...

STOPOVER: TOKYO

filmed on-the-spot by cast and crew that traveled
10,000 miles...half-way round the world...to make it!

CINEMAISON® color by DE LUXE

ROBERT WAGNER · JOAN COLLINS · EDMOND O'BRIEN

Produced by WALTER REISCH · Directed by RICHARD L. BREEN
Screenplay by RICHARD L. BREEN and WALTER REISCH

pre-sold as a best-seller and in the pages of the SATURDAY EVENING POST!
Mr. Goldenson's Question

"Are sheep running this business, or are there leaders?" The query, spoken in heat, came from the usually diplomatic lips of Leonard Goldenson, president of American Broadcasting-Paramount Theatres, at a meeting with the trade press last week.

Mr. Goldenson and his associate, Edward L. Hyman, vice president in charge of theatre operations, invited the press to hear their views on the vital problem of finding ways and means of achieving an "orderly distribution of quality product throughout the year". This critical issue has been pushed by the AB-PT executives for the past two years, and they admit frankly that little progress has been made. Now they propose to call a joint meeting of distributors and exhibitors from all parts of the country to discuss the problem and to seek a solution.

Pointing out that while theatres today are starved for good films, a full dozen important releases are being held back for the year-end holiday period, Mr. Hyman questioned why three of these top films should not be delivered in October and three in November "to counteract the big TV attractions". He expressed the hope that a united exhibitor front could convince the distributors that such an orderly releasing schedule would receive "every cooperation from the exhibitors of America" by their willingness to guarantee "top terms and additional playing time."

Mr. Goldenson's reference to a lack of leadership was well taken. The head-in-the-sand position adopted by so many of our industry's supposed leaders is an appalling sight as business continues to fall off.

We urge everyone who lives by the motion picture industry to heed these words by Leonard Goldenson:

"It's disgraceful that we, who are supposed to be showmen, have permitted our business to become wrapped in crepe . . . The public never will respond unless we sell our business affirmatively.

"All branches of the industry must be brought together to sell and re-sell our business to the public. It can be done by enthusiasm and drive, and the refusal to be licked . . ."

"If we don't do it, it's because we are wanting in leadership. It means our presidents and all others in positions of responsibility are shirking their duties . . . If they're not prepared to exercise their responsibilities, then they ought to get out and let those persons who are prepared to do the job, do it."

Bravo!, Mr. Goldenson.

Come, Come, Mr. Novins!

The president of International Telemeter, Louis A. Novins, was speaking, apparently seriously:

"I don't know why exhibitors are so afraid of pay-as-you-see TV", he said, without even a slight blush, no mean accomplishment considering the fact that he was facing not a group of stockholders, but informed members of the movie industry.

"There are millions of people who are not being reached by even the biggest million dollar epics," he continued. "I think that those people will be the potential customers of pay-as-you-see TV. There will still be plenty of others who will want to go out to the movies. Theatres and pay-as-you-see TV will represent an expanded market for the producers and distributors of good entertainment."

These platitudes were delivered by Mr. Novins as if they were fresh and startling revelations of a beautiful future that was to enrich everyone connected with movie business—exhibitors, producers, distributors, not to mention the entrepreneurs who yearn to put their cash registers on the free airwaves.

The co-existence of pay-television and the theatre is an immediate contradiction. The reasons have been thoroughly explored before and there is no need to labor them here. Suffice it to say that television's primary competitive force against the theatre is the comfort and convenience it offers. If new motion pictures were to be delivered into the living room via pay-TV devices the inevitable result must be a sharp, destructive diminution in the go-out desire of the moviegoing public, and the residual audience left for theatres would be a mere corporal's guard. It borders on the preposterous to make any other claim.

Telemeter, or any other toll-TV systems, if it ever flourishes, will sound the dirge for thousands of theatres—most likely for all but a handful. So, come, come, Mr. Novins, let's face it: if Paramount's Telemeter succeeds, a billion theatre industry must fall by the wayside. It's that cold a proposition.

Tomlinson's Position Now

A postscript needs to be added to the Vogel-Tomlinson struggle for the soul of Loew's, and it is this: Joseph Tomlinson should voluntarily withdraw from the company's Board of Directors.

The present alignment of that Board gives Joseph Vogel a majority of 13 to 11.

(Continued on Page 21)
HOT FROM SATELLITE HEADLINES!
Science In The Skies!

NOT A RE-ISSUE! NEW! UP-TO-THE-MINUTE

M-G-M's The Invisible Boy

Never in movie annals such an opportunity to capitalize on the headlines! USE THIS COPY IN ADS:

You've been reading about satellites and rockets that can rule the earth! Here's the first BIG picture that dramatizes the miracles of the war of machines in the sky. You've never seen anything like it!

MAKE UP LOBBY DISPLAY!

Enlarge current headlines with panel of ad copy above! SNIPE POSTERS! USE TRAILER WITH SPECIAL TAG! CAPITALIZE ON TODAY'S HOT NEWS!

M-G-M presents "THE INVISIBLE BOY" starring Richard Eyer Philip Abbott • Diane Brewster • with Harold J. Stone • Robert H. Harris • And ROBBY, THE ROBOT • Screen Play by Cyril Hume • Based on the Story by Edmund Cooper • A Pan Production Directed by Herman Hoffman • Produced by Nicholas Nayfack
DIMINISHING RETURNS. Reports have it that grosses on "Ten Commandments" in the second group of naborhood houses (in the Philadelphia territory) were very disappointing. Apparently, the DeMille spectacular was milked in its long first-run and in the first key runs, and there's not enough left in the market for a second batch of two-a-day runs at advanced admissions. It is expected that this downturn will prompt Para-
mount to put the film into a general lower admission release.

◊

HOW TO SELL A MOVIE. Madison Avenue is abuzz with praise for the artful pre-publication treatment accorded Har-
court, Brace & Co's. "By Love Possessed," James G. Cozzens' latest, which has spiralled to the head of best-seller lists the
nation over. A pointed object lesson may be gained by movie-
dom's merchandising menace. The publisher knew it had a hot
one from the first draft on, and showed little inclination to
keep the fact a secret. By a skillful blending of trade press
blurbs three months prior to release, plus the attitude that "We
think we have one of the most important books of our time,"
the novel generated a book-seller demand before anyone had
seen the cover leaf. Then two months before publication came
magazine plants galore. Massive showcards cropped up in book
stalls to herald the mighty coming attraction. And review
copies were mailed two months early, rather than the usual
one month, to catch vacation-bound critics. All in all, the Har-
court success story points up the proven worth of early sell.
Cinema's "Giant," "Around the World," "From Here to Eterni-
y," notable recipients of hard-sell pre-release campaigns
underscores the fact.

◊

JUBILEE TOUR CANCELLATION. There is a strongly felt
difference of opinion as to where the blame should be placed
for cancellation of the proposed Hollywood Golden Jubilee
tour. Recently published reports that the unavailability of top
stars was the reason for the cancellation do not tell the whole
story. Major reason for the tour break-up is the reported in-
ability of exhibition and distribution to reconcile their differ-
ences. Many exhibitors felt that the time was not propitious
because of the lack of sufficient, strong product available to
complement the tour. Thus they believed the public wouldn't
find support in the films they saw. Film people, on the other
hand, contended that the Jubilee tour would have stimulated in-

terest irregardless of the product status, a lot of work having
gone into the project, and it should have been followed through.

◊

SLOW-PAY TV. Despite all the glowing reports, early returns
from Bartlesville, seat of the nation's first full-scale home
movies experiment, affirms that the noble test actually is off to
a halting start. While Video Independent Theatres, Inc., backer
of the system, reports 500 of the community's 8,000 set owners
already have signed for the private circuit reception of first run
movies in October and the list is growing, there are reports of
complaints and cancellations. Biggest grieves: $9.50 per month
cost, and the impracticality of viewing everything offered.
Video is expected to downgrade its price structure, probably put
it on a low minimum basis with additional per-picture charges.

◊

TRIPLE-WHAMMY TELEVISION. Exhibitors were licking
their wounds after the recent Sunday night when three TV
"blockbusters"—"Pinocchio," "The Edsel Show" and the "Stan-
ard Oil 75th Anniversary Celebration"—were presented con-
secutively at the maximum evening movie-going hours. There
is no denying that "biggest night in television history" gave
exhibitors their toughest competition since some of the dog
days of the early Fifties. Each show, with a roster shock-full
of top names, provided plenty of competition for the nation's
exhibitors. Whether or not the shows were a critical success is
not important. What is important is the fact that a great many
theatre-goers were induced to stay home, if only for one eve-
ning, by the promise of a host of top names performing in
some better-than-average offerings. And many an exhibitor is
remarking that the saddest part of it all was the fact that hard-
ly a topflight picture was being offered anywhere in the coun-
try that night.

◊

NO OPEN WIRE FOR SKIATRON. The Pacific Telephone
and Telegraph Company dealt a body blow to Matty Fox' Skiatron by turning thumbs down on a request to install Parax
open wire lines on PT&T poles to transmit closed-circuit tele-
vision programs in several California cities, including Los
Angeles and San Francisco. According to electronic experts,
this forced switch to coaxial cable will cost Skiatron some $50
million to blanket the Los Angeles area alone, as against a $12
million estimate for open wires. In another development, San
Francisco's City Council has told Skiatron representatives that
it will not consider the company's bid for a Bay City franchise
until Skiatron comes across with a financial statement. Reason
for the demand: the city wants to make sure it is doing busi-
ness with a financially responsible organization and not specu-
lative promoters.
PEACE, TOO, CAN BE HELL. The columns upon columns of figures cried out the expected name: Joseph Vogel—in a near landslide. Thus, in the hours of early evening October 15, did a harried proxy clerk unfurl his tally tape to proclaim the mandate which meant that over the next four months at least, the fate of Loew’s, Inc. shall be in the hands of a single, undisputed master.

Embattled President Vogel had successfully concluded his private 12 month war with aggressive, ill-counseled Joseph Tomlinson. He had accomplished this feat with a shot and shell that has all but rendered Mr. Tomlinson bors de combat from any future obstructionist action or grab for control. But at the same time, there are observers who contend that for all the Vogel skill at arms the Loew’s leader has earned himself a one-way ticket to corporate purgatory.

This has been a curious contest throughout. But no more puzzling than the disquieting peace which has now descended upon Loew’s like the sole of a hobnail boot. Mr. Vogel has won the honors. He wins precious little else. In the end, his may go down as a victory without spoils. Only his indomitable courage and refusal to fail may prevent this.

A stock-taking of the battlefield casualties leads to the unmistakable conclusion that Mr. Tomlinson is not the drama’s only ill-starred Joe. While the Canadian’s losses are open, circumscribed and material, Vogel’s are not so easy to define. Tomlinson loses power. Vogel gains a scalding hot seat. Given the power to govern his company, the pressure on Joe Vogel thus builds and builds and builds.

The rub from the Vogel standpoint is that there is so much to do and so little time. So little time, that is, between the present and February, 1958, date of the annual Loew’s shareholder gathering, when it is suspected that new and bolder forces may begin agitations anew.

If Vogel has disposed of a primary obstacle, than another less discernible, more imposing threat has sprung up to etch deeper into the frown line. It is a muted threat, draped in respectability and not readily open to challenge. It will take more than Vogel’s long-admired Spartan rigidity to beat down this storm should it cloud up about him. Portents have already risen that Joe Vogel may next have to battle Wall Street itself—at least an imposing hunk of that community, the brokerages of Lehman Bros. and Lazard Freres, and, possibly, several more.

Wall Street sources close to Financial Bulletin are exact in stressing that this potential anti-Vogel bloc is spiritually unaffiliated with Tomlinson, Stanley Meyer and others of that crowd. The Lehman-Lazard axis likes to view itself as a patient policeman conducting a fair surveillance of company operations, as its due by virtue of controlling a massive swad of stock (although not close to the 3 million out of a total of 5.3 million shares that Time Magazine, October 28, reports). In casting for Samuel Briskin as a company director, the two financial houses may be construed as hurling criticism at Joe Vogel as well as his “show-case” slate. It is erroneous to label this move as support of Tomlinson or any of the vague objectives he stood for. It must be construed, rather, as a denunciation of too few movie veterans on the board.

FINANCIAL
BULLETIN
OCTOBER 28, 1957

By Philip R. Ward

This development should come as no surprise to Financial Bulletin followers who have been repeatedly cautioned of unfriendly Wall Street stirrings. The prospective liquidation of the company is still a prime behind-the-scenes factor. The protection and preservation of equity is a subject on which hard-plated investment firms show one-track minds. Evidence now exists that as a result of the debilitating proxy contest, as well as unpromising conditions obtaining in the movie industry generally, the future does not bode bright for Loew’s. A further depreciation in market value may force Wall Street hands.

Mr. Vogel knows this well. To a certain extent he is fortified by a backlog of reportedly superior films spawned under his leadership. Income from the lease of the Metro library to TV, though helpful, cannot carry the whole load. Income derived purely from theatre film commerce is lagging, and the key issue is not how much will this division earn but to how small a point can the loss be held.

From the standpoint of the immediate future the prospects at Loew’s, both marketwise and income-wise, loom as bleak as the surface of the moon. And they may well get worse before they get better. And now come an even deeper problem.

A genuine scare is prevalent that wholesale dumping of stock may soon take place. Mr. Tomlinson owes a whopping $1.1 million on Loew’s shares. His paper loss now extends to a reported $1.5 million. He may soon have to answer a call on his loan. His alternative is to surrender collateral of a separate nature or unload Loew’s to set straight the books. Based upon his most recent comments, Tomlinson may take the position that further retention of his huge Loew’s portfolio is tantamount to tossing good money after bad. Plainly the man is disenchanted.

Then again, the unsuspected downswing in stocks at large has placed other Loew’s stockholders in a peculiar position. As with Tomlinson, their loans must be covered. Thus, many others, sadly, reluctantly, may be forced into selling portions of their holdings.

Joseph Vogel, then, in the full bloom of victory finds little succor from the battle he has been through in the past 8 months or so. He has won a victory and inherited a tiger by the tail. Joe Vogel is today, title-holder to filmdom’s least envied chair. He is also, without a moment’s deliberation, the best man for the job. One can only hope that good judgment will prevail upon those impatient banking forces cited earlier to appreciate his groaning burden and persevere with his efforts to resurrect Loew’s, Inc. The bankers must allow him an unobstructed period of reasonable length to prove his merit, or find the answer to their 64 million dollar question: Where do they go without Joe Vogel?
What's Hurting Our Business?

One of the major factors responsible for the current decline in theatre admissions, movies on TV, is pinpointed in a recent study released by Sindlinger and Company. According to the research organization, "Nationwide interest in Hollywood's movies is at an all time high—but greater for TV showings than for theatre showings." To counter the public's belief that all current movies will be seen on television in the near future, Sindlinger believes "the tranquil Movie-TV marriage must be exploded" and that a solution can be found by directing the public's interest away from movies on television to movies in theatres and withholding movie product from TV. The survey cites figures to substantiate that a goodly number of people still consider going out to motion pictures and it is the industry's job to transform this consideration into ticket-buying. Reprinted here are major portions of this interesting, illuminating study.

The time has come for the Industry to stop procrastinating, and think! The day is gone when there's nothing wrong with the Industry that a good picture won't cure—every theatre has recently played many good pictures that didn't do business—and every showman knows it. Theatres are not going to build business with slogans.

Don't rationalize that the July slump was all caused by home air-conditioning and traffic problems.

Don't be misled because the ad-pub boys work hard and plant with gusto—one can work just as hard peeling potatoes as sharpening a diamond—the energy is the same but the result is different. And don't blame the July slump on product per se. Those who have seen July product like it generally (there are a few exceptions, of course). But do not forget that the way product is presented to the public is almost as important as the product itself.

In today's market—a showman's past experience and method of selling are actually handicaps. Past experience—the way things use to be done—will not save today's competition for moviegoing time.

This report, in summary shows: (1) how exhibition this summer is being robbed of its most vital and effective means of communication—talk-about or word-of-mouth, (2) how nationwide interest in Hollywood's movies is at an all time high—but greater for TV showings than for theatre showings, (3) how the public—through Industry complacency—think and expect to see all current movies on TV—some think even next winter... the I'll wait for it attitude is becoming stronger each day, and (4) how the first step in any constructive business building campaign must start at the root of the problem; i.e., the tranquil Movie-TV marriage must be exploded. Although a complete divorce may not be possible now—because of the dependent created through the shotgun marriage (Movies on TV)—a trial separation ought to at least be tried.

Sindlinger Study Puts the Finger on TV Competition With Our Own Movies

SUMMER OF 1957 vs 1956

Average weekly total attendance this summer, as compared with last summer, is shown by the chart below.

The chart above present average weekly total attendance; i.e., including paid and free, at both 4-walls and drive-ins.

The following chart shows adult attendance only—where the important money comes from:

<table>
<thead>
<tr>
<th>Week</th>
<th>This Summer 1957</th>
<th>Last Summer 1956</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 1</td>
<td>40,147,000</td>
<td>30,824,000</td>
<td>+30.2%</td>
</tr>
<tr>
<td>June 8</td>
<td>42,952,000</td>
<td>36,316,000</td>
<td>+18.3%</td>
</tr>
<tr>
<td>June 15</td>
<td>44,455,000</td>
<td>37,839,000</td>
<td>+17.5%</td>
</tr>
<tr>
<td>June 29</td>
<td>44,960,000</td>
<td>42,674,000</td>
<td>+5.4%</td>
</tr>
<tr>
<td>Average for Month</td>
<td>47,053,000</td>
<td>49,604,000</td>
<td>-5.1%</td>
</tr>
<tr>
<td>July 6</td>
<td>53,969,000</td>
<td>54,247,000</td>
<td>-0.5%</td>
</tr>
<tr>
<td>July 20</td>
<td>50,802,000</td>
<td>57,542,000</td>
<td>-11.7%</td>
</tr>
<tr>
<td>July 27</td>
<td>46,575,000</td>
<td>63,500,000</td>
<td>-26.6%</td>
</tr>
<tr>
<td>Average for Month</td>
<td>49,937,000</td>
<td>65,048,000</td>
<td>-30.3%</td>
</tr>
</tbody>
</table>

(Continued on Page 11)
"Across The Bridge"

Business Rating ✨ ✨ Plus

New Graham Greene suspenser should attract class and art audiences. Good performance by Rod Steiger.

Graham Greene certainly knows how to whip up soaffle-style suspense to peaks of excitement, as amply demonstrated by "The Third Man" and "The Fallen Idol". If, in the new Rank production, "Across The Bridge", the Greene touch is not as persuasively pungent as usual, the concoction offered is still a rather tart and tasty one. It should draw above average in class and art houses, but elsewhere figures only as average dualler. Judged against the humdrum sellers of recent vintage, this John Stafford production has a good many high-class points in its favor, not the least of them being a vividly sharp and crisp direction by Ken Annakin and a whoppingly bravura performance from star Rod Steiger. The weaknesses lie in the fact that scripters Guy Elmes and Denis Freeman have expanded Greene's original one-finger exercise into a wildly improbable tale with much too many contrived situations, thereby losing the audience's interest at crucial times. Further, Steiger's focal character is hardly a sympathetic one. He is seen as an international high-finance crook who, when Scotland Yard finally tabs him, hops off to Mexico. In flight he meets a Mexican whom he drugs and tosses off the train, in order to get the man's passport. He discovers later that the man is wanted for a political murder, but uses the information at pretending he is the assassin, thereby getting by the American border authorities who have been alerted. Once in Mexico he has trouble establishing his identity, is blackmailed by the police, pressured by the townspeople, left homeless and friendless while Scotland Yard emissary plays cat and mouse with him. His only comfort and remaining friend is a faithful dog he has acquired during his travels. Finally cornered, it is his attempt at saving the dog which causes his death.

Rank Organization. 103 minutes. Rod Steiger, David Knight, Maria Landi. Produced by John Stafford. Directed by Ken Annakin.

"The Story Of Mankind"

Business Rating ✨ ✨ Plus

Kaleidoscopic, all-star melange of history's famous incidents and characters. Will prove selling problem.

A star-studded potpourri cavioting down the ages, not taking its subject matter too seriously or pretending profundities, and always seemingly determined to present the famous and infamous with tongue-in-cheek humor or flamboyant glory-groupings, "The Story of Mankind", properly exploited, should attract a fair share of the mass metropolitan trade, but many adults and the discriminating audiences will turn up their noses. Warner Bros. will probably find this a tough one to sell to exhibitors, who, in turn, will find the public reluctant. Writer-producer-director Irwin Allen has extracted from the celebrated Hendrik van Loon book some of that author's popular touch with historical whimsies and kaleidoscoping so many tumultuous events in such short amount of time. It offers a full WarnerColor tour from the cave man to the present day, and in general behaving like a professional quick-change artist in an encyclopedic carnival. To give you an idea, there's glamorous girl Hedy Lamarr as a stalwart Joan of Arc, Virginia Mayo as a comic book femme-fatale Cleopatra, Peter Lorre as a zombie-type Nero, bird-brain Marie Wilson as the regal Marie Antoinette, Marie Windsor as Napoleon's Empress Josephine, back-fence gossip Agnes Moorehead as a crotchey Queen Elizabeth. And to top it all off, the Marx brothers, Groucho as the pilgrim who made the Indian-Manhattan Island deal, Harpo as an Isaac Newton who makes applesauce with that mythical law of gravity apple, and Chico as the bumpkin monk to whom Columbus first demonstrates a round world using an orange. Tying all these vignettes together is the debate between Ronald Colman as the debonair, democratic Spirit of Man and Vincent Price as the flippant, striped pants Devil, as the two plead their case before High Judge Cedric Hardwicke of heaven, who is deciding whether or not mankind should be allowed to live since it has just invented the Super H-Bomb. The Judge finds equal evidence for man's evil and man's good, and therefore reprieves man, but warns about the future, looking straight out into the audience, and winding up the entertainment with a message to ponder.

Warner Bros., 100 minutes. Ronald Colman, Vincent Price, Hedy Lamarr, Groucho Marx, and all-star cast. Produced and Directed by Irwin Allen.

"Zero Hour"

Business Rating ✨ ✨ Plus

Familiar aviation melodrama. Fairly strong marquee names will help it as dual bill attraction.

This aviation suspense melodrama released by Paramount for the new Champion Bartlett organization has little to offer that hasn't been offered many times before. Starring Dana Andrews, Linda Darnell and Sterling Hayden in some neat little characterizations and snazzy directed by Hal Bartlett, "Zero Hour" should get by as a dualler with devotees of action air. The plot which screenplaywrights Arthur Bailey, Bartlett and Champion have cooked up is familiar and far-fetched, albeit adventurous. The players are competent, with Hayden turning in an incisive performance. What happens is simply this: passengers and pilots are offered fish or meat for dinner, with the sea food eaters contracting two poisons, and as you can guess, among the victims turn up the two pilots. The only man on board capable of taking over the plane controls is loose-living Lush Andrews, who suffers from a guilt complex brought about by inadvertently leading his WW II flying brethren to destruction. Andrews is in bad shape, grounded and reckless since war's end, but he volunteers in order to prove to estranged wife Miss Darnell and himself that his skid row existence is not really a failure of nerve. But when Andrews makes contact with Vancouver control tower, he finds to his dismay that it is run by Hayden, a man who knew and hated Andrews during the war. Other complications include Andrews' inexperienced with strato-cruiser type planes, bad weather conditions and the pressing fact that some of the sick passengers may die unless hospitalized immediately. Nevertheless, through some tense climactic scenes Hayden manages to talk Andrews down to the ground, Miss Darnell is reunited with her husband and Andrews' guilt is assuaged.

Jerry Lewis has good laugh vehicle as army goofball. Will draw well where Lewis has following.

Another Jerry Lewis bag-of-tricks is delivered in "The Sad Sack", in which the antics are the sort everyone can take midway between the heart and the funnybone. Where comedies click, this Paramount release should draw well. Hal Wallis has given Jerry a snappy production, George Marshall has directed it like a drill sergeant and screenwriters Edward Beloin and Nate Monature have rigged up some of those mad and zany accounts of a walking booby trap and his bizarre adventures in learning the ways of soldiering. Lewis has a tailor-made role that fully allows him opportunity for his tomfoolery, confounding as usual those people in high places and creating comic havoc with his buddies, David Wayne and Joe Mantell. For plot, we have a two-prong affair. First, the boot camp business with Corporal Wayne's efforts at qualifying buck private Lewis as M-1 rifleman; second, the ship-out routine to North Africa where dashing Jerry gets enroiled in counterspy sleuthing and sexy dancer slinkings. Lilianne Montevecchi takes care of the latter, while Peter Lorre is evil enough as an Arab cutthroat intent on stealing the secrets of the Air Force's Rapid Fire Cannon. Of course, out of all this Jerry emerges the cloak and dagger hero extraordinary, gets Wayne into the arms of WAC Major Phyllis Kirk, finds romance himself and winds up the most decorated private east of the Gold Coast.


"Hear Me Good"

Mild comedy will have to rely on Hal March TV following. B.O. prospects only fair in general market.

Here is yet another high-powered TV personality making his bid for Hollywood stardom and falling on his handsome face in the process. Hal March has a Broadway-dandy type of charm, a minor talent for comic plays, a sleazy romantic aura, but he simply isn't much of an actor. And since Paramount hasn't equipped him with anything very malleable or rewarding in the way of a script, his first starring film, "Hear Me Good", must be considered of dubious boxoffice value. It will have to rely on his antenna laurels, and exhibition's experience is that the average TV personality isn't a draw. What writer-producer-director Don McGuire has concocted for him is a moderately amusing, gag-littered little tale that spoofs beauty contests and treats prohibition-type gangsterism with wild delight. March plays a down-on-his-bottom press agent full of get-rich-quick ideas that always boomerang and Joe E. Ross, another TV luminary, portrays his loyal but loony sidekick. In order to pay their hotel bill, March comes across with a sure thing: they'll put the fix on a beauty contest, bet on the winner and walk off with the chips. The blonde amazon they get for the contestant bit turns out to be an untouched, since hood Irving the Hammer is her underworld knight. Having gambled away some of the blonde's promotion money, the boys are in a plight until pretty Merry Anders comes along. March cons her into the contest, but later gets in a bind when Irving puts his babe back in the running. March survives the gangster, helps Miss Anders to win, loses his heart to her.

Paramount. 80 minutes. Hal March, Joe E. Ross, Merry Anders. Produced and Directed by Don McGuire.

"All Mine To Give"

Technicolored tear-jerker should do well in hinterlands. OK for family houses elsewhere.

A true tear-jerker set against a rustic pioneer Wisconsin, circa 1860, RKO's Technicolored "All Mine To Give", is brim-full with the old fashioned values of self reliance, family solidarity and ever-abiding love between husband and wife. Since our own era is in a neurotic flux, these values come across rather refreshingly on the screen. Unfortunately, the plot that they are part of is one of those rambling chronic things, in which an awful lot of events happen but none seem to have very much dramatic currency. The theme and gentle pace make this good fare for small town situations, and for family houses generally. Glynis Johns and Cameron Mitchell do well enough as the stalwart couple and Rex Thompson is a fine figure of a boy as their eldest son. In fact, Master Thompson and the other five small fry that play his brothers and sisters walk off with most of the film, especially in the last fifteen minutes which should have the matinee trade wiping away their tears. For director Allen Reinsner and screenplaywrights Dale and Katherine Eunson, along with a tremulous Max Steiner score, have had some very good people meet up with some very bad happenings and milked the results for all their worth. Miss Johns and Mitchell arrive in the new world as penniless Scottish immigrants only to find their one kinsman dead and his cabin burned. After surviving this, the children start coming and Mitchell must work at the hazardous job of a lumberjack and combat the anti-foreigner prejudice of his boss. Then Mitchell is bedded with diptheria and eventually dies. Miss Johns tries valiantly to keep her brood together, but she succumbs to typhoid fever. On her death bed she designates Thompson head of the family and has him promise to parcel out the children to the kindest families in town and not a state institution.


"And God Created Woman"

Choice French import will delight art audiences.

Kingsley International's latest import is by all odds the sexiest souffle France has deposited on our shores in years. It figures to be a choice item for the art houses. The main embellishment is Brigitte Bardot, who portrays the kind of girl men just can't leave alone so vividly and warmly, it's as if she newly invented this most hackneyed of screen characters. For Mlle Bardot is decked out as a kind of Biblical Lilith who drives hordes of men to rack and ruin and herself under the shadows of doom and degeneracy. She starts out as a poor little orphan in the roistering seaport of Saint-Tropez, whose puritanical guardians are determined to preserve her chastity. They have their troubles with the girl, however, who is a wildly romantic, headstrong lass. When the blue-stockings des cere Mlle Bardot as a defilement of the town, she seduces a respectable young man into the marriage vows. Nevertheless, with all her past exercises in easy virtue, she promises herself to remain a faithful wife. There ensues the struggle between the flesh and the spirit, for the boys simply will not leave her alone and neither will Mlle Bardot's libido. Director Roger Vadim has kept the sensationalisms pliant and provocative in an adult way.

Kingsley International. 100 minutes. Brigitte Bardot, Curd Jurgens. Produced and Directed by Roger Vadim.
THE SINDLINGER REPORT

(continued from Page 7)

Most theatres compare dollars this week with dollars the same week last year. Most distributors compare dollars this picture with another picture a year or so ago. Today, such a comparison can fool you. Very few showmen compare attendance. It might be a good idea to do so this year—to compare your attendance this year with last year.

The attendance figures on the previous page are all national, including drive-in and four-wall theatre attendance. Therefore, there will be sectional differences, such as: the drive-ins in the South are off more than those in the Midwest; four-wall theatres at first run in the South are better off than those in the Midwest; etc.

But, the point to be remembered is this: The attendance figures shown in the chart and the gross figures (that follow) refer to the national picture—and distribution—the source of product—is national.

There’s a joker holding up the net gross. As previously shown, average weekly paid adult attendance in June 1957 was ahead of last year—but July ran behind by 11.8%. Despite this situation, net theatre gross is actually up 11.7%. Thus, there is a joker holding up the net gross.

Most theatres, except those charging less than 50 cents, had a different Federal tax rate this summer than last, as the current tax rate went into effect on September 1, 1956. This is the joker. Here is how admission prices have changed:

<table>
<thead>
<tr>
<th>THIS YEAR</th>
<th>LAST YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 1957</td>
<td>July 1956</td>
</tr>
<tr>
<td>$8.33</td>
<td>$4.21</td>
</tr>
<tr>
<td>.021</td>
<td>.084</td>
</tr>
<tr>
<td>$5.54</td>
<td>$5.505</td>
</tr>
<tr>
<td>NET TO THEATRES</td>
<td>FEDERAL TAX</td>
</tr>
<tr>
<td>and, here is how average weekly income from admissions compares:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>THIS YEAR</th>
<th>LAST YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 1957</td>
<td>July 1956</td>
</tr>
<tr>
<td>$26,436,000</td>
<td>$23,670,000</td>
</tr>
<tr>
<td>1,041,000</td>
<td>4,723,000</td>
</tr>
<tr>
<td>$27,477,000</td>
<td>$28,393,000</td>
</tr>
<tr>
<td>NET TO THEATRES</td>
<td>FEDERAL TAX</td>
</tr>
</tbody>
</table>

Thus, while July’s attendance this year was 11.8% behind July last year, the public spent only 3.3% less than last year—because of the increase in the cost of the average ticket at the box-office.

During the average week in July last year, theatres paid Uncle Sam nearly $5-million—whereas, this year, it was only $1-million.

In other words—at today’s admission prices—had attendance in July this year held up to the same level as last year—net theatre gross would be up 20%. The urgency of the problem is: the attendance decline in July—which appears to be a trend—has almost eaten up the Federal tax savings.

Theatre operators and distribution heads who compare this year with last will be in for a shock in September—for up to that time, gross comparisons were not comparable because of the change in tax rate.

WHAT HOPE IS THERE?

Should attendance continue at a level of 10 percent behind last year. All Federal tax savings would be wiped out in September—and theatres would be right back where they were before Federal Admissions Tax relief. 10,000 theatres would be insolvent—even with their current concession sales. Such a situ-

ation would make production insolvent to service the remain-

8,000 theatres. What hope is there?

Raise admission prices? Current indications are that movie admission prices are reaching saturation—particularly at the first-run level. In addition, the public is now beginning to ex-

pect to see current features on television—either free or house-
bond for $1.00. Thus, further increase in gross through higher admission prices is unlikely for the time being.

Attempt a nation-wide, organized business building campa-

ign? To attempt a nation-wide business building campaign at this time—without knowing the real problem in detail—

would be like spitting in the ocean to raise the tide.

What alternative is there then? The attendance decline will be arrested only if those within the Industry have a thorough knowledge of the problem, face it realistically, and take prac-
tical action. As stated above, to attempt a nation-wide business building campaign at this time—without knowing the real problem in detail—would be like spitting in the ocean to raise the tide. A slogan won’t do it.

The first step in analyzing any ailing business is to first take a look at the potential.

WHAT IS THE POTENTIAL?

This is the question that Sindlinger & Company analysts keep uppermost in mind in their analyses concerning motion pictures, for, if there is no potential, there can be no solution.

It is the opinion of Sindlinger & Company that the best indication of the potential for motion picture theatre attend-

ance is derived from the daily measurement of: (a) the number of people who consider going; (b) the number of people who go—and what they say about what they see; and (c) the number of people who consider but don’t go—and why they don’t.

If the facts indicated that there was a downward trend in the number that consider going each week, Sindlinger & Company would not spend its time even preparing this report. Rather, it would simply advise its clients that the future of the motion picture theatre was hopeless.

But facts do not indicate a downward trend. They do indic-

ate that the potential is actually increasing. This is why, as is well-known, that Sindlinger & Company has taken an optimis-

tic view in all public statements concerning the movie potential. The optimistic statements that Sindlinger & Com-

pany has made at various exhibitor conventions have not been made just to say something. They have been based on facts.

![Graph: Considered going out to the movies vs. Admissions actually purchased]
A study of Chart No. 2 reveals that while the number of movie admissions considered shows a healthy increase (the top line), this year over last year, the actual number of admissions purchased (the bottom line) is lagging more and more each week. Here is how the average week in July this year compared with July last year:

<table>
<thead>
<tr>
<th></th>
<th>This Year</th>
<th>Last Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekly admissions considered</td>
<td>147,509,000</td>
<td>114,512,000</td>
</tr>
<tr>
<td>Weekly admissions purchased</td>
<td>49,598,000</td>
<td>56,223,000</td>
</tr>
<tr>
<td>% that considered and actually purchased</td>
<td>33.6%</td>
<td>49.1%</td>
</tr>
</tbody>
</table>

433.6-million admissions lost during July are a lot of lost admissions.

Sindlinger & Company's daily interviewing during July revealed that 17.1% of the nation's adult, non-institutionalized population—now about 123-million—considered going out to the movies during the average day in July.

This means that 21,072,000 admissions were considered during the average day of July. On week-ends, the figure went up from 30-million to 35-million; during week-days, it ran between 10-million and 15-million.

On the other hand—the number of actual purchases during the average day in July represented 7,085,000 admissions.

Thus, for the entire month of July 1957:
- 653,232,000 admissions were considered;
- 219,635,000 were actually purchased;
- 433,597,000 were considered but lost.

Thus, it can be readily seen that the problem in July was not caused by people not wanting to go to the movies—for at no time during any month since 1951, when S&Co. started the measurement, did so many people consider going.

Of further significance: Among the 433.6-million admissions considered during July:
- 65.9% or two in every three were considered by people who were infrequent moviegoers:
  - i.e., they had not been to a movie theatre in some time; and
- 78.4% of all considered and lost admissions in July were contributed by females.

These are the people the movie theatre needs today—especially the female, who talks.

A slogan will not solve the above situation—but knowing why the 433.6-million people didn't consummate a visit to the movies after considering one is at least a start to the problem's solution.

The total population of the U.S. is now about 170,000,000.

433.6-MILLION ADMISSIONS LOST IN JULY

Interviewing among 31,897 different persons during July 1957—the largest sample ever used in analysis by any research organization during the course of one month—revealed that July's lost admission, after they had been considered, were due to the following reasons:

A. 3.1% said, in one way or another, that they could not afford to go.
B. 3.9% said, in one way or another, because of bad weather.
C. 4.4% said, in one way or another, too late to go when decided to go.
D. 5.2% said, in one way or another, too tired to go, or, something else came up.

E. 9.7% said, in one way or another, no baby sitter.
F. 12.6% said, in one way or another, no one would go with me. (Nearly all who gave this reason were married females who reside in the Midwest and East. Most complained that they could not get their husbands away from television or radio because of baseball.
G. 22.5% said, in one way or another, they decided to wait to see the pictures when they come on TV. (Most people in this group think that all pictures playing at theatres now will soon come to TV.)

H. 38.6% said, in one way or another, there was nothing playing I wanted to see.

Categories A through F, representing 38.9% of the lost admissions—or 42-million weekly lost admissions—are considered to be normal reasons—reasons that are outside the control of the industry. Through the years, it has been found that the size of the Normal Group fluctuates between 35-million and 45-million each week.

But, the other 61.1%—representing 93-million lost admissions during the average week in July—are very much within the control of the industry.

PEOPLE EXPECT FILMS ON TV

As shown on the preceding page, 22.5% of the lost admissions in July were contributed by those who said, in one way or another, decided to wait to see the picture when it comes on TV. In terms of admissions, approximately 36-million were lost during each week in July because of this reasoning.

Why do these people think all theatre entertainment will eventually be on TV? This question can be simply answered by a few countering questions.

They are being educated to think this by television. To the public, a motion picture means Hollywood. When, if ever, was the public told that a motion picture means the local theatre? When, if ever, has the public been told that all is not serene sweetness and light between the movie theatre and television?

Is it not fundamentally true that the public likes a good fight?—witness the weekly Sullivan-Allen TV battle—isn't it building attention for both personalities? Does the theatre publicly battle Sullivan-Allen? No, for most theatre people, especially owners, love these TV shows—are too busy watching to regain their audience. The question, who's running the store, anyhow?, is in order.

Isn't it logical for the public to assume—since no one has advised otherwise, that Hollywood is now in the living-room and not down the street when these things are happening:

Compare movie ads on the amusement page with movie ads on the television page. Which are best? Doesn't the public read every day more about TV than about movies at theatres? Doesn't the public read that Sinatra will be on TV; Cooper will be on TV; Audie Murphy will be on TV; et al? Doesn't the public read how Hollywood is busy producing for TV—building million dollar studios for TV production?

"NOTHING PLAYING I WANTED TO SEE"

As was shown before, 38.6% of the lost admissions in July—57-million admissions—were contributed by persons who said, in one way or another, there was nothing playing I wanted to see.

This is a segment that is very much within the control of the Industry. To have 57-million persons each week in July decide to go to the movies and then not go because there was nothing playing they wanted to see, is an appalling situation.

(Continued on Page 12)
THE SINDLINGER REPORT

(Continued from Page 11)

To sit back and say the reason is that product doesn't attract this summer—to blame it all on product—is rationalizing, for the public doesn’t know that much about this summer’s product. It is rather the way product has been handled this summer—antiquated distribution and faulty salesmanship.

What the public means, interviewing shows, when they say—there was nothing playing I wanted to see—falls into several categories:

A. They mean they have not been stimulated enough to want to see.
B. They don’t know enough about the attractions playing to take a chance to go.
C. They mean they have information about the picture that is negative—such as seeing certain film-clips on TV.
D. They mean the selection available is limited. At the first-run level the market was detrimentally glutted with product this July, but Sindlinger & Company’s library of newspaper amusement pages from metropolitan markets reveals that multi-run policy of subsequent runs was responsible for a very limited selection.
E. They mean that I looked for Picture X, but when I found it wasn’t playing anywhere, I decided not to go. These respondents were referring to the cold-storage period—when an attraction disappears completely from the market for a number of days.

Thus, the 57-million decided to do something else, including the activity of watching old movies on TV.

With the competition of free movies on TV—the problem of stimulating theatre attendance to specific pictures, is compounded by the factor of self competition. For example: Cary Grant competes with himself in An Affair to Remember and The Pride and the Passion, as well as a long list of free TV movies.

TALK ABOUT MOVIES AT THEATRES

The top chart on this page refers to average daily talk-about of motion pictures playing at the nation’s theatres; these figures are published each week in Movie Market Trends. A study of the chart shows the following trend:

During April, May, June and the middle of July of last year (1956), average daily talk about pictures playing at theatres ran at 55-million daily.
Late in July and August last year, it jumped to over 70-million daily. This was during the political conventions. It then followed a downward trend to October. A peak occurred during the Thanksgiving and Christmas Holiday period.

However, since April of this year, motion picture theatre talk-about has been sluggish, fluctuating between 30-million and 48-million.

July talk about this year, at about 38-million was almost half of what it was last July.

Thus, talk about motion pictures in release this July was at no greater volume than it was during the mid-winter season.

TALK ABOUT MOVIES ON TELEVISION

The middle chart on the left, concerning talk about movies on television, shows the following:

Until September of 1956, prior to the release of the MGM, Fox, RKO, et al packages to TV, average daily talk about movies on Television was practically nil.

By September, as movie product was released to TV—talk about gained.

Note how TV movie talk about gained in volume during the winter season and then settled down during March, April, and May this year—at the very time there was a shortage of product at theatres.

Then note what started to happen in June—when the regular TV programs started to leave the air for the summer. July talk about movies on TV, ranging between 35-million and 45-million, even greater than theatre movie talk about.

The middle chart, on this page, tells the real story. This chart shows what is happening. There is no lack of interest in movies as judged by the July 1957 talk about.

Hollywood’s movies are still being talked about—and by greater volume this summer than last summer, as the bottom chart this page shows. But—this year, the July talk about was more about movies on TV than about motion pictures at theatres.

The first step, a vital step in building theatre business, is to work to divert the direction of talk about or word-of-mouth.

A last look at the charts on this page shows how the marriage of the movies with television robbed the theatres of their most valuable, most potent, and most cherished source that was also free of cost. The chart also answers the question—“Who is getting what from the Movie-TV marriage?”

Thus, the theatre’s No. 1 Problem today is simply this: to rebuild the direction of talk about to the theatre, away from TV. If people didn’t still consider going out to the movies—theatres would have a hopeless problem—but people are still considering going out.

It will take work to transform a consideration into a ticket—but at least people are still considering—more than you play to each week.
GEARED TO MEET THE EVER-CHANGING ENTERTAINMENT DESIRES OF THE PUBLIC

— THOMAS M. PRYOR, N. Y. TIMES

ALLIED ARTISTS SLATES 36 IN YEAR

Steve Broidy Announces Biggest Schedule In Five Years

Allied Artists will release a total of 36 films during the next 12 months, six more than company sent out during the same period last year, according to Steve Broidy, president. At least seven months of the 12 will be in CinemaScope and DeLuxe, according to the exec. Broidy is biggest in five years. Product will be turned out by at least eight producers or groups of producers with additional properties. Future plans call for production of certain films of the stature of "Friendly Persuasion" and "The Big Trail." The upcoming slate of Westerns will be DeLuxe-Color.

"Our properties," Broidy stated, "will be geared for release to meet the ever-changing entertainment desires of the public. Budgets will be flexible and determined by star value and subject matter."

Joel McCrea will star in the upcoming programs like westerns like DeLuxe-Color that "The Stranger" head list of "C"Scope-Deluxe-Color films in company's backlog of films which will be among the year's 36.

The new AA releases will include a backlog of 13 films, headed by "The Hunchback of Notre Dame" and "The Tall Stranger." Both of these are in Cinemascope and color, and after upcoming productions in two processes scheduled include "Park Avenue," "Cole Younger, Queen of the Vaqueros," and "The Tall Stranger." Headings the program is "The Hunchback of Notre Dame," starring Gene Lockhart and Anthony Quinn, and two Joel McCrea starters, "The Tall Stranger," with Virginia Mayo as costar, and one other. Productions, "Never Love a Man who Shoots His Gun," "The Giant Behemoth," and "1947," starring Warren William, will be released.

36 Features From Allied Artists in Next Year

At Least One a Month to Be in CinemaScope-Color: Plan High Budget Pair

Broidy, AA president, at least one release each month will be in CinemaScope and DeLuxe. Two of the forthcoming CinemaScope films will be "1947," starring Warren William, "The Hunchback of Notre Dame," starring Gene Lockhart and Anthony Quinn, and "The Tall Stranger," with Virginia Mayo as costar, and one other.

Joel McCrea will star in the upcoming programs like westerns like DeLuxe-Color that "The Stranger" head list of "C"Scope-Deluxe-Color films in company's backlog of films which will be among the year's 36.

THE BIG NEWS FOR SHOWMEN...IS

ALLIED ARTISTS' 20th Anniversary PROGRAM!
ALLIED ARTISTS DELIVERS THE SHOWMANSHIP!

GINA LOLLOBRIGIDA
ANTHONY QUINN
in “THE
HUNCHBACK
OF
NOTRE DAME”

A Robert and Raymond Hakim Presentation

GARY COOPER
AUDREY HEPBURN
MAURICE CHEVALIER
in Billy Wilder’s

“LOVE
IN THE
AFTERNOON”

CURRENT RELEASE

“COLE YOUNGER,
GUNFIGHTER”
starring FRANK
LOVEJOY

CURRENT RELEASE

“NEVER LOVE
A STRANGER”
starring JOHN DREW
BARRYMORE
LITA MILAN
ROBERT BRAY

Frank Slaughter’s Violent Novel!

“NAKED IN
THE SUN”
Starring JAMES CRAIG - LITA MILAN - BARTON MACLANE

CURRENT RELEASE

“DINO”
starring SAL MINEO
BRIAN KEITH
SUSAN KOHNER

CURRENT RELEASE

Dynamite Bill of THRILL GIRLS!

“TEENAGE
DOLL”

CURRENT RELEASE

“THE CYCLOPS”
and
“DAUGHTER
OF DR. JEKYLL”

CURRENT RELEASE

“UNDERSEA GIRL”

SUPER SHOCKORAMA!
Double Header of Horror!

“TEENAGE
DOLL”

CURRENT RELEASE
JOEL McCREA
VIRGINIA MAYO
in
"THE TALL STRANGER"
COLOR
by Deluxe

THE BLOOD BATH
THAT SHOOK THE
ENTIRE WORLD!
"BEAST OF
BUDAPEST"

with
Gerald Milton, John Hoyt
Greta Thyssen
CRUELTIES OF
AN ARCH FIEND!

JOHN CASSAVETES
in
"AFFAIR IN HAVANA"
co-starring RAYMOND BURR, SARA SHANE

"HONG KONG INCIDENT"
Filmed in the Danger
Zone of the Orient!

When SHOSHONE Savagery
Swept the Northwest!
"OREGON PASSAGE"
starring JOHN ERICSON

Hottest BLAST Since
"The Phenix City Story!"
"PORTLAND EXPOSE"

with Edward Binns
Carolyn Craig
Jeanne Carmen
SCORCHED WITH VICE
AND CORRUPTION!
CURRENT RELEASE

"GUN BATTLE AT MONTEREY"
starring STERLING HAYDEN
the West's Most Infamous
Double-Cross!

With Those ARABIAN NIGHTS Thrills!
"SABU AND THE MAGIC RING"
starring SABU
COLOR
by Deluxe

DOUBLE FRIGHTQUAKE!
TWIN TERRORS!
"FROM HELL IT CAME"
and
"THE DISEMBODIED"
CURRENT RELEASE
FABULOUS SPECTACLE! The Barbaric Ravaging of Rome!

"THE PAGANS"
WITH A CAST OF THOUSANDS

TONY MARTIN VERA-ELLEN
in "LET'S BE HAPPY"

HUNTZ HALL AND THE BOWERY BOYS
in 4 COMEDY RIOTS
...The Screen's Top Fun Series!

“NEW DAY AT SUNDOWN”
starring GEORGE MONTGOMERY

"DEATH IN SMALL DOSES"
CURRENT RELEASE

"THE BRIDE AND THE BEAST"

"CRY BABY KILLER"

"THE RAWHIDE BREED"
starring REX REASON NANCY GATES

THE GIANT BEHEMOTH
QUEEN OF THE UNIVERSE
PERSIAN GULF
THE INCREDIBLE YANQUI
JOY RIDE
DESPERATE WOMEN

SLADE IN MONTANA
QUANTRILL’S RAIDERS
79 PARK AVENUE
THE FAR WANDERER
DATELINE TOKYO
HELL’S 5 HOURS

Showmen! Say it with Playdates for
ALLIED ARTISTS
20th ANNIVERSARY DRIVE
"Get More Out of Life . . . Go Out To A Movie!" That's the new institutional slogan that will back the industry's all-out promotional campaign. As outlined by Paul Lazarus, chairman of the Advertising and Publicity Directors Committee of the MPAA, who announced the birth of the by-word, the ten little words will be incorporated into the long-awaited institutional advertising campaign, once it gets off the ground, as well as individual campaigns by theatres, distributors and producers.

Said Lazarus: "In deciding on this slogan, we wanted to avoid the customary superlatives so traditional with our business. After long research, the conclusion was reached that we must try to remind the public of the plus value in moviegoing—that in addition to entertainment, the movie theatre provided an added psychological lift so important in modern times . . . If all branches of the industry cooperate, we can make (the slogan) an American by-word."

Final choice of the slogan was made by some six ad agencies who handle advertising for distributors and theatre circuits.

Suggestions for the utilization and promotion of the slogan by various industry segments are now being prepared by the business-building committee. MPAA men Oscar Doob, Charles F. McCarthy and Taylor Mills will head up the put-that-slogan-across campaign.

Be Selective in Motion Picture Advertising: Lipton

Motion picture advertisers "must forget the shotgun approach and employ that of the sharpshooter" declared Universal vice president David Lipton at a recent sales conference in New York City.

He advocated selective pre-selling as the most powerful weapon in moviedom's promotional arsenal. "The American public today is exposed to more advertising, through more media, in more ways than at any time in our history," the U-I ad chief said. The only way to "break through this wall of advertising volume" is to analyze the particular audience for each particular film, then pre-sell the film in the mode and medium best suited to its boxoffice potential so that it can best reach its primary audience.

"The obvious goal of these specialized pre-selling patterns is to pave the way for the local level campaigns in the newspapers," Lipton declared. "The newspaper remains the backbone of motion picture selling, since it is the one medium which all potential moviegoers rely upon for current movie information."

Pressbooks Approved—Lazarus

Exhibitors throughout the nation are pleased with Columbia's streamlined, "Forward Look" pressbooks, claims vice president Paul N. Lazarus, Jr. "Virtually all of the criticism that we have received has been constructive," he said, "and is proving helpful to us. To counter beefs from exhibitors who want full-size reproductions of the larger ads, which are shown in reduced size, the company has worked out a system whereby theatremen "will be serviced with proofs as soon as they request them."

Rand to Buena Vista

Harold Rand, former newspaper contact at 20th Century-Fox, has been appointed Buena Vista's publicity manager, it was announced by Charles Levy, BV promotion chief.

Rand served in a variety of capacities at 20th Century-Fox for seven and one-half years, first as a staff writer, as trade press contact, and for the past year, as publicity contact with the dailies. His appointment is effective Nov. 1.
The excitement and suspense of the chase has always been a bulwark of screen entertainment, an opportunity for the showman to demonstrate his merchandising mastery. In the Rank Organization's "Pursuit of the Graf Spee", producers Michael Powell and Emeric Pressburger grasped the opportunity offered by one of the classic chase stories of history, dressed it up in VistaVision, Technicolor and the grandeur of the Atlantic Ocean, and presented it with all the compelling force of verity.

The tale of the German gray ghost of the sea that wreaked havoc with British shipping in the early days of World War II, refueling at sea to maintain its deadly mission without pause, will arouse exciting memories among the millions that followed its last days afloat with avid interest as it was cornered in Montevideo harbor by three small fighting ships and trapped into scuttling. Those too young to remember have found the story in their history books and it is recent enough to impart its excitement to them, too. Thus, in addition to a great chase story, there is the lure of identification with the events and it is a hand-some bonus that should be capitalized.

The storied names of the actual principals in the film are more important than the real names of the fine British players who portray them. The Graf Spee's Captain Langdorff, and the Exeter's Captain Bell will undoubtedly mean more to the average American moviegoer than Peter Finch and John Gregson, the actors in those respective roles. Most important of the names, however, and especially to the selective moviegoer, are the names of Powell and Pressburger, who produced, wrote and directed the film. They should be linked in the campaign with previous outstanding pictures on which they have combined for successful presentation in this country. It would be wise to mention them—"The Red Shoes", "Tales of Hoff-man", "One of Our Aircraft Is Missing", "Stairway to Heaven", "Black Narcissus"—as one of the most valuable assets in making the pitch to the discriminating.

Also of import in this direction is the selection of the picture as the Royal Command Performance Film.

With the visit of Queen Elizabeth II still fresh in the headlines, it takes on an added exploitation flavour.

The Rank Organization, with boxofficeurs Geoffrey Marrin and Steve Edwards at the helm of the campaign, is backing the picture to the hilt with a superlative selection of ads (see top spread), big-scale personal appearance tours, saturation radio and newspaper advertising for the regional openings and a whopping press book, literally loaded with aids for the exploitation-minded.

Suspense and The Most Famous Sea Chase in History feature the advertising, aimed at both the classes and the hoI palio in its presentation, art and text. Spotted in virtually all of the ads is the figure of April Olrich, a touch of sex that won't hurt the box-office a bit. The same shapely April is currently on an extensive personal appearance junket of some 45 cities in the South and Southwest along with the "Graf Spee Air Caravan", a chartered plane hitting the cities to tie in with the openings. Another p.a. impact has been the recent tour of Maj. George Fielding Eliot, famed military and naval authority, on behalf of the picture.

The U. S. Navy is in on the campaign, too, with a special recommendation that "commandants lend full assistance in local promotion of this film". The Navy Department's directive calls the movie "splendid...done in excellent taste...photography is outstanding, the incident historic and screen play is dramatic and largely factual. The result is an extremely fine movie that will thrill audiences, young and old, salty and landlubbers alike." Nice quote for a blow-up.

Prominent also in the exploitables featured in the pressbook are the NBC scoop of the sinking of the pocket battleship as a newspaper feature, a pair of special lobby displays in addition to the standard accessories, and a host of ideas for local promotions and co-ops.
The Graf Spee Story

The annals of naval warfare hold a revered niche for the German pocket battleship "Admiral Graf Spee" and the suspenseful battle of wits and guts that ended its career in as ironic a finish as the colorful stories of the sea ever contrived. Michael Powell and Emeric Pressburger ("The Red Shoes", "Black Narcissus") have put their magical combination of talents to work once again producing, writing and directing "The Pursuit of the Graf Spee" with a cast of top British players and the technical excellence of VistaVision and Technicolor. The Graf Spee and its Captain Langdorff became a legend in the days of the "phoney war" in 1939, sinking British supply ships with deadly regularity and continually beating off or eluding British warships. The task of tracking down the raider was handed to three British cruisers, the Exeter, the Ajax and the Achilles, under the command of Commodore Harwood. Gradually the net was tightened as Harwood began outgunning Langdorff, and the three cruisers finally attacked off the coast of South Africa. Although outgunned and outranged, the cruisers damaged the Graf Spee, taking a terrible beating in the process, and forced the German ship to take refuge in neutral Montevideo harbor. In a battle of diplomatic maneuvering, the Uruguayan government set a time limit for the Graf Spee to leave the harbor while the British Intelligence forces led the Germans to believe that a formidable British task force lay in wait for the raider outside the harbor instead of three badly crippled cruisers. From Germany came the order to Langsdorff: "Scuttle". The warship moved out of the harbor as the heartbroken captain watched and saw it explode and sink in flames. Powell and Pressburger have told the story with the emphasis on the men who commanded the ships — Langsdorff (Peter Finch) a deadly tactician but humane, sympathetic; the Exeter's Captain Bell (John Gregson) and Commodore Harwood (Anthony Quayle), dedicated to pursuit to the death, theirs or the German's. Adding the final ironic touch, the U. S. Heavy Cruiser Salem played the legendary pocket battleship.

Memorable scenes show Captain Langsdorff pointing out to the captive captain of the sunken British tanker his secret chart of operations which made the Graf Spee the naval terror of WW II; the "indiscreet" telephone call by the British Minister in Montevideo, the ruse that led to the trap; Langsdorff watches the Graf Spee burst into flames.
Clue To Public Preference in Movies To Be Sought Via Motivation Research

Motivational research is coming to Hollywood. Producers Norman Panama and Melvin Frank have hired a California firm of psychological consultants to study the unconscious forces that influence theatre-goers and win patrons. To determine exactly what elements in stories exert the most favorable response in people, the inquisitive producers are exposing the screenplays of two prospective motion pictures ("The J ohnhawksers" and "The Transfer") to psychological probing.

According to Panama and Frank, they hope to find out the public’s reasons for preferring one type of motion picture over another to that motion pictures can be tailored to the "unconscious and sub-conscious" reactions of potential theatre-goers.

Some twelve years ago, Gallup’s Audience Research Institute did a market study attempting to predict movie success on the basis of public reaction to a story synopsis. The study was not too successful a gauge in predicting boxoffice prospects for motion pictures.

The producers told a New York Times reporter that motivational research methods can avoid some mistakes that "just plain" market research is liable to make. "Poll-taking may provoke a false response," they said. "Perhaps a potential ticket-buyer enjoys the emotion of a love story and will pay to see it on the screen, but nevertheless is reluctant to confess this preference to a poll-taker."

The psychological probing and the results garnered in this unique experiment will be closely watched by all segments of the industry for possible clues to help revitalize moviemaking.

Reade Managers Garner $5,000 in Showmanship Prizes

Some $5,000 in cash prizes were awarded to Walter Reade Theatres managers as the payoff on the recently concluded Nick Schermerhorn Showmanship Drive. Walking off with the first prize of $1,200 was Bernard Depa of the Paramount Theatre, Long Branch, New Jersey.

Circuit president, Walter Reader, Jr., who made the awards, called the six-week showmanship drive the most successful ever sponsored by the chain and attributed the rise in business during the drive to special efforts by Reade managers.

Six different categories were used as a basis in judging showmanship efforts: gross, expenses, attendance, concessions, exploitation and theatre operations. John Balmer of the Mayfair Theatre, Asbury Park, garnered a $600 second price while Michael Dorso, manager of the Community Theatre in Kingston, New York, was awarded the $400 third place award.

Reade vice presidents Edwin Gaze, Jack P. Harris, Al Floersheimer, Sheldon Gunsberg; circuit controller Joseph Lamm; and assistant ad-pub manager Paul Baise served as judges.

Todd’s Birthday Gifts

Mike Todd, seeking to grab some redeeming publicity after his recent Madison Square Garden fiasco, last week took a full-page in the New York dailies to announce that the 18,000 people who attended his "Round the World" birthday party will receive their gifts. Todd has engaged the Reuben H. Donnelley Corp. to handle a drawing of ticket stubs. According to the ad, everyone who sends a stub will get a prize—even if it’s just a disk of the “80 Days" music.

Boston Hails ‘Raintree’ At Hustling, Bustling Premiere

Last week marked the third sparkling premiere for Metro-Goldwyn-Mayer’s $6,000,000 spectacular, "Raintree County," as a host of entertainment, cultural, political and business opinion-makers were hosted at a showing of film in Boston.

On hand for the New England celebration were starlet Myrna Hansen, featured in the Civil War epic, musical director Johnny Green, society editor Rose Walsh of the Boston American and Jack Brown, Boston’s official greeter.

The Astor was flooded with kleig lights and a 93-piece high school band put on a rousing one-hour musical extravaganza on jam-packed Tremont Street prior to the premiere showing. Radio station WEEI and TV outlets WNAC and ABZ covered the festivities and interviewed the personalities in attendance. Papers gave the affair plenty of space.

Prior “Raintree County” premieres were held at Louisville’s Brown Theatre and the Stanley-Warner Theatre in Beverly Hills.

Mikko Taka, Marlon Brando’s leading lady in “Sayonara,” is covering the country on a 39-city drumbeating tour for the William Goetz production, scheduled for December release. Top: Miss Taka and Robert S. Tappinger, WB vice president of advertising and public relations at Cinerama opening in NYC. Bottom: deputy mayor of Philadelphia shows star the Freedom Bell in City Hall.
Viewpoints

(Continued from Page 3)

6, which means that on any question of policy Tomlinson and his associates can be outvoted.

This majority was entrusted to the Vogel group by the company’s stockholders at the October 15 general meeting, when, of ten new directors put into office, nine were Vogel nominees. Only one — Samuel Briskin — was a Tomlinson nominee.

Of course, Joe Tomlinson may retort that he owes his directorship to the rank-and-file stockholders, who elected him last year, when he promised to work amicably with Joseph Vogel. “Until they remove me,” he may add, “it is my duty to continue to serve on the Board.”

But the whole world knows by now that the Vogel-Tomlinson relationship has not been amicable; indeed, it has been the reverse, and the existence within the Loew’s directorate of a dissident, “splitter” minority which has been on bad terms with the management is not calculated, in our judgment, to advance the company’s welfare.

There is no law (or valid precedent) which states that one stockholder may enjoy a position of special privilege because he happens to be wealthier than any other. The management of Loew’s never contrived to sell Mr. Tomlinson his stock. He bought it of his own free will, and the fact that he now happens to have more at stake than other investors in the business is entirely his own responsibility.

His investment, in fact, is more likely to prove profitable by his stepping out of office now and allowing the new Loew’s team to go to work in an atmosphere of goodwill.

Tomlinson’s resignation now would be, we believe, the finest indication he could give that he means what he has maintained all along—that he puts the company’s interests first.

Economy—the Wrong Kind

It is difficult to argue with economy when business is on the decline. The inescapable responsibility of management is to bring expenditures into alignment with income, and we fully realize that this burden is being borne in these difficult days by many film and theatre executives. But economy is not a cut-and-dried proposition. What to slash and how deep to cut are the big problems, and sometimes the decision is one to battle a business Solomon.

Those who firmly believe—as we do—that in this slack market our industry’s showmanship horses must not be spared were saddened by the drastic slash recently made in Warner Bros. picture promotion department.

Apart from the important human considerations—and the effect of the sudden Warner dismissals of long-time employees upon employee moral throughout the industry is truly incalculable—there is a very simple question to be borne in mind. Will the Warner pictures from here on in receive as much advertising and promotion support as in the past?

If the Warner move succeeds—that is, if the company achieves satisfactory promotional and sales results with its reduced budget—it can have profound influence on the industry. On the other hand, if it does not succeed it can be disastrous; and exhibitors as well as Warner Bros., will be the victims. At least, the film company has a built-in escape hatch in its expanding television department, where the promotion budget is not quite as hefty and—in our opinion—neither is the showmanship. But the exhibitor depends on Warner Bros. for a significant supply of his theatre attractions, and for a brand of showmanship that has always been distinctive and rather highly effective.

When business sloughs off — as it has, with a vengeance—we need more promotion work and more advertising, not less. They tell the story of William Wrigley, the chewing gum magnate, who was challenged by a fellow passenger on a railroad trip: “Why, since your gum is known the world over, don’t you save the millions of dollars spent on advertising?” Mr. Wrigley smiled and asked a question of his own: “How fast would you say this train is moving?” His companion figured 60 miles an hour. “Why, then”, Wrigley continued, “doesn’t the railroad remove the engine and let the train travel on its own momentum?”

The motion picture distributor faces a much more ponderous task than the Wrigley company. Every week or month the film man has a brand new product to sell—and that takes manpower-plus.

In our last issue a Viewpoint cited a recent case of one distributor, who by spending a little more in promotion and advertising on a minor film, was able to register a truly amazing increase in the gross. We can particularize. As far back as “Hotel Berlin”, or as recently as “The Bad Seed”, or “Giant”, or “Curse of Frankenstein”, how much do you think the advertising and promotional campaigns contributed to the success of the picture?

We are frankly skeptical that a cut in the size of the staff as drastic as that at Warner Bros. can be accomplished without impairing the volume and efficiency of the promotional operation.

If the Warner action, however, merely foreshadows a shift of promotional and advertising expenditure from a staff function to a sort of subcontracting with outside agencies, then we must reserve a certain degree of business judgment, to see how this concept works out. Frankly, we find it hard to believe that outside agencies, who must make their own profits out of the total budget, can produce quite as much as an inside-the-company staff operation; also inclined to think that the kind of continuous institutional sell and stabilized relationship with the exhibitor will be more difficult.

But what most concerns us is the fundamental fact that Warner Bros. has chosen to cut the power of its locomotive just when we are on such a steep up-hill track. As far back as we can remember, Warners has been known as a promotional company. The pictures themselves were the precious cargo, but promotion was the locomotive. And the locomotive now seems to be stripped of most of its pulling power.

Movie promotion is a very specialized field. Just as not everybody can produce a good movie, so cannot everybody do a good film promotion. Madison Avenue, however critical it may be of movie advertising, is quite willing to admit that the field is unique and requires specialists—and neither Warner Bros. nor any other company has ever had an over-supply of the necessary talents.

We, in common with many others in our industry, sincerely hope the Warner management will reconsider its decision to cut its promotional arm.
THEY

MADE THE NEWS

since no one has advised otherwise—that Hollywood is now in the living room and not down the street... It might be beneficial for theatres, in their future advertising, to stress the fact that this or that picture will not be shown on TV for so many years...

THE FCC detailed the conditions under which toll-television applications would be considered. Although interested parties may file applications now, the Commission had previously ruled that it would not start acting on them before March 1. Basic rules to be applied to all applicants: 1) tests must run three years from the time broadcasting begins; 2) each system must meet Commission requirements before it will be allowed to begin testing; 3) toll-TV can only be tested in cities receiving a minimum of four good-quality signals; 4) no system may be tried in more than three markets; 5) more than one method may be tried on each individual station; 6) in each city, more than one station may participate in the tests. After all toll-television tests have been completed, the Commission will again hold hearings on the subject.

SEYMOUR POE, executive vice president of I. F. E. Releasing Corp., announced that his company has finalized contracts with nine state rights distributors to release the Italian and specialized product formerly distributed to exhibitors by I. F. E. through its own sales organization. This new setup will take over the national distribution of thirty-five I. F. E. features now in release, in addition to six new pictures. Poe also announced the retention of Budd Rogers as coordinator of local independent distributor activities.

ROBERT S. BENJAMIN, chairman of the United Artists board of directors, announced that his company had negotiated a $5,500-

000 loan from three major circuits—Loew's, RKO and AB-PT—for new production financing. "This financing arrangement marks a new and fruitful liaison between the exhibition and production-exhibition branches of the industry. Through cooperation of this kind we can establish a healthier foundation for the future success and growth of the entire film business," Benjamin stated. It has been reliably reported that the Justice Department gave the go-ahead sign for this important financial transaction.

JAMES H. NICHOLSON, film producer, told the Allied of Indiana convention that the motion picture industry needs "some basic nuts-and-bolts common sense" to bring down the cost of its over-priced productions. Said the American International Pictures president: "Selling prices of all products in any industry are based on cost and the expectation of the reasonable profit to which investment and enterprise are entitled. In the case of film features, high costs mean tough terms for the exhibitor. His dollar gross may soar with special attractions, but his net probably will be small—if there is a net—because of the high terms the distributor was forced to demand... The spiraling costs of film production resulted from a misconception. Producers rightfully sought quality in production, but they based their idea of quality on dollars spent... The film makers lost track of the fact that the important quality in pictures is audience quality, the quality that attracts an audience no matter what the budget..." In another recent speech, Nicholson urged the industry to "get better acquainted" with the likes and dislikes of its customers.

OSCAR DOOR, executive coordinator of the Motion Picture Association's Advertising and Publicity was among the speakers at the Allied States Association convention at the Concord Hotel, Kiamesha Lake, New York, October 28-30. He will detail business-building projects under consideration by his group, including the new format of the Academy Awards program. Other speakers on the convention schedule: Julius Gordon, president of Allied, and small business champion, Sen. Wayne B. Morse of Oregon.

JOSEPH R. VOGEL won a clear-cut, if not complete, victory in his fight for control of Loew's, Inc. The stockholders, meeting Oct. 15 in New York, voted overwhelmingly to increase the board of directors from 13 to 19, then proceeded to elect nine new directors named by management forces and one from the dissident Tomlinson-Meyer faction. The latter was independent producer Samuel Briskin. Elected as Vogel supporters: lawyer Elsford C. Alvord, General Omar North Bradley, diamond merchant Charles Braumstein, publisher Bennett Cerf, advertising executive Francis W. Hatch, former U. S. Attorney General J. Howard McGrath, Loew's vice presidents Robert H. O'Brien and Benjamin Melnizer and educator Charles H. Silver. As the board now stands, 13 members are aligned with Vogel, 6 with Tomlinson. The special shareholders meeting, called by president Vogel, was marked by verbal fireworks. Tomlinson declared that his "biggest mistake was to buy stock" in Loew's. He holds some 180,000 shares. He denied that he was seeking control of the company, contended that he only wants "good management", charged that Vogel is "not capable of rooting out the old guard". Vogel defended his administration, pointed to savings of $3,500,000 in operating expenses, accused Tomlinson and his cohort, Stanley Meyer, of deliberately obstructing his management in order to "throw me out".

JACK KIRSCH and his Allied Theatres of Illinois unit will propose that the major film distributors give "assurance that their current product would not be released to TV for five or ten years". The theatremen urge distribution "to take cognizance of" the "falling off of boxoffice receipts due to the widespread erroneous belief that all pictures will be shown on TV in the near future". Speaking as president of the Chicago unit, Kirsch said, "Why do these people (the public) think all theatre entertainment will eventually be on TV? They are being educated to think this by television. To the public a motion picture means Hollywood. When, if ever, was the public told that a motion picture means the local theatre? Isn't it logical for the public to assume—

Page 22 Film BULLETIN October 28, 1957
MIKE vice New BERT MRS. ALTON A. and for will own managing from Burbank advertising New Davis that given office anding" Warner Europe Meyer full Davis, of York and L. of films. may be handled a simple home the of Pinewood sl14 our pictures are suddenly the vote lies 50 to beyond Association 1951 1951 movie "wiggle" of Commonwealth Roy, Jr. appointed Paramount Mid-Eastern division manager to succeed HOWARD R. MINSKY, now eastern sales manager of International Teleme... New United Artists branch manager in Dallas, Texas, is RUSSELL L. BRENTLINGER... ROY KALVER reelected president and national director of Allied Theatre Owners of Indiana... W. C. MICHEL, executive vice president of 20th-Fox awarded citation by United Epilepsy Association for fund raising activities... FRANK KASSLER, formerly pres. of Continental Distributing, launched a new independent distributing company, Kassler Films, Inc... LOIS EVANS elected president of Women of the Motion Picture Industry... MAX TAPLINGER, 60, former motion picture coordinator on the American Committee for Israel's 10th Anniversary Celebration... BERT ENNIS resigned as After public relations director... MRS. HENRY DAWSON, associate director of community relations for MPAA exists Nov. 1. Developer of the "wiggle" test to analyze children's reactions to motion pictures, RICH FREEMAN was named chairman of the board of the Motion Picture Research Coun... HOFER, 59, was named "Pioneer of the Year" Nov. 25 by Motion Picture Pioneers at Waldorf-Astoria dinner... DON R. VELDE to Israel U.'s field sales staff on exhibitor-distributor conciliation procedures, effective Nov. 1... MIKE SMON appointed special sales representa... of NTU Pictures by A. W. SCHWALL... S. A. HENRIKSEN named supervisor for Paramount International in the Far East... JACK GARBEE, new public-relations exploitation director of AB-PT Pictures. Appointed by president IRVING LEVIN... WILLIAM A. CARROLL, executive secretary of the Allied Theatres Institute, for fund raising assumes same position with ITO of Ohio. He will handle both units... ALTON SIMS of Rowles United in return for the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee at the group's annual convention... KENNETH W. MURRAY named United Kingdom and European representative of Allied Artists International... JOSEPH STEINER formed Broadcast Pictures to make films for theatrical and TV release... DON M. BRANDON elected chief banker of Tent No. 9, New Orleans... S. H. FABAN and the Mrs. back from a month in Europe... A. B. (JEFF) JEFFERIS, president of Mid-Central Allied Theatre Owners and a director of National Allied, is retiring from the theatre business... A. W. SHACKLEFORD exits as president of Canada's Alberta Theatres; Associated... DOUGLAS MILLER... STEPHEN C. RIDDLEBERGER recently elected a vice president of American Broadcasting-Paramount Theatres... CFCIL B. DEMILLE to attend Royal Film Performance of "Les Girls" in England on November 4... STEVE BRODY and his wife recuperating from injuries suffered in Palm Springs auto accident... Puerto Rico circuit operator HOWARD ODELL, vice president of Commonwealth Management Corp., will distribute two films for United Artists on the island, both of which will be made on P. R. location...
ALLIED ARTISTS

August

FROM HELL IT CAME Tod Andrews, Tina Carver, Director Jack Miller, Director Dan Miller, Producer Jack O'Donnell. Hustler threatens to destroy American scientists. 75 min.


September

DEATH IN SMALL DOSES Peter Graves, Mala Powers, Director Frank L. Smith. Undercover agent uncovers American club involved with the wife of a wealthy Cuban tycoon who is a helpless epileptic. 80 min.


November

HONG KONG INCIDENT Jack Kelly, May Wynn. Producer-J. Raymond Frigene, Director Paul F. Herd. Drama. East-West romance with Hong Kong as background. 72 min.

HUNCHBACK OF NOTRE DAME The CinemaScope, Color. Gina Lollobrigida, Anthony Quinn, Director Karl Tunberg. Production. Director Jean Delannoy, Drama. Hunchback of Notre Dame. 82 min.


December


NEW DAY AT SUNDOWN CinemaScope Color George Montgomery, Susan Cummings, Director Scott R. Dunlap. Director Paul Landres. Western. Believed to be agent for railroad, hero becomes a marked man. 87 min.


COLUMBIA

August


JEANNE EAGLES Kim Novak, Jeff Chandler. A George Sidney Production. Stormy account of an actress who became a legend. Drama. 142 min.

TOWN ON TRIAL John Mills, Charles Coburn, Producer Maxwell Stearns. Producer-Beautiful girl is killed. Melodrama. 96 min.

September

BROTHERS RICO The Richard Coote, Kathryn Grant, Director Louis Mack toolkit, Director Phil Karlson. Drama. Former racketeer, trying to go straight, exposes organization when they push him too far. 90 min.


October


COLUMBIA

November


December


SEPTEMBER

RED OF GRASS (Trans-Lux) Anna Brazzo, Mike Kasti, Producer-Director Gregg Tallas, Drama, 92 min.

CARTOUCHE (RKO) Richard Basehart, Patricia Roc, Producer-John Huston, Director-Stanley Kramer, Adventure. The story of a lusty adventurer during the reign of Louis XVI, 73 min.


GUN GIRLS (Astor) Jeanne Ferguson, Jean Ann Lewis, Producer Edward Frank, Director Robert Dettore, Hot Rod and drag strip kids, 67 min.

PASSIONATE SUMMER (King) Melaline Robinson, Ozzie Nelson, Producer by Les Films Marceau, Director Charles Brabblin, Director Daniel D'Ambrosio. Costuming and passions between three women and a man. Isolated in a small French provincial town, 98 min.

FOUR BAGS FULL (Trans-Lux) Jean Gabin, Bourvil, Jeanne Moreau, Genet, Producer-Director Claude Autant-Lara, French Black Market Drama, 86 min.

VERSUOUS SCOUNDREL, THE (Zenith Amusement Enterprises) Michel Simon, Producer-Director Sacha Guitry, A comedy of irony which poses a satirical image into the present day of French high society, 75 min.

NOVEMBER

A MAN ESCAPED (Continental Distributing) Francois Leterrier, Charles Leclancher, Maurice Bebear, Producer Jean-Claude Bresson, Drama. Young French engineer escapes from German concentration camp. 94 min.


TEENAGE BADDY GIRL (DCVA) Sylvia Symz, Anna Neeagle, Producer-Director Herbert Wilcos, Juvenile Delinquents. Meets friends, 85 min.

TEENAGE MONSTER (Howco International) Anne Sphenne, Charles, Eyre, Producer-Director Jacques Marquette. Horror. Cosmic rays turn teenager into a living monster. 85 min.

TEENAGE WOLF PACK (DCVA) Juvenile Delinquents. Melodrama, 84 min.

DECEMBER

OLD YELLS (Walt Disney Productions) Dorothy McGuire, J. Pat O'Brien, Producer Walt Disney, Directors, 85 min.


COMING

A TIME TO KILL (Producers Associated Pictures Co.) Jim Davis, Don Megowan, Alltin Hayes, Producer Pat Berič, Bats. Director-narrator, 85 min.

BUFFALO GUN WYNE Morris, Don Barry, Mary Ellen Kaye, Producer Al Milton, Director Albert C. Ganna, 85 min.


DREAM MACHINE, THE (Alamagroads Prom.) Rod Cameron, Cameron Mitchell, Producer Robert Armstrong. Richard Gordon and Charles Vatter, Jr., Director Montoy Hall. 83 min.

ESCAPE (DCVA) John Mills, Yvonne Mitchell, Alaina Simms, Producer Michael Angel, Director Philip Leacock. Comedy Drama, 87 min. 9/16.


LAST BRIDGE, THE (United Film Distributors) Maria Callas, Christian Marchand. Continental Producer, Director Helmut Kautner, Austro-Tyrol. 75 min.


RAISING THE STEAMER, THE (FFS) Director JOHN TRAVOLTA, THE (FFS) Director Blond DeWilde, Pas Parker.

NEAPOLITAN CAROUSAL (IFE) Luc Lelievre, Fond Monplaisir. Entertainment. A technical marvel of exciting and space fy. 84 min.


NOVEMBER SUMMARY

29 films are scheduled for tentative November release. Later additions to the roster should add another half-dozen films or so. Independent distributors will be the leading suppliers with five films on the agenda. Both 20th-Century Fox will release four films. Columbia American International and Warner Bros. will release three each; Paramount, Rank and Universal will reissue two each; Metro and United Artists, one each. Eight November films will be in color. Three films will be in CinemaScope, two in Visto-Vision.

10 Comedies

3 Melodramas

1 Western

3 Musicals

3 Horror


PARAMOUNT

August


OMAR KHAYAM VISTAVision, Technicolor. Cornel Wilde, Maria Schell, Deanna Durbin, Director Anthony Mann. Producer Roger Evans. Based on a famous story by his former reputation as a killer. 89 min.


Six films in color. One in black-and-white.


SPOOKTower, The (Vista) Director Edward Dmytryk. Drama. Story which deals with sports car racing. 82 min.


November


MADONNA, THE (Vista) Director Edward Dmytryk. Story of a janitor. 71 min.

HOT SPELL VISTAVision Shirley Booth, Anthony Quinn, Susan Cabot, Producer Melville Shavelson. Director Jack Ham- ilton. Drama. The disintegration of a Southern family during a hot wave heat.
**DEAD END STREET** Roland Culver, Patricia Roc, Paul Carpenter.

**FIGHTING WILDCATS** Keefe Brasselle, Key Collard, Karel Stepanek, John Carson.

**GUNFIGHT AT INDIAN GAP** Vera Ralston, Anthony George, Producer-director Rudy Ralston, Director Joe Kane. Western. 70 min.

**HELL SHIP MYSTERY** John Carradine, Peter Lorre, Love and Production. 46 min.

**LAST SULLETT, THE** Robert Hutton, Mary Castle, Michael Haines, Drama. 90 min.

**OUTCASTS OF THE CITY** Osa Massen, Robert Hutton, Mariaiss. Drama. 63 min.

**PLUNDERERS OF EL DORADO** Vera Ralston, Anthony George, Producer Rudy Ralston, Director Joe Kane. Western. 70 min.

**West of Suez** John Bentley, Vera Furse, Martin Boddy.

**Young Mother** Mary Webster, William Campbell, Martha Scott, Producer Edmund Chevia, Director Joe Farkar.

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**20TH CENTURY-FOX**

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**July**

**ABDUCTORS, THE** The Victor McLaglen, Fay Spain, Carl Thayer, Producer R. W. Walker, Director A. McLaglen, Adventure. 74 min.

**A HAUNT OF RAVI FilmScope. Eva Marta Saint. Don Murray, Tony Franciosa, Producer Buddy Adler, Director. A. McLaglen, a drug addict decides to shackle the hain. 109 min. 6/24.

**AN AFFAIR TO REMEMBER** FilmScope Deluxe Color. Cary Grant, Deborah Kerr, Producer Jack Warner, Director Leo McCarey. Comedy, Notorious bachelor falls in love with beautiful young woman. 96 min. 7/22.

**APACHE VIKING** John Huston, Jim Davis. Producer S. Strauss. Western. 64 min.

**BERNARDA'S DAUGHTERS** FilmScope Deluxe Color, Terry Moore, Pat Boone, Janet Gaynor, Producer Sam Engle, Director H. Yeston, Drama. 74 min. 7/22.

**COURAGE OF LITTLE PEYTON** FilmScope Deluxe Color. John Crawford, Mildred Gillars, Producer Edward Lewis, Director Harold Schuster. The story of a boy and his horse. 69 min. 7/22.

**GOD IS MY PARTNER** Walter Brennan, John Hoyt, Martha Ross, Producer S. Hersh. Director W. Claxton. Drama. 80 min.


**SEAFIVE** FilmScope Deluxe Color. Richard Burton, Joan Collins. Producer Andrea Hakim, Director Robert Douglas, Drama. 77 min. 7/22.

**SHERWOOD** FilmScope Deluxe Color. Jerry Moore, Pat Boone, Janet Gaynor, Producer Sam Engle, Director H. Yeston, Drama. 74 min. 7/22.

**SUMMER APPEAL** FilmScope Deluxe Color. Diana Lynn, Claude Jarman, Garson Kanin, Director J. Lee Thompson, Comedy. 74 min. 7/9.

**THE BACK OF DEPRESSED** RegalScope. Peggy Castle, Mary Castle, Lionel Stander, Pamela Britton, Producer R. Strauss. Western. 77 min.

**COYPER SKY** RegalScope. Jeff Morrow, Colleen Gray, Producer R. Strauss, Director T. W. Field, Drama. 77 min.

**DEERFIELD** FilmScope Deluxe Color, Lee Berke, Forrest Tucker, Rita Moreno. Producer R. Strauss, Director J. Lee Thompson, Adventure. 78 min.

**FORTY GUNS** FilmScope Deluxe Color, Barbara Stanwyck, Brian Sullivan, Gene Barry, Producer-director Sam Fuller. Adventure. A dominating woman attempts to rule a western town by force. 80 min. 10/14.

**NO DOCKERS** FilmScope Deluxe Color, Russ Tamblyn, Jody Hart, Barbara Rush, Sherei North, Cameron Mitchell, Producer Harry Horner, Director Nick Ray. Drama. 74 min.

**RODEO BELLIES** FilmScope Deluxe Color. Janey Mansfield, Clifton Webb, Tony Randall, Brian Gaskill, Director J. Lee Thompson, Comedy, Filmatization of the Broadway play. 94 min. 7/21.

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**August**


**COPPER SKY** RegalScope. Jeff Morrow, Colleen Gray, Producer R. Strauss, Director T. W. Field, Drama. 77 min.

**DEERFIELD** FilmScope Deluxe Color, Lee Berke, Forrest Tucker, Rita Moreno. Producer R. Strauss, Director J. Lee Thompson, Adventure. 78 min.

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October

GIRL IN THE BLACK STOCKINGS, THE, The Lex Barker, Ann Bancroft, Melodrama. 73 min.
MUSTANG Jack Beutel, Madalyn, Tr发行人, Producer Robert Arth. Director Samuel Fuller. Western. 30 min.

November


December

BABYFACE NELSON Mickey Rooney, Carolyn Jones, Peter Lawford, Don Siegel. Drama. Story of one of America’s notorious gangsters. 90 min.
EDGE OF FURY Michael Higgins, Lois Holmes, Producer George Zucco, Jr., Directors Robert L. Hutton, Mike Connolly. Western. 83 min.
FORT BOWIE Ben Johnson, Jan Harrison, Kent Taylor, Producer Aubrey Schenck. Director Howard W. Koch. Western. 86 min.
I BURY THE LIVING Richard Boone, Peggy Marsh, Bruce Bennett, Producer Band and Garfinkle. Director Albert Band. 85 min.
PARIS HOLIDAY Bob Hope, Fernando, Anita Ekberg. Comedy. Story set against the recent fighting in IndoChina.
RISE OUT FOR REVENGE Royce Hamilton, Gloria Gra- ham, Adolph Menjou. Producer J. B. Harris. Director Stanley Kubrick. Western. 95 min.
QUIET AMERICAN Audie Murphy, Michael Redgrave, Claude Dauphin, Figaro Production. Director Joseph Mankiewicz. Drama. Story set against the recent fighting in IndoChina.

August

NIGHT PASSENGER The Technicolor, Technicolor-James, Stuart Audsley, Audio Murphy, Dan Duryea. Producer A. Rosenbeck. Crime. Robbers are foiled by youngster and tough-fisted railroad cop. 90 min. 6/21.
JULY DAKOTAH, THE Jock Mahoney, Luana Patten, Producer Howard Goth. Director David Miller. Drama. Stranger makes California oil town see the error of its ways. 83 min.
RUN OF THE ARROW Technicolor, Rod Steiger, Sarita Montiel, Robert Mitchum, Director Sam Fuller. Western. Adventmal. Young shepherd joins Siouxs Indians at close of Civil War. 79 min.
HAT NIGHT IN THE CITY Technicolor, Jane Russell, Marilyn Monroe, Laurence Olivier, Davey Sybil Thorndyke, Director Don Weis. Comedy. 1947 remake of "The Big Sleep". 88 min.
JAMES DEAN STORY, THE A film biography of the late movie star. 82 min.
JAMES STURGES, THE Producer-director John Auer. Drama. Mother waits for seven years for her long lost son. 80 min. 10/4.
WOMAN IN A DRESSING GOWN Yvonne Mitchell, Anthony Quinn,odied by Lyle Talbot. Producer Frank Godwin, Director Lee Trope. Western. 97 min. 10/4.
CHASE A CROOKED SHADOW Richard Todd, Ann Bery, Producer-director Ed Furlan. Drama. 92 min.
FIFTEEN EULS FROM DURT DOBIS Clint Walker, Virginia Mayo. Producer Martin Raskin. Director Gordon Douglas. Western. 84 min.
NO TIME FOR SERGEANTS Andy Griffith, Myron Mc- Cormick, Nick Adams, Producer-director Mervyn Le- Roy. Drama. 83 min.
TENDER FURY Susan Oliver, Linda Reynolds, Carla Mery, Producer Martin Melcher. Melodrama. 88 min. 10/14.

September

BAND OF ANGELS WarnerColor. Clark Gable, Yvonne De Carlo, Ethel Waters, Director Raoul Walsh. Western. 92 min.
BLACK PATCH George Montgomery, Producer George Montgomery. Director Alan M. Miller. Western. 83 min.
JOHNNY TROUBLE Ethel Barrymore, Cecil Kellaway. Producer-director John Auer. Drama. 90 min.
Business-wise
Analysis of
the New Films

FILM OF
DISTINCTION
SAYONARA

Other Reviews:

"Nothing, but nothing, is
keeping me away from the
movie theatre as much as
your very own movies—yes,
the old ones—on my TV set."

LETTER
FROM AN
EX-MOVIEGOER
A WORLD OF SAVAGE WOMEN WARRIORS
MAKING LOVE-SLAVES
OF THE
MEN WHO
FALL INTO
THEIR
BAITED
TRAPS!

LOVE-SLAVES
OF THE
AMAZONS

in Eastman COLOR

STARRING
DON TAYLOR • GIANNA SEGALE • EDUARDO CIANNELLI

WRITTEN, PRODUCED AND DIRECTED BY CURT SIDDIQUI • A UNIVERSAL-INTERNATIONAL PICTURE

Universal
International

Sensational singly...BUT

Here's a BOOMING BIG BOX

that smart showmen everywhere
LIVING PINNACLES OF STONE
THUNDERING ACROSS THE EARTH!

They crash with tons of fury, breed into thousands more, spreading a giant arc of chaos across the earth!

SEE:
A Fiery Meteor Hurtle From Outer Space!

SEE:
People Turned To Stone!

SEE:
The Monsters Feeding Upon Water!

THE MONOLITH MONSTERS

STARRING
GRANT WILLIAMS · LOLA ALBRIGHT

LES TREMAYNE · PHIL HARVEY · TREVOR BARDET

DIRECTED BY JOHN SHERWOOD · SCREENPLAY BY NORMAN JOLLEY AND ROBERT M. FRESCO · PRODUCED BY HOWARD CHRISTIE · A UNIVERSAL-INTERNATIONAL PICTURE

TWICE AS TERRIFIC TOGETHER!

OFFICE BOMB...a Smash Combination will Book NOW...to cash-in BIG!
The stars blazon the movie sky with memorable performances, the beauty of the Colorado Rockies is inspiring in CinemaScope and Metrocolor, the story thunders from the screen with suspense and passion!

*
The following letter, bearing a New York postmark, was received in last week's mail. We believe it truly represents the viewpoint of countless people who were once regular moviegoers. It is reproduced here in its entirety, with only the name of the writer withheld in deference to his wishes. We recommend the writer's views for consideration by everyone interested in the welfare of the motion picture industry.

—Editor's Note

To the Editor

Dear Sir:

You may be surprised to get this letter. Your correspondence, I imagine, is pretty well confined to people in the movie business and I'm not in the movie business. Unless you call being on the viewing end of a motion picture a part of movie business.

You see, I'm an ex-moviegoer. As a matter of fact, you might even call me a "movie-stayer," since I see movies, plenty of them, by staying at home instead of going to the theatre.

Why, then, am I writing to you? Well, for a number of reasons.

First, let me explain that a friend of mine is an exhibitor and our discussions have given me a slight insight into the movie industry's thinking. I see your publication and Variety in his home and we've had some pretty lively ball sessions about movie business conditions, which (to put it bluntly) are lousy. I told my exhibitor friend that I might write a letter and he urged me to do so and to send it to you.

I've read and heard a hundred reasons why movie business has taken such a licking. The fact that you people won't face the plain blank truth that there's big as life would make me laugh, if it didn't make my exhibitor friend so unhappy.

Perhaps, I thought, a letter not from an expert movieman, but from one of the guys who has been causing the movie industry depression by staying away from the theatres, might help in the other direction by telling you why I'm an ex-moviegoer.

Right off, as far as I'm concerned, you can take all the rear-soaked excuses for the drop in attendance, wrap them in a soggy package and drop them down the nearest sewer. There is only ONE big reason why I (and millions more like me) am not going out to see your new pictures, and here it is: nothing, but nothing, is keeping me away from the movie theatre as much as your very own movies—yes, the old ones—on my TV set! Any other reason has to play second fiddle to that one.

What if the movies are old? Just as an example, the wife and I were all set to go out to a neighborhood movie house to see a picture we'd missed in the downtown theatre (because we were watching some of those old ones on TV). It was the first time in months that we actually had made plans to go to a movie theatre. Right after dinner an ad on the newspaper television page caught my eye. It announced that "Louis Pasteur" was to be shown that night. We stayed home, forgot about the other movie, and had a wonderful time with that classic. Our movie appetite was satisfied for that night and the next couple of evenings as well—and we never did get to see the new one in the theatre.

How old is "Louis Pasteur'? Maybe fifteen or twenty years, I guess. Is there anything around today that's better? It doesn't matter how old the good ones are. And believe me, there are plenty of them only three or four years old on the TV screen in our living room these days.

It wasn't always this way. Not too long ago, we were pretty steady moviegoers... once a week, usually, sometimes twice if the pictures were good enough. Not that we didn't watch television. It had its place in our entertainment scheme. But we had sort of settled down to a pattern that included a few select shows. The rest was just take-it-or-leave-it stuff, because most of it, frankly, is trash. Any good movie in town or in the neighborhood theatres was a sure-fire bet for our money.

All that was changed about a year ago when we stopped going to the movie theatre. And here's where all those cockeyed alibis for the slump in...
"Don't Go Near the Water"

**Business Rating 0 0 0 0 Plus**

Rollicking, lusty, salty comedy will leave 'em howling. Has its tender romance, too. Big boxoffice show.

William Brinkley's recent best-seller which took a spoof-humored look at the Navy's World War II public relations officers and the martini-loaded task force they sponsored, has been made into an utterly wacky and wonderful comedy by MGM. Filmed in CinemaScope and Metrocolor, the Avon Production is a maze of fast and funny situations, a punch-happy, shipshape survey of one of the odd-ball off-shoots of the war, the gallant seafarer-with-typewriter corps that kept the home front happily supplied with battle news, but didn't dare go near the water. Smartly produced by Lawrence Weingarten and snappily directed by Charles Walters, it features a buoyantly inventive cast, including Glenn Ford in a surprisingly engaging performance, Gia Scala, Anne Francis, Eva Gabor, Earl Holliman and, most especially, Mickey Shaughnessy, a beer barrel riot of the first order. This is undoubtedly the best thing of its kind since "Mister Roberts", and should roll up some heavy salvos at the box office from one end of the country to the other. Although there is no actual plot, writers Dorothy Kingsley and George Wells have strung together a fanfare of related adventures set on the lovely, obscure Pacific island of Tufala. Ford, is the hero, whose tender romance with native schoolteacher Miss Scala undergoes a series of East-West difficulties. Yeoman Holliman and nurse officer Francis have an after-dark jeep spoon that considerably upsets the service caste system. Dazzling correspondent Gabor works her way on a cruiser, has her black lace panties flying from its masthead as a symbol of "what we're fighting for" and goes off to the wars with her "darling leathernecks". Fred Clark makes a fantastic attempt at taking over the Seabees job in building an officer's club, and Kenan Wynn plays a Chicago Gazette ace who receives a sexpot's come-uppance in howling fashion. Best of all, however, is the Shaughnessy sequence in which Ford tries to turn this profanity-craddled old sailor into the Typical Young Navy Man. The results make for the saltiest and lustiest humor heard on film in years, surely destined to be a Topic of Conversation everywhere.


"The Hunchback of Notre Dame"

**Business Rating 0 0 0**

The classic horror tale given big production. Anthony Quinn and Lollobrigida add marquee value. Should do very well.

Victor Hugo's famed Gothic tragedy has been dusted off by producers Robert and Raymond Hakim and arrayed in an elaborate CinemaScope-Technicolor picturization that swamps the screen with spectacle in the grand manner. Hugo's romantic commentary on a human beast, doomed love and the corruption at the heart of passion is overshadowed by a kind of museum of medieval horrors, with scores of crowd scenes, resplendent costumes and pageantry, military parades, an army of beggars, gypsy revelry, everyday thieves and cut-throats, dazzling masquerades—the whole repertoire of a Paris riotously emerging from the Dark Ages. Sometimes this besotted tapistry loses sight of the strange and sibylene tale it should be telling, so much so that the human factor has been overshadowed in one super-colossal scene after another. Nevertheless, the film should do crackerjack business with the mass audience and needlessly to say, this Allied Artists release is a highly exploitable bit of merchandise with a world-famous title, Gina Lollobrigida and Anthony Quinn as stars and horror shows booming across the land. In the title role, Quinn stumbles about triumphantly decked out with enormous head, feet, hands and back, crooked legs, a jotted square nose, horseshoe-shaped mouth, a gaping one-eye overhung by a bushy brow and a funereal expression of amazement, hatred, melancholy—all worked together in a perpetual grimace. Miss Lollobrigida is voluptuous as ever, but lack-luster as an actress. Screenplaywrights Jean Aureanche and Jacques Prevert have kept the famed tale intact: Quinn, the hunch-backed bell-ringer of Notre Dame becomes enamored of gypsy girl Lollobrigida, long sought by his evil master, after she gives him water on the whipping block, only to find that his master plots to have her hung as a murderess unless she loves him. Quinn saves her from the gibbet, takes her to the ramparts of the cathedral, fights soldiers and mobs, but in the end finds his master and girl dead. Jean Dellanoy has directed in scenically stunning fashion but a psychologically ponderous way.


"The Tarnished Angels"

**Business Rating 0 0 0**

Strong melodrama of air-devils and sex. Stars of "Written on the Wind" head cast. Holds promise of good returns in mass market.

Almost all the talents that created the flamboyantly successful "Written On The Wind", have been reunited in the picturization of William Faulkner's "Pylon", a somber, Southern-primitive study of some ill-fated human relationships. Titled "Tarnished Angels", the Universal-International offering is one slam-bang scene after another, all done up in black and white. CinemaScope. The tale is set in a 1930 New Orleans era against a carnival of death background where former World War air aces dangerously dagger the sky to the applause of a thrill-seeking Mardi Gras crowd. Producer Albert Zugsmith and director Douglas Sirk have filled the screen with some spectacular air shots, while screenplaywright George Zuckerman has counter-plotted it all with earthy and eruptive sexual shenanigans. A trio of popular stars, Rock Hudson, Dorothy Malone and Robert Stack, perform in full-blown style, seething at the melodramatic seams. What it lacks is some of the class that made "Wind" such a big hit, but "Angels" is going to be a pretty strong attraction in its own right. It tells the story of newspaperman Hudson uncovering the complex personal world of one-time Lafayette Escadrille hero Stack, now reduced to death-defying stunts flying at a sleazy carnival. Hudson becomes enamored of Stack's parachute-jumping wife, Miss Malone, after she reveals the strange story of her idolization of a husband who cares for nothing but planes, and who married her only when she became pregnant and he had tossed dice for her with long-suffering buddy Jack Carson. When Stack damages his plane, he sends Miss Malone to seduce manufacturer Robert Middleton into giving Stack a plane with which to compete in the Mardi Gras air race. Stack is subsequently killed when his plane catches fire, but not before he confesses his real love for his wife. Soon after the wake Miss Malone is hitting the bottle with Middleton in order to gain money for her child's support, only to be saved from the lower depths by Hudson who wants to show her the good things of life.


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“SAYONARA” Warm, Delightful, Fulfilling Love Story

Business Rating 0 0 0 0

Top-drawer production of Michener’s East-West romance will appeal to audiences of every stripe. Superbly played by Marlon Brando and fine cast. Will draw strong word-of-mouth.

Every so often one of those rare films arrives on the scene, filled with so much universal appeal that it suddenly lights up the sky and just as suddenly sets the whole town talking. Such a film is "Sayonara".

It is an extraordinary entertainment in every way. Producer William Goetz and director Joshua Logan seem to have had the pleasure of an audience in mind at each creative step. They have poured into it all the technical know-how, the good taste, the heart and the humor that one has reason to expect from such expert showmen. "Sayonara" may not be a work of art and does not attempt new pathways in technical achievements—it superbly presents a wonderful love story played against the marvellously colorful and complex world of modern day Japan, at the same time filling each scene to the brim with moments of human and humane truths. It is warm, delightful, fulfilling.

"Sayonara" has something for everyone, and it is certain to please every class of moviegoer. Boxoffice returns in every situation will be big. Exhibitors will be wise to give it maximum playing time, for word-of-mouth will boost grosses down the line.

Marlon Brando is the star, and a more moving and dynamic performer would be hard to find. Ideally cast as an American jet ace, a dawdling Southerner with latent racial prejudices, he finds himself irresistibly drawn to a beautiful but untouchable Matsubayashi dancer. Based on the famous James Michener novel, the film tells how the lovers enter into their liaison and the effect it has on them and those close to them. It is in its own way, a haunting parable of love which brilliantly reveals the cultural contretemps, both social and political, at the center of current East-West relations. As the dancer, the film introduces Japanese star Miiko Taka, as graceful and fragile as a piece of fine porcelain.

Much of "Sayonara" was filmed on location in Kyoto; abetted by Technirama and Technicolor, it is a veritable wonderland of beauty. The scenes of pagodas, temples, luxurious tea gardens, deep harbors, shadowy caves, kingdoms of sparkling rivers and sunburnt bridges, flowering cherry blossoms and many other delights cast a mood of utmost enchantment upon the film, quite unlike anything yet felt. Further, director Logan has wisely incorporated some vivid shots of the legendary Kabuki troupe, plus a spectacular showing of the Schochiku Kagekidan Girls Revue, a kind of Oriental Ziegfeld Follies, rivalling in every way that eminent Broadway classic. And to top it all off composer Irving Berlin has incorporated into one of the love scenes the title theme-song which will very likely be the season’s most popular ballad.

As a corollary to the Brando romance there is Red Buttons as a G.I. married to a Japanese girl, a charming and completely devoted wife, winsomely played by Miyoshi Umeki. And Buttons himself, one-time TV comedian, proves an expert and engaging actor, the very picture of a young man head over heels in love. The marriage ends in tragedy, an emotional value director Logan has not over-worked but set in a fine balance with the film’s other tones: tenderness, humor, frustration, enlightenment, romance. And he has garnered from a hand-picked cast a gallery of vigorous and vital full-length portraits. Patricia Owens as a General’s daughter and Brando’s one-time fiancee, Ricardo Montalban as a famous Japanese actor who teaches Miss Owens the wisdom of the Orient, James Garner as Brando’s buddy, Douglas Watson as a cruelly bigoted Colonel, and Martha Scott and Kent Smith as Miss Owen culturally constricted parents. All give sharp and sure performances.

The story opens with jet ace Brando beginning to feel the psychological effects of battle fatigue. On leave in Kobe, even the tonic presence of lovely fiancee Miss Owens cannot counteract his strange mood of frustration. When he chances upon an exquisite but highly exclusive dancer, Miss Taka, he feels his heart come alive. With the help of airman Buttons, whose wedding to a Japanese girl he had somewhat unwillingly participated in, Brando meets the strange beauty and they confess their love for each other. Both, however, are engaging in forbidden relations, due to the American Exclusion Act barring Japanese brides in the States and the dancer’s own traditional chastity vow. Things are brought to a head when Buttons is ordered to ship home by Jap-hating Colonel Watson. Desperate, no longer wanting to live without each other, Buttons and his wife commit suicide. Later, it is learned that Washington is rescinding the restriction act. In the end, Brando and Miss Taka plan to marry.


[More REVIEWS on Page 13]
Movie business in France is better than ever!

Why? Ask ten exhibitors and you’ll get ten different reasons. But on the whole it all boils down to the simple fact that television is not yet a major factor here and the French movie going public is getting what it wants—variety, action, sex, stars, and substance.

Although right from the inception of cinema in France, movies have been and still are treated as an art on a par with the theatre and the concert hall, French producers and exhibitors (who are among the best businessmen in the world) have always made it a point to give their public exactly what it wants.

Variety is what the French demand and it obviously has been a prime factor in influencing the exhibitor’s film schedule. In Paris, for instance, films of 16 different nationalities are currently playing. Most of these are shown in their original version with French sub-titles, which seems to be the most satisfactory way of preserving the flavor of a foreign film for the French audience.

A star’s name is always heavily advertised here since the French, in addition to knowing all their own stars, are amazingly familiar, not only with American film stars, but with many of our featured players, as well. Among the big names that consistently draw well in France are Rita Hayworth, Kim Novak, William Holden, James Stewart, The Marx Brothers, and any Alfred Hitchcock picture. Charlie Chaplin, a long time French favorite, will have his new picture, “A King in New York,” running simultaneously in four different theatres in Paris.


In addition, many of the smaller houses continue to do a steady to near-capacity business on one or two showings a day of old American films which they rent at a very low price. Currently playing: “Viva Villa” (1933), “Hallelujah” (1929), “Hellzapoppin” (1941), and “Crossfire” (1947).

Because the French insist on variety, never will just 3 or 4 of the latest French or American films blanket an entire area or series of neighborhoods to the exclusion of almost all other films. The Frenchman demands a wide choice, and if he didn’t get it he’d simply throw up his hands in that characteristic French gesture of futility and stay home.

Effect of Television

As mentioned above, films have always been treated as a respected art in France and some executives feel that when television matures here, the French public’s interest in films will not diminish any less than interest in music, art, theatre, and literature diminished in the U.S. after the advent of television. Others, however, feel that the Frenchman cannot resist a bargain and once television starts to offer quality entertainment and old films (as it does in the States), the French will almost completely turn their backs on the movie house.

Right now, French television is notably poor and only transmitted for a few hours in the evening. Although sets are not rare here, a heavy percentage of homes are without them.

Although moviegoing in France is much the same as it is in the U.S., there are a few differences—some not without their logic. There are often two or three different prices for seats, with the balcony the most expensive, since the heads in front do not obstruct. In some smaller towns, the audience is assigned specific seats. This gives impetus to the idea that going to the movies is a matter of importance . . . and it does assure everyone who buys a ticket that he gets a seat—a definite matter to be considered in some of the tiny country theatres.

A majority of theatres in cities with universities offer reductions to students as a regular policy and it is surprising how often students will go out of their way to patronize these movies, even if the reduction is just 10 or 15 per cent.

Double features are rare and, because the hours of each complete show are prominently featured in the theatre’s ads, patrons have fallen into the habit of arriving on time for the complete performance. Therefore, there’s seldom much movement or seat changing once the feature begins.

Generally, the exhibitor will begin his program by offering a Newsreel followed by his coming attractions. Then the house lights go up again and usherettes pass down the aisles selling candy, Eskimo pies, and ice cream cups (no popcorn—yet). After this, while the house lights are still up, a series of 30-second to one-minute advertising shorts, resembling our television commercials, are shown. Usually in technicolor, they often have a humorous approach toward the product advertised. Some feature surrealistic art backgrounds, lush music, and, naturally, pretty girls sampling or presenting the advertised product. The French seem to enjoy them. Finally the house lights are dimmed and the feature begins.

On the whole, the French movie exhibitor looks optimistically toward the future. Many theatres have been re-modeled with more comfortable seats and modern ventilating systems. The general feeling is that television will never replace the ritual of going out for an evening “au cinema.” The French exhibitor has one less expense than his American equivalent: his usherettes are paid by his patron’s tips—usually 10 per cent of the price of the ticket. The French are so used to the tipping system that they just take this for granted.
20th has four blockbusters for the holiday season...

Whether your theatre is big or small, east or west, north or south, 20th has what every exhibitor wants for Christmas... and New Year's too!
ERNEST HEMINGWAY'S
A FAREWELL TO ARMS

STARRING
ROCK      JENNIFER      VITTORIO
HUDSON    JONES        DE SICA

PRODUCED BY                  DIRECTED BY
DAVID O. SELZNICK            CHARLES VIDOR

SCREENPLAY BY BEN HECHT

COLOR BY DE LUXE
CinemaScope

Prints available with magOptical sound. The best in Stereophonic Sound.
starring LANA TURNER
JOPE LANGE • LEE PHILIPS • LLOYD NOLAN
DIANE Varsi • ARTHUR KENNEDY
RUSS TAMBLYN • TERRY MOORE

featuring DAVID NELSON • BARRY COE

BETTY FIELD • MILDRED DUNNOCK • LEON AMES • LORNE GREENE

PRODUCED BY JERRY WALD
DIRECTED BY MARK ROBSON
REENPLAY BY JOHN MICHAEL HAYES

MORE like these on the next page

INEMASCOPE

20th HAS SOMETHING FOR EVERYBODY AT CHRISTMAS!
CARY GRANT
JAYNE
MANSFIELD · PARKER
KISS
THEM FOR
ME
COLOR BY DE LUXE
Cinemascope
Co-starring LEIF ERICKSON
Produced by JERRY WALD · STANLEY DONEN
Screenplay by JULIUS EPSTEIN
From the play "Kiss Them for Me" by Luther Dale and the novel "Shore Leave" by Frederic Wakeman

ROBERT MITCHUM
CURT JURGENS
THE ENEMY BELOW
COLOR BY DE LUXE
Cinemascope
Produced and directed by DICK POWELL · WENDELL MAYES
Screenplay by

20th·AND ONLY 20th·HAS FOUR HOLIDAY BLOCKBUSTERS!

Enrich your holiday program with a Christmas bonus—Movietone News and Cinemascope Shorts... from 20th!
"The Amazing Colossal Man"

Business Rating O O Plus

Out-size man runs amok. Horror entry has built-in promotional angles. Should do well where sold.

American-International delivers another "gimmick" picture that has built-in promotional angles. "The Amazing Colossal Man" is the intriguing title of a yarn that reverses the growth processes of Universal's recent "Incredible Shrinking Man". Where the latter film earned its way, this new entry should draw well enough where it is expected. Glenn Langan is the much beset hero and, being a competent actor, he adds notes of real-life intensity to a largely hokum creation, while Cathy Downs as the girl who loves him brings some nice touches of poignancy to the romantic interludes. Special credit goes to the special effects department which producer-director Bert Gordon uses in crackerjack fashion as he has his towering monster run amuck through Las Vegas like a human King Kong. Screenplaywriter Mark Hanna first introduces Langan as an ordinary 6 ft. Lt. Colonel who gets caught in a plutonium explosion on an Army testing ground in the Nevada desert. Much to the consternation of the doctors, Langan soon spouts an overnight growth of completely healthy skin and shoots up 10 ft. a day. All this, we find, is due to the blast which upset his cell growth, which could fatally expand, so the medics work like mad against the clock to find the necessary antidote. When Langan escapes all hell breaks loose and Las Vegas gamblers get traumas for life. Finally, now an absolute beast, the poor Colonel is slaughtered in monumental fashion right across Boulder Dam.


"Bombers B-52"

Business Rating O O

This entry from Warner Bros. is an onloving mixture of air events and soap opera, fashioned suspiciously like a piece of Air Force propaganda.

Producer Richard Whorf and director Gordon Douglas have staged some stunning scenes of combat planes against Castle Base backgrounds in CinemaScope and WarnerColor. And writer Irving Wallace has allowed for some melodramatic high spots every now and then, along with a few coke time kisses, which teenage audiences on the metropolitan market should find tepid enough. The plot revolves around the present day world of the Strategic Air Command and how it affects twenty-year man Karl Malden, a line chief sergeant ready for retirement, his wife Marsha Hunt and daughter, Miss Wood. The daughter dreams of having her father accept a lucrative aviation executive job in order that her own social status be considerably uplifted. Malden, however, is one of SAC's unexpendables, a fact he proudly realizes and therefore decides against entering civilian life. But when Miss Wood becomes enamored of his commanding officer, Colonel Efrem Zimbalist, Jr., Malden applies for his discharge. He does nip the romance, but father and daughter have a falling-out. Everything ends happily when Zimbalist saves Malden's life on a B-52 secret trial-mission, winning the handshake of his father-in-law to-be. And Malden re-signs with the Air Force for another 20 years.


"Kiss Them For Me"

Business Rating O O Plus

Wacky, mixed up comedy-romance of three war buddies on leave. Cary Grant, Jayne Mansfield for marquee.

"Kiss Them For Me" struck this reviewer as a rather mixed up, if occasionally amusing, affair. From 20th-Fox, in CinemaScope-Deluxe color, the giddy happenings too often misfire. The tone director Stanley Donnen sets is always brassy and the much needed eclat is missing. Nevertheless, it has its share of wacky gags that will rock the mass audience. There is plenty of marquee strength, as well as the provocative title to attract metropolitan audiences. Cary Grant is seen as a battle blazoned Commander on his first leave in three years, a role he is required to play with less than his usual elegance. The high publicized model-turned-actress, Suzy Parker, is a lovely redhead who delivers her lines in a monotone. There is also Jayne Mansfield as the standard bouncy blonde who 'only dances with serviceman and civilians' and whose hair is 'natural except for the color'. The story concerns Grant and his two battle-buddies living it up in Frisco on a four day pass not quite authorized. Ensconced at the Fairbanks, the boys toss a riotous party, attended by practically everyone around, including kiss-happy Mansfield and society-deb Parker, the fiancee of tycoon Lief Erickson who wants the boys to do some speech making, an idea which so irritates Grant he blows his top, something which no one ever does to vengeance-vowing Erickson. Soon the boys are embroiled in hospital orders, then ship-out orders, followed by automatic discharge and myriad other adventures. Finally, all three realize they can't desert the war, kiss the girls goodbye and take off for the Pacific.


"Stopover Tokyo"

Business Rating O O Plus


John P. Marquand's famous cloak and dagger hero, Mr. Moto, has been reshaped to fit the All-American charms of Robert Wagner in the new 20th-Fox espionage melodrama, "Stopover Tokyo". Since the star has considerable currency with the teenage set, they are sure to find the change an unalloyed delight; devotees of the Marquand original will miss Mr. Moto's urbane grace and the trim little thriller Marquand built for him. Writer-producer-directors Walter Reisch and Richard Breen have, nevertheless, whipped up enough whirling action, potboiler excitement and suspense to keep action-minded audiences absorbed. Further, they have filmed it on location in Japan, capturing through the CinemaScope-Deluxe Color cameras that land's stunning splendor and indigenous intrigue. Joann Collins is an airline clerk with whom Wagner has occasional moments of romance, and Edmund O'Brien, is a viscous American in the underground employ of supposedly Russian agents. When U.S. Secret Service courier Wagner arrives in Tokyo to pass on documents revealing a fifth column plot concerning assassination of the U.S. High Commissioner to a local agent, he finds his contact dead. Under orders to preserve his identity, Wagner runs through the whole espionage gamut, until he successfully counterattacks O'Brien, and scuttles the attempted assassination.


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THEY MADE THE NEWS

Allied Calls For Gov't Help
United Front By Exhibition

National Allied's annual convention, held at the Concord Hotel in Kiamesha Lake, New York, October 28-30, sounded a fighting battle cry for exhibition to revitalize itself—or face a catastrophic future.

Tabbed as a "we've got work to do" convention right from the start, the delegates went about their duties with a sense of urgency and awareness that their actions would have a favorable effect on their fight for survival in today's competitive entertainment market.

Prime among the topics considered was president Julius Gordon's request that Allied, in concert with other distributors, seek from the U. S. Government an accelerated depreciation write-off on theatre properties and equipment similar to those granted other enterprises and industries. Said Gordon:

"I propose to you that this organization (in conjunction with all other theatres in America) go to the government and ask for a retroactive accelerated depreciation for the past ten years. The vast majority of you during the first five years of the past decade paid enormous taxes to the federal government from your profits as well as acting as a collection agency for the government on hundreds of millions of dollars in admission taxes, and this was after the national emergency had ceased. During that time you were allowed against these taxes only a normal rate of depreciation due to the fact that you and the government had every right to believe that the depreciation life of your business would be long. Such assumption unfortunately seems to have been incorrect, and you now have single purpose buildings with single purpose equipment which are obsolete, and we have failed in all other methods of relief, though we have pursued them with all diligence, we must have aid from our government or go out of business—thus great and harmful effects on hundreds of thousands of people will take place just as it would have in other businesses which the government did protect with similar measures.

"If the government would look favorably upon this request (and I think they would if properly presented) I would like to spell out for you the results:—It would mean that you could apply the accelerated depreciation retroactively against taxable profits in previous years and thus be entitled to an immediate credit against those taxes paid and collectable now. If then, as a result of this concession, you were able to improve your establishments and survive until better times came along, the government would not be the loser for it would use up future depreciation, and on any future profits, your tax would be higher because you would have less depreciation to deduct from profits."

The conventioners backed Gordon's proposal to the hilt by passing a resolution putting the organization squarely behind it and calling for a campaign to achieve this end.

On the problem of orderly film releases, Allied called for a staggered release system of top product coupled with a local-level approach to the advertising of motion pictures. An experimental plan, proposed by Julian Rifkin of Boston would have the distributors divide the country into a number of zones and stagger the releases of films among the various zones. It was also suggested that advertising monies be apportioned on a regional basis while the pictures are being exhibited in a particular area instead of on a strictly across-the-board national basis.

At a special session, Abram F. Myers, Allied's general counsel, outlined a plan that would have the arbitration committee press for an agreement to put a limit on the waiting time (clearance) between the close of a film at a prior run to its actual opening at a subsequent run in the same competitive area. Said Myers: "In the past few years more complaints have risen over delayed availabilities than any other cause." To alleviate this problem, he proposed the formation of an arbitration tribunal comprised of the following—a representative named by the distributor, a representative chosen by the exhibitor, and a neutral third party chosen by the other two. Clearances should be revised so they are cognizant of "present day realities" and not "a mere reminder of things that used to be," he said. Specifically, he wants the arbitration agreement revised so the arbitrators "can fix the maximum in terms of the intervening days between engagements of the theatres involved". The convention also passed this resolution unanimously.

Former president of Allied States, Ben Marcus, blasted the "rationing" of motion pictures as a "Frankenstein" which could not only eliminate exhibitors, but "will also destroy the distributors and the producers with it" if it is allowed to continue unabated. Citing the withholding of Paramount's "Ten Commandments" as an excellent example of "rationing", he went on to describe the boxoffice potential of the DeMille spectacular as "an atomic missile which has the power to dislodge 150,000,000 Americans from the midget screens of their living rooms". If relief is not forthcoming, he

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ARTHUR B. KRIM, president of United Artists, revealed expansion plans in two separate fields. Beginning January 1, 1958, the company takes over operation of the Victoria and Astor Theatres on N.Y.'s Broadway. William J. Heineman, vice president in charge of distribution, will head up the new UA exhibition arm. The fast-moving company is also expanding into television film production activities, with Krim announcing appointment of Bruce G. Ellis as executive vice president of United Artists Television, Inc., a subsidiary of the film company. Films made by independent producers for television will be financed and distributed by UA within same basic pattern as its theatrical films set-up. Opposition to the theatre acquisitions came from Ben Marcus, Wisconsin independent, who advised UA "to apply its energies and financial resources to the production and distribution of pictures rather than to exhibition." If United Artists has ample outlets for its product on Broadway," he said, "I see no justifiable reason why it should go into exhibition."

JOSEPH R. Vogel announced that Loew's, Inc. will by-pass two regular dividend payments and retain the monies for "production of profit-making films". The action was taken at a board meeting with all of the 13 directors present voting for the move. It is the first time in its 33-year history that the company has not paid a dividend. In his statement to the stockholders, Loew's president declared that the management proposes "to take every step to achieve further economies, which would be real economies and not diminish revenue". He expressed the confidence that his company has ready for distribution, between October and March, "more boxoffice pictures than it has had in the past three years', naming "Les Girls", "Raintree County", "Jailhouse Rock" and "Don't Go Near the Water", among others.

SENATOR WILLIAM LANGER (N.D.) is conducting a survey in Barsteville, Okla., to get "a good indication of how people feel towards this proposed service (toll-television)". Langer pointed out that the only 500,000 set owners in Barsteville have subscribed to the Teleseam experiment indicates public apathy to toll-TV. He proposes to submit the results of his study to the Senate antitrust and monopoly sub-committee. Henry S. Grifving, president of Video Independent Theatres, which is sponsoring Teleseams, charged that Langer's poll has hurt the wired TV project there. Said Grifving: "We are afraid the senator has helped to confuse some of the people here and has put an unnecessary burden on Teleseams. We believe it is unfair to describe theses Teleseams as pay-TV, and the senator was in error when he said the TM test here had been 'allowed' by the FCC.

ROBERT GOTTCHAHLK, president of Panavision, Inc., motion picture equipment maker, announced the formation of a new production company, Panavision Films, to produce films of "roadshow" caliber. First offering of the new organization will be a wide-screen film based on a historical novel by Kathleen Dickinson set in the Hawaiian Islands. David Lewes, "Raintree County" fame will produce the $2,000,000 film.

REP. EMANUEL CELLER, chairman of the House Judiciary Committee, and PAUL PORTER, former FCC chairman, who now represents International Telemeter Corp., traded verbal blows on the merits of toll-TV at a roundtable luncheon meeting of radio and television executives. Cellers called the projected tests on toll-TV an avenue for "the airways to be stolen away by profit-hungry entrepreneurs", thus forcing the public to pay a price for the same fare that it receives on TV today. Porter countered that "pay-TV will relieve the present dilemma of scarcity of channels and pressure for change and bring about competitive access."

DORGE SCHARY, former M-G-M production chief, has inked a production-distribution contract with United Artists calling for three films over a 2-year period. UA president Arthur B. Krim announced that Schary's first effort will be "The Gravy Train."

LOUIS B. MAYER died October 28 of leukemia. The former Metro-Goldwyn-Mayer production czar was 72 years old. Long acknowledged as one of the industry's pion- neers, he was dubbed the "King of Holly-wood" by virtue of his profitable production record at the Culver City lot. In 1951, in- creasing pressure because of declining reve- nues forced his resignation from the com- pany he had served for 27 years. During his tenure, he earned a fabulous $27,000,000. More recently, he was aligned with Joseph H. Tomlinson in an unsuccessful attempt to gain control of Loew's.

[More NEWS on Page 22]

HEADLINERS...

NORMAN J. AYERS has been promoted to the post of assistant to JULIUS LAPIUSD, Warner Bros. eastern and Canadian division sales manager. Formerly a member of the presi- dent MILTON J. SHAPP spoke to Allied conventioneers, closed circuit TV operations, that several exhibitors are preparing to add cable theatre to their operations ... SAM DIAMOND, head of 20th. Fox Eastern Pa. branch, elected chief Barker of the American Cinema Owners Association ... JACK L. WARNER announces that ten features will be in production, for WB by December 1 ... MO ROTHMAN has been appointed continental sales manager for UA, it was announced by CHARLES SMADJA, v. p. in charge of European production ... NORTON RITCHIE, president of Allied Artists International, has initiated a policy of acquiring European films for Latin American Distributions ... GIL GOLDEN back in N.Y. after 2-weeks visit to the WB studio ... A $4,006 check from COMPO was presented to Army Relief fund. The proceeds from the public service film, "This is Your Army" ... DONALD S. RUGOFF, the new president of N.Y.'s Joe's Hinkle, will be the new president of Allied Artists' two New York theatres ... CHARLES EINFELD back from Europe ... Elected by Motion Picture As- sociates of Phila.: Joseph Engel, president; Edward Adelman, v.p.; David Law, chairman; Stanley Kositsky, sec'y; JASON RABIN- OVTZ, has been appointed assistant treas- urer of Loew's, Inc. ... B'nai B'rith has announced the opening of a new branch office in Minneapolis for Rank. EARL WIL- SIMS announces the resignation of L. J. HELL as a Columbia publicist. Going free-lance ... J. J. COHN heads a special TV film producing unit at M-G-M studios ... WILLIAM DOZIER has been named producing production at RKO Radio Pictures to rejine CBS Television as a general program execu- tive ... Allied Pictures have squelched reports that Texas unit is out of existence ... Federal Judge FED- ERAL D. PALMER, v. p., has designated Judge Tomlinson of the Eastern District of Texas as the new president of the B'nai B'rith Cinema League of Chicago, the first affiliate of the new national Cinema League. BALTIN of TeleMovie Development Co. announces his company will start building the coast's first cable television station at the end of the year ... ERIC JOHNSTON due back from Europe Nov. 15th ... BORIS MORRIS have served on the United States Committee of the International Film Music Foundation, London, Filmmakers Branch, with the members of the executive committee of the London branch of the Film Music Foundation.

Farmers & Merchants National Bank, Bakersfield, Calif. has recently completed installation and connection of a new Bell System toll service that will tie the Bank's Bakersfield Branch with its Los Angeles office on a 10-cent-a-minute rate. The system also includes a switchboard which allows the operator of the Los Angeles office to serve the Bakersfield office through the direct toll line, thus eliminating the need for the operator to perform any service work.
(Continued from Page 5)

your industry becomes just so much hogwash. I didn't stop going out to a movie because of poor pictures; there were enough good ones around.

'Nor did the price of a movie ticket ever keep me from seeing a show I wanted to see.

'I never kicked at paying a parking fee, even though it costs over a dollar in town.

'We have no baby-sitter problem.

'Neither of us are night ball fans—half a dozen games a season was our limit.

'And we aren't of the nightclub set.

The standard TV shows are no better than before. As a matter of fact, when some of our favorite "steadies" went off the air we cut down our viewing of regular television stuff pretty sharply.

There were no more nor less special super-duper TV "spectaculars" that might keep us at home.

If none of these were responsible, you might ask, why did we stop seeing movies?

The answer is, we DIDN'T!

On the contrary, we began to see more movies than ever before. But not in the movie theatre. At home. Cozy and snug, with slippers and cigarettes and a cool drink and a soft arm chair and the lights down low. And some of the best pictures ever made by the biggest studios in Hollywood with our favorite stars.

It didn't matter that they were made five, ten, twenty years ago. They're still wonderful entertainment, often better than anything playing in downtown theatres. And lately they have been coming on at a decent hour so that we didn't have to stay up half the night to see the fadeout.

Until a year ago or so, we rarely watched a movie on TV. Those British films were so unintelligible you needed subtitles to make out the dialogue. The Westerns were cut out of a pattern that was frayed when Tom Mix was riding the plains? The others were minor pictures from the minor studios, still around in my living room. The only time I'll be going back to the movie theatre on anything like a regular basis is when NO movies are being shown on television. Of course, I don't mean what you call the "quickies" or the foreign pictures or those that are made specially for TV showings—they're all inferior. But the famous old pictures, regardless of age, are going to keep me at home.

And let me add this...it makes me sorry—not just for you people in the movie business—but for myself, too. My wife and I both feel that we are getting sluggish sitting around at home too much. We used to enjoy the excitement of going out to a movie show with another couple. We resent the small screen on which we see the movies now. And, to tell the truth, we often remark on our yearning for the "good old days" when we went out more. Yes, we're getting older, but I honestly don't think that is the reason for our new habits. It's simply that your industry is providing the temptation to keep us at home by showing your best films on TV.

If you movie people aren't committing suicide, what would you call it?

Sincerely,

EX-MOVIEGOER
because it has the GREATEST CREATIVE TALENTS in the industry.

UA makes the BIGGEST PRODUCTION NEWS because it has the GREATEST CREATIVE TALENTS in the industry.
UA has...
THE TOP STARS
THE TOP DIRECTORS
THE TOP PRODUCERS
THE TOP PROPERTIES
UA WILL DELIVER MORE BOXOFFICE BLOCKBUSTERS THAN EVER BEFORE IN ITS ENTIRE HISTORY!
MOVIE STOCKS NOSEDIVED to their lowest level in almost four years in October’s shake-down market. One would have to trace industry shares back to pre-CinemaScope 1953 to discover greater bargains or more woeful depths—depending upon the investor’s point of view.

From the inception of the Big Screen era (which, as a practical phenomenon, may be considered as having begun around October, 1953) to the present time, the securities of leading movie companies have almost turned full circle.

By way of illustration we portray below the closing Film BULLETIN Cinema Aggregate figures for film companies from the year 1953 to 1956 as well as the close of Oct., 1957.

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It would appear from the foregoing that the stocks of the film firms attained their apex in 1954 and have been back-tracking steadily ever since. Actually the apogee was reached in May, 1955, when the Cinema Aggregate recorded a reading of 1813/4. From that atmospheric point to now the pattern of descent has been inexorable.

Within certain limits, the financial statements of individual companies have corresponded with the movements of the Cinema Aggregate. So, to a certain extent, has the record of theatre attendance.

The prime point is that moviedom, from an earnings and equity standpoint, is back close to where it was before the magic of the ‘Scopes, the ‘Visions and the extra dimensions. Four years have come and gone and the net achievement in terms of securities values is virtually zero.

Many industry professionals, especially those affiliated with companies which have engineered and sustained the technological revolution, tend to mark time from the advent of the enlarged proscenium. Flushed with its early successes, they have honored the mechanical contrivances by so naming moviedom’s modern phase the Big Screen Era. But no number of super screens presently seem capable of arresting the mounting decline. Therefore, from a psychological viewpoint alone, it may well be wise to wring down the curtain on this episode in the industry’s development and strive for a fresh beginning.

Certainly one lesson may be learned: a sustained and powerfully merchandised program which calls the public’s attention to the dramatic innovations in movies will beget boxoffice dollars. Such a program was developed around the attributes of the wall-to-wall screen surface. Purists may argue that in the first instance it is the quality of the film that sells, but four years of retrospect answers back that most of all it was the gimmick.

Any other conclusion admits that movies were simply superior in 1954 to what they are today. Few will hold with this. The answer, then, is that the hard-sell of the novelty brought them in—and from this point it was the mission of the entertainment to bring them back.

Lest anyone dispute the enormous selling capacity of the novelty factor in movies, let him view the two most extraordinary successes of the moment, "The Ten Commandments" and "Around the World in 80 Days." The novelty aspects of each abound. Each is unique, distinct and unusual. The distinguished motion picture writer of the New York Times, Mr. Bosley Crowther, in a recent critique, asked why the DeMille picture seems headed for an all-time record gross while other high budget biblical films scale only ordinary earnings plateaus. His answer, aesthetic considerations aside, is that in effect the DeMille film is different. Its scope is bigger, its spectacle is greater, the very marketing of the epic causes it to stand out in bold relief. In brief, it is a novelty presentation. By definition the novel is the unusual. Cinemacope, VistaVision, Three-Dimension, "The Ten Commandments", "Around the World"—the common denominator of novelty runs thru all.

It is not for this forum to suggest what shape a fresh beginning should take. It is enough to point out that one certainly is indicated. Moviedom requires a new and novel window dressing. There are brains enough within the industry to fertilize the form.

One last point needs major emphasis. It is not good enough to sit back and say the best films are making more money than ever, that all this industry needs are better films. The better pictures will always be in scarcity just as there will always be a short supply of the best people to make them. What about the millions invested in journeymen films made by people working at the top of their competence? And what of the millions invested in theatres which cannot be sustained by a half-dozen first-quality films per year?

The big screen carried many an average film. The motion picture industry, day in, day out, depends upon the average film. A fresh and intriguing mode of packaging and merchandising is necessary to excite the public anew and start it talking movies again. What shall it be?
Henry M. (HJ) Martin has succeeded the late Charles J. Feldman as general sales manager of Universal Pictures. The appointment was announced by president Milton R. Rackmil. Martin, who has been in the Universal organization for 23 years, began his career as a poster clerk in the company's Oklahoma City exchange. Working his way up the ladder, he eventually became Southern division manager, the post he held prior to his new appointment. Commenting on Martin's ability, executive vice president Alfred E. Daff said: "We are extremely fortunate in having within our organization one of the most capable distribution executives in "H" Martin, who has proved himself to be a man of great capacity and integrity. Those who have had a close relationship with him, have admired his ability and his fairness in all things. He is one of the youngest men to be appointed to such a position—he is barely 45 years of age, and I feel certain that the industry will welcome a man of his outstanding ability."

THE BOARD OF GOVERNORS of the Academy of Motion Picture Arts and Sciences have simplified procedures for determining "Oscar" nominees and winners. The new streamlining rules: 1) nominations for acting, writing, directing and other accomplishments will be restricted to voting by members of the branch concerned. 2) a reduction of the number of awards to be made in six work categories. An earlier ruling prevents performers receiving co-star billing from reducing their status to supporting player in order to compete for supporting-performance awards.

Tyrone Power and Ted Richmond will produce a quartet of motion pictures for release via United Artists, it was announced by Power and UA president Arthur B. Krim. First of the films to be produced by the newly-formed company, Copa Productions, will be "The Lost Sea," an adventure drama which will be filmed on location in Venezuela in C'Scope and color.

JASON RABINOVITZ has been appointed assistant treasurer of Loew's, Inc. by financial vice president Robert H. O'Brien. With AB-PT Theatres since 1950, Rabinowitz was appointed assistant controller in 1954 and, then, in 1946 was advanced to administrative vice president of the ABC television network.

ALLIED ARTISTS, following up its expansion policy of offering distribution and co-production facilities to independent producers, has concluded arrangements to acquire 32 films. Twelve films have already been completed and negotiations are now going on with 11 producers for another 20 motion pictures. To supplement the new operational policy, which was announced by president Steve Broidy some three months ago, the company is preparing for the production of six of its own films during the next three months.

20TH CENTURY-FOX has denied rumors that it plans to distribute its own film product to TV. Here is the denial statement issued by the film company: "The report is entirely without basis in fact. Our company is not engaged in any such negotiations, nor is it contemplating any such move. Moreover, we have been completely satisfied with the work and performance of National Television Film Associates who are properly handling the distribution of our feature films and television material."

SAMUEL GOLDWYN's antitrust suit against 20th Century-Fox, Fox West Coast Theatres and Fox West Coast Agency Corp. resumed last week before Federal Judge Edward P. Murphy. Scheduled to take the witness stand as the last major witness in the $1,755,000 suit is the noted producer himself.

MARTIN MULLIN, president of Allied Theatres of New England, announced that his organization has endorsed the work of Leonard Goldenson and Edward Hyman of American Broadcasting-Paramount Theatres who are attempting to obtain orderly distribution of product from the film companies. He revealed that ATNE, which is unaffiliated with any national exhibitor organization and represents some 200 theatres, will send representatives to take part in the forthcoming N.Y. meeting with film distributors.

JERRY WALD, 20th Century-Fox producer, blasted the television industry for being "itch-hikers" and "brain pickers." In a San Francisco speech, he accused the cathode-tube medium of having "no courage of their own" and of fostering "assembly-line product." Some Waldiss: "The public doesn't know what it wants, so you give the public what you want. This is the (film industry's) greatest strength . . . TV is the place where you see the pictures you've been trying to avoid for years."

Allied Report

(Continued from Page 14) urged exhibitors to take the following action in self defense: if a distributor does not make a film available on normal clearance schedules, the picture should be passed up completely by the exhibitor. After the film companies have whetted the public's desire to see a particular film, "they promptly take the pictures off the market after the first-run engagement and dissipate a great potential by starving the public as well as the exhibitor," he charged.

In the same vein, Horace Adams, president of Independent Theatre Owners of Ohio, and Ruben Shor, former Allied president, declared that the small theatre is being put out of business as part of a preconceived plot. The basis for their charge was the continuing print shortage. Shor indicated that the big buyer could always get a print when he needed it, but that this is not the case with the small theatre owner. "If exhibitors want to stay in business, they had better join up together," he said. The Cincinnati exhibitor openly advocated a boycott of those companies who are not providing prints on the dates they are supposed to be available. "You are being cut up singly. Some of you are operating in the black now, but it won't be for too long. You will be in the red within a year and, in fighting this issue, the reds and the blacks will have to work together."

These following actions were also taken by the convention:

A condemnation of Paramounts acquisition of the Esquire Theatre in Chicago. Allied will also request the Attorney General to take prompt action "to annul this transaction and to halt "any further movements among film companies to follow Paramount's lead."

Protested the "feast and famine" policies of releasing top grade product during holiday periods. Made a plea for orderly releasing schedules keyed to the needs of theatre-going public and exhibition.

Endorsed motion picture industry sponsorship of the Academy of Awards telecast next March. However, only qualified approval was given to the Sweepstakes plan. Gordon indicated that Allied would support the AA Sweepstakes only if every film in the 1958 competition has had a minimum of 2,500 playdates.

Urged Paramount Pictures to eliminate its five-theatre sub-run blueprint for "Ten Commandments" and place the film in general release.

Requested film companies to subject the release of feature films to television clearance protection that would favor theatres. A committee is to be appointed to discuss this problem with the film companies on an individual basis.

Protested Joseph L. Mankiewicz' statement that "motion pictures can be shown just as well in a living room as in a 2,000-seat barn" and requested an apology from the producer.

An expression of sympathy to the family of the late Charles J. Feldman, Universal general sales manager.
MR. EXHIBITOR HERE IS THE ANTIDOTE FOR YOUR BOX OFFICE FLU!

THE SPECTACULAR STORY OF THE WORLD'S MIGHTIEST SEA RAIDER!

THE RANK ORGANIZATION PRESENTS
A MICHAEL POWELL AND EMERIC PRESSBUSTER PRODUCTION

PURSUIT OF THE GRAF SPEE

TECHNICOLOR VISTAVISION

W.E. BERNARD ATTORNEY

NS LLH266 PD—FAX NEWORLEANS LA 22 129P MC=
IRVING SOCHIN, RANK FILM DISTRIBUTORS OF AMERICA INC=
729 SEVENTH AVE NYK=

MANY THANKS FOR THE PICTURE THAT AWAKENED THE PUBLIC IN OUR TERRITORY. "PURSUIT OF THE GRAF SPEE" ACTED AS ANTIDOTE FOR LOCAL FLU PLUS SLUMP. JIMMY HOWELL WIRING HOLDOVERS IN MANY SITUATIONS. MY REGARDS=
HENRY G. PLITT= 255P

HENRY G. PLITT
President
PARAMOUNT GULF THEATRES

THANK YOU HANK PLITT FOR KICKING OFF THE 200 THEATRE SATURATION THROUGHOUT THE SOUTH AND SOUTHWEST

THESE FLAGSHIP THEATRES ARE DOING HOLDOVER BUSINESS!

SAENGER THEATRE, NEW ORLEANS
STATE THEATRE, OKLAHOMA CITY
STRAND THEATRE, MEMPHIS
MAJESTIC THEATRE, TULSA
PARAMOUNT THEATRE, AUSTIN
HART THEATRE, BATON ROUGE
PARAMOUNT THEATRE, ALEXANDRIA
SAENGER THEATRE, BILOXI
STRAND THEATRE, SHREVEPORT
SAENGER THEATRE, MOBILE
SAENGER THEATRE, PENSACOLA
PARAMOUNT, TEXARKANA
METROPOLITAN THEATRE, HOUSTON
IMPERIAL THEATRE, CHARLOTTE
CAROLINA THEATRE, COLUMBIA

AND BOOKED BY THESE TOP CIRCUITS!

FLORIDA STATES
WOLFBERG
WESTLAND
FRONTIER
GIBRALTAR
DICKINSON
FOX WEST COAST
U.A. THEATRES
RKO THEATRES
PARAMOUNT TRI-STATES
UNITED PARAMOUNT—SALT LAKE
FOX INTERMOUNTAIN AMUSEMENT CO.
BLACK HILLS AMUSEMENT CO.
HAMRICK EVERGREEN
MINNESOTA AMUSEMENT
STANDARD THEATRES
UNITED CALIFORNIA

RANK FILM DISTRIBUTORS OF AMERICA, Inc.
“Go Out To A Movie” Slogan Draws All-Out, Industry-Wide Cooperation

Industry acceptance of those “ten little words” is snowballing. Since its adoption last month as the motion picture industry’s new slogan, "Get More Out of Life . . . Go Out To A Movie," has been eagerly welcomed by all segments of the industry, and exhibitors are joining with the film companies to put the slogan on everyone’s tongue. Consensus of opinion seems to be that this is a campaign catch-phrase worthy of a concentrated, all-out long-range promotional push.

Oscar A. Doob and Charles E. McCarthy, who are piloting the campaign for COMPO, report that pledges of cooperation are pouring in from every section of the country. There is general satisfaction with the slogan, especially with the avoidance of the usual superlatives relating to the quality of product. Exhibitors seem highly pleased by the phrase’s simplicity, its positive approach, psychological appeal in offering a reminder of the plus value of moviegoin. "Get More Out of Life . . . Go Out To A Movie" was very favorably received at the recent Allied convention, and it is getting the full support of the country’s largest circuits.

Every advertising-publicity-exploitation department of the major film distributors has indicated a willingness to cooperate. Columbia Pictures vice president Paul N. Lazarus, Jr. reported that "the slogan is being incorporated in all Columbia advertising immediately," Metro ad manager Si H. Seader said the slogan is already playing a role in all M-G-M picture campaigns that are in work.

General advertising manager Harry Mandel of RKO Theatres has started inserting the catch-phrase in all advertising in New York City dailies. Ernie Emerling, advertising director of Loew’s Theatres has a big 4-weeks drive under way, in which forthcoming product will be tied in with the "Get More Out of Life" slogan.

Hy Fine of New England Theatres has prepared special art treatments of the slogan in various sizes for inclusion in newspaper and TV ads. Down South Carolina way, president Albert Sottile of the Pastime Amusement Co. declared: "It’s a good slogan and we will start making use of it at once—here and there and everywhere, and in any place we have access to."

"Wherever merchants suffer from hardening of the arteries of trade due to TV, traffic strangulation and inertia, your slogan opens vistas of co-op promotion with theatres that may earn them their dues from COMPO," says Emil Bernecker of Florida State Theatres.

Albert Bernstein, district manager of Virginia’s Neighborhood theatres, an aggressive showman who has been plugging his own slogans for quite a while, promptly switched to the new all-industry catchline for his business building campaigns. "Immediate publicity is being given to the slogan in our theatres in Cleveland, Toledo, Akron and Chicago," reports Frank Murphy of Loew’s Theatres in Cleveland.

It is reported by COMPO that negotiations are now under way for tie-in use of the phrase in cooperation with various retail merchants, including restaurants and hotels.

For theatremen who want suggested editorials which they might show to their local newspapers, Doob and McCarthy have prepared two articles. They are available for the asking by writing to COMPO, 1501 Broadway, New York City, 36, N. Y.

Rank Product Greeting Good Old U. S. Ballyhoo

J. Arthur Rank, the British movie mogul who, more than once, must have despaired of ever seeing his product achieve real success in the U.S., is having occasion to rejoice these days. Some of his recent releases are receiving a welcome reception from American theategoers, and no little credit must go to the top-notch promotional support being accorded them by RFDA boxofficers Geoffrey Martin, Steve Edwards and associates.

As an illustration, Rank general sales manager Irving Sochin reports that the exciting naval drama, "Pursuit of the Graf Spee", is the "industry’s top grossing picture of the past two months." Quite an accomplishment for an organization that has been in existence for less than one year, but it is indicative of what good old-fashion ballyhoo can do.

Another Rank import, the Rod Steiger starrer, "Across the Bridge", was kicked off with a kleig-lighted premiere that drew a big, fashionable crowd—not to mention the $25,500 in receipts, which was donated to a cancer charity.

Rank showmanship: giant-size billboard signs on Broadway for current releases. RFDA president Kenneth Hargreaves (right) presents $23,500 check to charity, proceeds of "Across the Bridge" debut, crowds at Sutton Theatre premiere in New York.
Nicholson Says Hard Sell Must Start with Production

"You can't tell me there is anything wrong with this business that hard selling won't cure." This view was addressed by James H. Nicholson, president of American International Pictures, to the recent National Allied convention. The words came from a film man for whom the aggressive brand of showmanship has paid off handsomely.

Terminating the present state of the industry as a "paralysis", Nicholson told the conventioners that an analytical approach to showmanship is the panacea. "We have forgotten that things and people change every year, every day, every hour," he said. "We've been wearing the wrong glasses too long."

Starting three years ago with one picture and some $1200, Nicholson and his associates have delivered a steady stream of features with "built-in showmanship" which have made money for exhibitors and catapulted AIP to the point where it is currently planning some 24 films a year.

"Don't think dollars alone will sell a picture," he declared. "The approach must be fresh, provocative and new, appealing to the eye, ear and imagination. (The producer) must analyze, calculate and connive to put showmanship factors into production, starting with story, title and selling campaign. Then the exhibitor must add his mind and effort to improve on the producer's concept... There has never been a picture made that some exhibitor hasn't turned into a hit, or made it a bigger hit that it would normally be."

Reade Tries Adults Only Policy in One-Night Test

In an effort to capture additional adult patronage, two Walter Reade Theatres (the Carlton, Red Bank, N. J., and the Community, Kingston, N. Y.) have set aside Thursday evenings for adult admissions only. Tabbed "Adult Night", no patrons under 18 years of age will be admitted to the houses.

Explaining the reasoning behind the move, Walter Reade, Jr., president of the circuit, stated: "Throughout the year we cater to our younger patrons with many types of kiddie attractions and special reduced admission cards for students. We are now setting aside one evening each week especially for the adults to enjoy our motion pictures in a quiet, comfortable atmosphere. Coffee will be served with the theatre's compliments in the mezzanine before the film program begins."

The experimental project will be insituated at other Reade Theatres if favorable reaction is garnered from the present experiment.

Feldman Upped at 20th

Edward S. Feldman has been promoted to metropolitan newspaper contact for 20th Century-Fox, while Jack Brodsky takes over the trade press contact post. The appointments were announced by publicity director Edward E. Sullivan. Feldman had previously been fan magazine contact, copywriter and staff publicity writer, in addition to holding the trade press post for the past year. Brodsky, who joined 20th last January, is a former New York Times Sunday magazine staffer.

Metro-Goldwyn-Mayer has been promoting "Raintree County" with a lineup of regional debuts to follow up the smash Louisville world premiere. Plenty of ballyhoo and excitement was generated at recent premieres in Boston, Chicago and Washington, D. C. From top to bottom: Festive throngs crowd the front of Boston's Plaza Theatre prior to festivities; Ann Sheridan, ambassador of goodwill, George Murphy, and starlet Myrna Hansen, who appears in the $6 million dollar spectacular, at the Chicago opening; radio personality Milt Grant interviews Miss Hansen for the Washington debut over station WTTG.

The U. S. Navy is coordinating its nationwide recruiting program with the December release of 20th Century-Fox' "The Enemy Below". Rodney Bush (right) 20th-Fox exploitation director, publicity director Edward E. Sullivan (left) and Commander H. H. Bishop of the U. S. Navy discuss promotional facets of the tie-up on the Dick Powell filmization of a World War II story.

Hey, Rube, Help!

With 3350 Contracts on Variety International's Official Picture of its World-Wide Activities

"THE HEART OF SHOW BUSINESS"

We Are Not Getting The Play-Off
This Fine Technicolor Subject Deserves

The New Version is only 20 Minutes, and Columbia Exchanges Everywhere Have 125 Prints Available for Dating.

PROFITS, IF ANY, TO WILL ROGERS MEMORIAL HOSPITAL and V. C. INTERNATIONAL

Please Submit Dates Now, Especially During the Forthcoming Holidays.

Thank You!

John H. Rowley,
Chief Barker V. C. International

SPACE CONTRIBUTED BY FILM BULLETIN
20th Gives Pat Boone’s New One the Happy Sell

Twentieth Century-Fox, an old hand at young love amidst beautiful blue grass surroundings has a prospective hit for the Thanksgiving Holiday season. “April Love” is that kind of a youthful movie, complete with horses, carnival county fair atmosphere and the clean, homespun wholesome family flavor (that exhibitors have been clamoring for). “April Love” has all that, plus a big extra for the youth group, an extra that, exploitation-wise, tops all of the assets—young Pat Boone, number one recording singer and high-flying television star whose following is growing by leaps and bounds.

The popular young singer demonstrated his marquee pull with his first picture “Bernardine”, which racked up surprising returns, both in urban and hinterland houses, largely on the strength of his name and the title song. For those who are looking for an antidote to the juvenile delinquency films, as well as the rock ‘n’ rollers and their association with Young America as a whole, “April Love” is the ticket.

The David Weisbart Cinemascope DeLuxe Color production shines with that clean-scrubbed look that made a hit with the family trade in such previous 20th successes as “Scudda Hoo, Scudda Hay”, “Home in Indiana” and “County Fair”. There is the refreshing interplay of young love, the excitement of harness racing, the superb background of the Kentucky horse country, the happy hullabaloo of the county fair, all integral aspects of those earlier films.

Everything is in key with this atmosphere. Abetting the Boone wholesomeness is a castful of the same—Shirley Jones, blossoming afresh after her hits in “Oklahoma” and “Carousel”; the upcoming Dolores Michaels, whose two previous film appearances in “Wayward Bus” and the current “Time Limit” portend a bright starring future for the shapely blonde; Arthur O’Connell, whose performances in “Picnic” (garnering an Oscar nomination) and “Bus Stop” have made him one of the most sought-after character actors in Hollywood.

Also in tune with sprightly proceedings are the quintet of songs delivered by Boone, including the title tune (already sweeping up the Hit Parade ladder on the wave of its pre-release by Dot Records to bally the film), “Clover in the Meadow”, “Do It Yourself”, “Give Me a Gentle Girl” and “Bentonville Fair”. The full album from the movie sound track is getting a big play by the Dot people, whose distributors are ready to work hand in hand with exhibitors on the local level.

PLUGGING VIA TV, RADIO

Among the most potent of the exploitation extras is the solid 8-week publicity impact on the star’s Chevy Showroom show Thursdays over the ABC-TV network. All during October and November, Pat will be plugging one or two songs from the film, with co-star Shirley Jones helping out during three of the programs. At the same time disc jockeys are being bombarded by Dot distributors and 20th field men for added plays and plugs to coordinate with playdates.

There are two TV trailers sampling Pat’s singing of love songs to Shirley, six radio spots, and an extra special two-sided Boone interview disc, featuring a full interview on one side, and the other with the “foreign” interviewer wiped off to permit the local d.j. to do the questioning. All the radio and TV accessories are the showroom’s for the asking.

The 20th Century boxoffices under vice president Charles Einfeld have made available a Boone-ful series of other selling aids for the showman. The six-foot standee of the star which featured the “Bernardine” showings is again available from National Screen (if you saved it, you’re that much ahead) as well as a regular “April Love” standee spelling out the film’s attractions in full color and cutout.
Parisian Crawford, and Woolf Unscrupulous in. 1/30.

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Hayworth, George and Hart

Darren, Producer

Grant, Director Rich-

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Hayworth, George and Hart

Darren, Production. Director Ken

Hayworth, George and Hart

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DECEMBER SUMMARY

Features scheduled for December release at this writing total 20. Later additions to the roster of releases are expected to add another dozen or so films to the year’s final tally. Thus for 20th Century Fox promises to be the leading supplier with five releases; Allied Artists, American International and the Independents each will have three; Universal-International will release two; while Columbia, Metro-Goldwyn-Mayer, Warner Bros, one each. Seven December releases will be in color. Four films will be in CinemaScope, one in VistaVision, one in Technirama.

1 Drama
5 Comedies
2 Westerns
1 Melodrama
1 Horror
1 Adventure

SADDLE THE WIND Robert Taylor John Cassavetes, Ruth Roman, Brian Keith, Robert Parrish.

SEVEN HILLS OF ROME LeClu Clouds Productions, Maria Lantos, Maria Alaisio, Producer Lester Welch, Director Roy Rowland.

PARAMOUNT

August


OMAR KHAYMAT VistaVision, Technicolor, Cornel Wilde, Marie Laforet, Dahra, Idelle Bruce, Producer Frank Freman, Jr, Director William Dieterle, Adventure. The life of and times of Omar Khaymat’s literary idol. 103 min.

September


STOWAWAY GIRL Trevor Howard, Elsa Martinelli, Pedro Armendariz, Producer Ivan Fowell, Director Guy Hamilton. Drama. A beautiful girl stows away on a Hump steamer. 87 min. 9/35.

October


JOKER IS WILD VistaVision, Technicolor, Frank Sinatra, Mitzi Green, Jennifer Tilly, Producer Samuel S. Skrish. Director Charles Vidor, Drama. Film biography of a young American sports car driver. 80 min. 10/14.

HEAR ME GOOD Hal March, Joe E. Ross, Merry Anders, Producer-Director Don McGuire, Comedy. A good deed story. 80 min. 10/28.

November


ZERKO SADDLE THE WIND Robert Taylor John Cassavetes, Walter Van Tilburg Clark, Producer-director, trailer boy makes good in big-film show business. 101 min. 7/22.


December

DESIRE UNDER THE EARTH Elisha Cook, Barbara Stanwyck, Anthony Perkis, Burr Ives, Producer Don Hartman, Director Donald Siegel, Drama. Emotional conflicts of a farmer, his wife, and his second wife. 103 min. 10/14.

RAK
August

GENTLE TOUCH, The Technicolor, George Baker, Billie Burke, JamesonDecrease, Michael Balcon, Director Pat Jackson. Drama. Nurse and doctor fall in love, and nurse is faced with making choice between career or marriage, 86 min.

October


November

AS LONG AS THEY'RE HAPPY Eastman Color, Jack Buchanan, Janice Rule, Directed by Peter Yates. Family. Cousin's adoption of boy from his father. 90 min. 10/14.


January

ACROSS THE BRIDGE Rod Steiger, David Knight, Marla Landi, Noel Williams, Directed by John Stafford, Director Ken Annakin, Melodrama. Scotland Yard detective confronts international high-finace crank in Mexico. 103 min. 1/10.8.

Republic

September


WAYWARD GIRL, The Naturama, Marcia Henderson, Peter Walker, Producer W. J. O’Sullivan, Director Lesley Selender. Melodrama. Daughter arrested for murder by her stepmother proves innocence. 71 min.

October

HILL COUNTRY OUTLUAS Dale Robertson, Brian Keith, Rossana Ross, Brian Kelly, Directed by Edward Dmytryk. Western. Lawmen flush killers out of their domain. 72 min.


November

CROOKED CIRCLE, The John Williams, Paul Henreid, Directed by Edward Dmytryk. Western. Two lovers meet parental resistance when they decide to get married. 70 min.

CIGAR MANIAC, The Brian Keith, Beverly Garland, Dick Foran, Director Robert Kent. Western. Stranger discovers respected citizen is really a holdup kingpin. 78 min.


December

A FAREWELL TO ARMS, Directed by William Wyler. Drama. William Wyler. Director. 84 min.

ESCAPE FROM RED ROCK Regalscope, Brian Donlevy, Alan Ladd, Directed by Lewis R. Milestone. Western. 80 min.

RAINEIR OBERLY, Directed by Robert Andrew. Technicolor. Larry Parks, Director. 80 min.

PLUNDGER Rare Raye, Wayne Morris, Jeannie Cooper, Producer L. Stewart. Director H. Cornfield. Drama. 70 min.
November

ESCAPADE IN JAPAN Color, Teresa Wright, Cameron Mitchell, Jon Provost, Roger Nakasugi. Producer-director, Anthony Nosaka. A story about two boys who start out in the wrong direction to find the very people who are trying to kill them. 9/2. 11.


December

ALL MINE TO GIVE Eastman Color, Glynis Johns, Cameron Mitchell, Jon Provost, Roger Nakasugi. Producer-director, Anthony Nosaka. A story about two boys who start out in the wrong direction to find the very people who are trying to kill them. 9/2. 11.


GIRL MOST LIKELY, THE Eastman Color, Jane Powell, Cliff Robertson, Sydney Chaplin, Producer Stanley Kubrick. Director David Lean. A story about a girl who is proposed to by three men.


MAGNIFICENT BRAT, THE Color, Dan Duryea, Jean Sterling, Producer Sy Gomberg, Director Jack Sher. A boy becomes very popular. 9/2. 119.


RAW WIND IN EDEN CinemaScope, Color, Esther Williams, Vincent Price, Producer John Wayne. Director Richard Wilson. Western. Couple crash on island and are left stranded. 9/2. 113.

SLIM CARTER Color, Jock Mahoney, Julie Adams, Tim Hovey, Producer Howie Horwitz. Director Richard Bartlett. A Western star of no good cafe owner. 8/2. 82. 10.

SUMMER LOVE John Saxon, Judy Meredith. Producer Richard Schaal. Loves and troubles ofombo on first job.


WESTERN STORY, THE CinemaScope, Color, Jock Mahoney, Gilbert Roland, Producer Howard West. Director Henry King. Western. A boy is killed. 9/2. 92.

WARRNER BROTHERS JUBILEE July

CURSE OF FRANKENSTEIN, THE Peter Cushing, Hazel Court, Jack vector, Director Terence Fisher. Horror. 83 min. 7/7.


SAND OF ANGELS WarnerColor, Clark Gable, Yvonne De Carlo, Producer Ralph Waff, Drama. 81 min. 7/22.

JAMES DEAN STORY, THE A film biography of the late movie star. 82 min. 7/22.


BLACK PATCH George Montgomery, Producer George Montgomery. Director Robert Siodmak. Drama. 81 min. 7/17.

JOHNNY TROUBLE Ethel Barrymore, C. Kellaway. Producer-director John Auer. Drama. A mother waits twenty-seven years for her long lost son. 80 min. 10/14.


SCORPION, THE The Richard Denning, Marla Cor- day, Carlos Rivas. Horror. Mammoth scorpions emerge to terrorize arthropods. 90 min. 10/21.


In this new era of Earth satellites, reaching for the Moon is now in the realm of reality.

So, the Prize Baby will continue his efforts to conquer time, space and stratospheric costs—and reach for the moon—to deliver the kind of service that exhibition requires and receives—at down-to-earth prices.
Joe Exhibitor Talks About Stockholders and Bankers:

“They don’t have to live with this business—we do!”
The tough marine of "Mr. Allison"—now the Captain of the Sub-Killer!

Curt Jurgens
Robert Mitchum

Action
Over And Above
The most amazing saga in the fighting annals of the U.S. Navy!

THE ENEMY BELOW

MORE BIKEL • RUSSELL COLLINS • KURT KREUGER • FRANK ALBERTSON • BIFF ELLIOT

POWELL • Screenplay by WENDELL MAYES • Based on the Novel by Commander D. A. Rayner
BURKE...he had heard all the whispers. He knew just what La Verne was—but he also knew that he loved her!

ROGER...he won La Verne on a throw of the dice. He gave her his name—and took everything else!

The
TARNISHED
Cinemascope

Robert Middleton with Robert J. Wilke • Directed by Douglas S. MacKinnon
HE SAME JOLTING IMPACT!
Written on the Wind”
SUCH BOX OFFICE POWER!

THE BOLDEST AUTHOR
OF OUR TIME!
THE BOOK THEY
SAID COULD NEVER
BE FILMED!

LA VERNE...she was sixteen
when she found a dream —
and she followed it
all the way to Hell!

JACK CARSON

ANGELS

play by GEORGE ZUCKERMAN • Produced by ALBERT ZUGSMITH • A UNIVERSAL-INTERNATIONAL PICTURE
Read theatre managers’ reports below of terrific audience reaction!

ALBANY, Palace. “Excellent!”
ATLANTA, Grand. “Nothing but raves. Funniest I ever saw.”
BUFFALO, Shea’s. “Hilarious, voted 100% excellent on cards. Greatest audience picture in years.”
CHARLOTTE, Plaza. “Most outstanding display of spontaneous enjoyment ever seen. It’s money in the bank.”
CHICAGO, Chicago. “Excellent, cards outstanding. Great comedy.”
CINCINNATI, Albee, “Excellent!”
CLEVELAND, State. “Audience in continuous uproar. Excellent—can’t miss.”
DALLAS, Majestic. “All ages laughed heartily throughout. All cards were raves. This is the sort of picture which gives top box-office.”
DENVER, Orpheum. “Outstanding. Best reaction we’ve had in many years.”
DES MOINES, Des Moines. “Excellent!”
DETROIT, Adams. “Excellent!”
INDIANAPOLIS, Loew’s. “Laughs through entire film beginning to ending.”
KANSAS CITY, MO., Midland. “Laughter throughout.”
MEMPHIS, Palace. “Hilarious! Should do a terrific business.”
MILWAUKEE, Riverside. “Outstanding!”
MINNEAPOLIS, State. “Comment cards claimed ‘Pix tops MR. ROBERTS as hilarious comedy in addition to beautiful girls’.”
NEW HAVEN, Poli. “Sensational!”
NEW ORLEANS, State. “A bowling success.”
NEW YORK, Lexington. “Preview scored highest audience rating in two years.”
OKLAHOMA CITY, Midwest. “One of the funniest and best pictures in two years. An outstanding box-office attraction.”
OMAHA, State. “Excellent!”
PHILADELPHIA, Tower. “Exceptionally good. People in lobby talked about many hilarious incidents.”
PORTLAND, Liberty. “Terrific!”
ST. LOUIS, MO., State. “Terrific. Comment cards 100% rave.”
SALT LAKE CITY, Utah. “Hilarious. Audience enthusiastic.”
SAN FRANCISCO, Warfield. “Terrific. People stated this was better than MR. ROBERTS.”
WASHINGTON, Capitol. “A riot. Everyone will be talking about it.”

GIANT AD CAMPAIGN SPANS AMERICA! ASK M-G-M!
We Desperately Need Men of Courage!

To the Editor
Dear Sir:

I am directing the remarks in this letter to the men who head the film companies. What I am going to get off my chest—and I’ve been loaded down with it for what seems an eternity—I shall try to say without bitterness or retribution. And that, sir, won’t be easy because I am watching a business to which I have devoted all my adult life being hacked to pieces for the sake of a few million quick dollars.

Let me say first, in justice to the film executives, that had I been in their boots at the time the suicidal process began, I don’t know whether I would have been able to withstand the pressures and temptations they have experienced in recent years without yielding to them, as they have done.

And there was plenty of pressure, I’m sure. There was, for instance, the threat of a serious decline in their film grosses, television’s relentless drain on the boxoffice, rising costs of production. And from the outside, they had to meet pressure from the stockholders who wanted a steady flow of dividends, and from the bankers who were scared that the millions they had invested in the movie industry might not be secure. Nor am I overlooking the fact that these men, though they hold positions as top executives of the film companies, always face the threat of proxy fights by powerful stockholders in alliance with banking interests.

The temptation was great and rationalization came pretty easily as the pressures began to get stronger. I suppose the film company presidents thought along these lines: "After all, those hundreds of millions in production costs lying there packed away in the vaults have been written off the books and represent unproductive assets. As they stand, we could get 25, maybe 50, million quick without turning a camera or paying a salary, or haggling with exhibitors, or advertising a single line. We wouldn’t even have to cut in Uncle Sam for his usual take of the profits. We can get away with the capital gains gimmick, they tell us, on a deal like this. Brother, what a financial picture that would make for the stockholders and the banks!"

I guess it seemed perfectly logical to think something like that when the going was rough and the money guys were breathing down their neck. To those people, of course, the film company represents an interest among many others, one which can be sold off at the market price if it fails to bring them a profitable return.

So if their hunger for profits and ignorance of our industry’s workings made them shortsighted, it is an understandable thing. Besides, what if it did kill off the goose that had laid those golden dividends? They’d get their cash quick and put their dough into another investment.

But, my friend, they don’t have to live with this business—we do!

All the men in our business, in production, in distribution and in exhibition, who have spent a lifetime building a business or a career, who sweated out the lean years and again to establish our industry—they are the ones who must suffer the long-range consequences resulting from the sale of the old film libraries to television. The destruction of our business is not inevitable. We only have to think clearly to prevent it.

When they made the boohoo of selling their libraries to TV, the heads of the film companies probably did not know what would happen to the boxoffice. But now that they see the terrible consequences, if continue to follow the same course that won’t be ignorance or shortsightedness—it will be plain criminal, like committing suicide by blowing up your house and your whole family with it!

I see by the trade papers that the whole vicious cycle was just recently explained by Eddie Silverman, out in Chicago. It’s true that just when theatres were beating back the novelty of TV competition, the film companies unloaded the best of their backlogs to television and gave us a low body blow. Silverman’s warning that 10,000 theatres may close during the next year shouldn’t be taken lightly. He’s no alarmist. He’s a guy who knows this business, who’s been in it since he was a kid, and who’s pinned his future to it. His prediction that the theatre business as we know it will soon disappear unless the film companies stop making (Continued on Page 11)
MAKING BOOK (Value). In these days of tumbling equity values in film industry shares, it is a wonder that some cheery Pollyanna has not made the most of the one seemingly bright condition in trade securities—namely, the book value.

As the financial people define it, book value is the surplus of a firm's assets over liabilities spread over the outstanding stock. In short, it is net worth per share.

Were it not for the myriad forces beyond pure objective criteria which shape human judgment, book value might be regarded as the most perfect of barometers in appraising the true measure of a stock. But such never can be the case. Forecasts, hunches, trends, general economic conditions, special circumstances, emotionalism—all these forces and more—act and interact upon each other to render a single verdict which manifests itself in the price of a security at a given time.

Nonetheless some mathematical basis is needed to hold the workings of human judgment within reasonable limits. That basis is book value.

There comes a time when (other conditions being equal) book value so exceeds market value that analysts are tempted to say a stock is undervalued. In moviedom such a distinction exists and the gap is ever widening. It will serve our case to cite just a few industry examples in which current stock market prices are contrasted with approximate book values based upon the best available evidence:

<table>
<thead>
<tr>
<th>Current Price Range</th>
<th>Approx. Book Value</th>
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<tbody>
<tr>
<td>Columbia</td>
<td>13-14</td>
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<tr>
<td>Loew's</td>
<td>12-13</td>
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<tr>
<td>Paramount</td>
<td>29-30</td>
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<tr>
<td>20-Fox</td>
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<tr>
<td>Stanley-Warner</td>
<td>13-14</td>
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With Loew's, especially, there is much dispute regarding book value. Some agencies suspect a worth approaching $45 per share and claim that accounting practice provides misleading information in connection with theatre real estate. The conservative figure has been offered here. There is no reason to believe that in the event of Loew's liquidation, its theatres could command anything but a sacrifice price.

This last point underscores the danger of putting too much emphasis on a high book value-low market value condition. After all, book value has no real practical meaning to an investor except as measured by potential liquidation. At this point the excess of assets over liabilities takes on concrete meaning, and the nature of the assets become of prime importance.

Of chief concern to equity-holders are the quick assets: cash, negotiable instruments, receivables, and so forth. On this front, the major film companies are generally strong. By tradition Hollywood has been a high cash position industry. Paramount Pictures has been notable in this department for a number of years. Based on its annual report for the year ended December 29, 1956, however, Paramount reduced its bank deposits by almost one half: $22.2 million to $11.7 million. Yet its current assets fell only $4.6 million. But whereas it could show only $10.8 million in another current assets category, "Released Productions", on its December, 1955, balance sheet, that item showed $30.2 million on the December, '56, balance sheet. "The Ten Commandments" probably absorbed a good amount of the increase.

From the investors standpoint, sound fiscal policy might have dictated preserving cash because of shaky boxoffice trade generally.

In receding times, the investor tends to hold suspect assets other than those quickly convertible into cash. He plumped for a sale of the backlog libraries for this very reason. Now he is concerned about the dollars tied up in current production. Unlike the one-shot transactions with TV, theatre films must earn their way over long months under flagging demand conditions.

Similar apprehensions obtain for other assets. Enormous sums have been invested in specialized structures and equipment. In times of decline, the investor agrees these assets are perhaps too specialized. Beyond an unpredictable consumer in television, Hollywood's unique real estate is possessed of pitiful re-sale appeal. Yet: this prodigious chattel, even after years of depreciation, makes up a major part of the industry's net worth.

These are a few reasons, among others, why the so-called bargain hunters have shied away from industry shares. From a strictly paper and pencil standpoint there is no gainsaying the number of depressed and potentially profitable situations available in the movie investment field. But the investment public has grown wary. In moviedom itself defeatism is epidemic. This, more than perhaps anything else, is scaring risk capital away.

It is our opinion that a show of hyper-confidence on the part of movie industry leaders, backed by a material program of action, could attract a fresh rush of speculation money and bolster sagging values. Knowledgeable market people know film shares are depressed in terms of book value. They want to be reassured that film shares are under-valued in terms of fact.
FOR WHOM THE POLL TOLLS. It appears to be toiling for roll-tv, if we can accept the results of several recent public polls. First came Senator William Langer’s (N.D.) survey right on the first wired-television testing grounds in Bartlesville, Oklahoma, where the citizenry recorded themselves as opposed to “telemovies” by something like a 12-to-1 count. The Senator announced his intention of bringing his findings to the attention of the forthcoming session of Congress, which is expected to review the whole roll-tv issue and to instruct the Federal Communications Commission on its future course re this problem. Broadcasting, the tv-radio trade weekly, recently polled a cross-section of ten major cities and came up with a 2-to-1 result against subscription television. The study, conducted for the magazine by Pulse, Inc., a professional polling service, revealed some interesting facts. For one: “Two-thirds of the respondents voted that they were not interested in having roll-tv in their homes even though they were told that first-run movies, major sports events, Broadway shows, operas, ballets were among the programs being held out to them as a supplement to their free-tv fare.” Of those who voted for pay-tv, a large majority preferred to be charged on a per-program basis, rather than a flat monthly fee. The pay-tv advocates showed a decided preference for two forms of entertainment, if they had to pay for them—sports events and movies. Still another poll showed the subscription television idea in public disfavor, by even a wider margin than the others. This one was conducted by TV Guide, which had tabulated some 45,000 ballots from its readers up to last week, with over 96 percent opposing subscription television. And, to top it off, came the unanimous rejection of cable-tv, or any other form, by the Theatre Owners of America at their convention in Miami last week.

WHO’S TO GET ‘EM OUT. There is a growing belief among some prominent exhibition leaders that if any “go out to the movies” institutional campaign is to get off the ground and accomplish its purpose, it will have to be done by the exhibitors themselves. They feel that the best they can expect from the film companies (with perhaps two exceptions) is mere token support, since most film executives have a blind spot about anything that doesn’t directly sell their product. There is no lack of enthusiasm, mind you, among progressive theatremen for the “Get More Out of Life” slogan, but they are simply coming to the conclusion that the job will have to be done by them, and without the full-scale aid of the distributors.

PARAMOUNT & TELEMETER. Reports have it that Paramount is planning to switch more of its film personnel to the Telemeter roll-tv subsidiary. President Barney Balaban remains firmly convinced that his company’s future rests with the subscription television system (which explains why he has been reluctant to sell the Paramount oldies to tv). Meanwhile, it appears that strict economy in production, in promotion, in sales, and in every other branch of this company’s operations will be the order.

UNDERCOVER PUSHING. Despite the apparent hands-off attitude of motion picture companies toward subscription television (except for Paramount, which is openly in the field via its International Telemeter subsidiary), behind-the-scenes maneuvering in favor of roll-tv was charged to film interests by

Harold E. Fellows, president of the National Association of Radio and Television Broadcasters. “Motion pictures are interested only in making the American living room into a box-office” was the main tenet of the charge hurled recently by Fellows. He also flatly predicted that subscription systems “would fail because I don’t think people will pay the $3 to $5 a week they would have to”.

CINEMIRACLE VS. CINERAMA. Cinemiracle, according to some of those who have witnessed tests of the new photographic-projection process, is going to supplant Cinerama as the leading audience participation medium. From a cost standpoint, this 3-film system, with its three projectors interlocked in one projection booth as compared to Cinerama’s projectors in three separate booths, helps to cut down on the high exhibition costs inherent in the Cinerama process. From the audience viewpoint, the blending of the lines of demarcation between the film segments in the Cinemiracle process, making the lines almost invisible, is a vast improvement. Another plus factor in Cinemiracle’s favor is its adaptability to close-up shots. Industry insiders expect the new process to replace Cinerama within a year, unless the latter comes up with the necessary technical advances that will enable it to compete with the new process developed by National Theatres.

TV SET PRODUCTION DROP. Saturation appears to be smothering the TV set producers. Production during October was 655,844, compared to 832,631 in September, a drop of 21%, and about the same amount off from October a year ago. Industry officials are pessimistic over the possibility that increased business during the holiday season will raise sales levels to last year’s figures. To add to the black-bordered picture, RCA has laid off 350 production workers at its Bloomington, Indiana, plant while General Electric has given pink slips to some 700 at its TV plant in Syracuse. Layoffs in other companies are the rule rather than the exception. Major reason for the dead market in TV set sales seems to be those two old bugaboos: saturation and lack of a replacement market. The majority of industry executives, except at RCA, are of the opinion that color can’t be sold to the public until the prices come down to the black-and-white level, about $300 for a top quality console.

UNCLE SAM WILL BE TOUGH. Exhibition leaders frankly admit that their call for a retroactive accelerated depreciation to be awarded theatremen by the government in an effort to help the movie houses is due for tough sledding in Congress. With defense spending back on the upswing and the public hoping (futilely) for a tax cut next year, many politicians, although they believe exhibition has a valid case, doubt that a bill, if introduced, would ever get out of committee under present circumstances.
Millions of moviegoers all over the world...including 1,319,803 teamsters and their women...will be looking for this expose of gangsterism in the trucking industry!

VICTOR MATURE • DIANA DORS

The LONG HAUL

HAUL YOURSELF DOWN TO THE EXCHANGE
...AND BOOK THE BIG THRILLS FROM Columbia
any more important pictures available to TV simply lays it on the line how deadly serious the situation is. And the film companies ought to take to heart his warning that "If theatres perish, future quality motion pictures will not be available to television because TV cannot absorb the heavy production costs that accompany the making of quality movies."

The letter from an ex-moviegoer published in your last Film BULLETIN was a clear presentation of what has put our business on the edge of the cliff.

It's A B C: You can't give a product away and expect people to buy the same thing, even if it is a little fresher!

If anybody needs proof of how TV can injure a business, look at what has happened to baseball. Uncontrolled televising of major league games has practically wiped out the minor leagues. Even some of the big league teams have taken it on the chin to a point where the biggest city in the country is left with a single ball club where three teams once filled the stands. Consider the case of the ex-Brooklyn Dodgers. Mr. O'Malley tried to explain away the drop in attendance in Brooklyn on everything but the one simple reason: televising all his games into the homes of his would-be patrons. They just stayed home in droves. And you can bet your bottom dollar that if they tele- view the home games for free in Los Angeles, he'll be looking for another city to move the club to within a few years. Most of the baseball teams that prosper have the good sense to keep their home games for sale at the box-office.

The college and pro football interests now have controlled TV showings so that it gives them a minimum of competition. They had to learn their lesson the hard way when college football was almost wrecked by indiscriminate televising of regional games, and it was only when the NCAA adopted a policy of strict control over televised games that it was able to fill the stadiums again. The pro football league has been growing by leaps and bounds since it set its policy of no-TV in any territory where the home team is playing.

So by logic and by example, the film companies' presidents should know by now that they can't justify their sales of their films to TV on any sound economic grounds.

I recall that some of the film executives claimed they were worried by the anti-trust suit filed by the Department of Justice a couple of years ago to compel the distributors to offer their back-logs for sale to free television. They should have stood up and contested that threat. On the very face of the demand that one business be forced to sell its merchandise to a competitor who will then give it away free of charge, it was probably the most asinine case the Justice Department ever undertook. And it was as flagrant an example of bullying by the Government as any industry had to face. There's no doubt in my mind that the Supreme Court would have thrown the case out, and quickly. For how could any court have fixed the price at which the film companies would have to sell their libraries! That was a time when some courage on the part of the film men would have come in handy, but they were listening to a siren song and didn't want to weigh the consequences.

Now every company but Paramount has made its pre-'48 films available to home showings, and I wish Paramount's holdout could be attributed to nobler motives, but I'm afraid the answer is not consideration of the theatres or the industry, but Mr. Balaban's Telemeter baby. If and when pay-TV gets the green light, he probably expects to reap a harvest, but I think he's doomed to disappointment.

Let's admit now, men, that the sale of the old feature libraries to TV was a blunder. Where do we go from here?

Before long, the film executives will have to face the problem of what to do with their post-1948 features. The hungry TV market wants them, and our industry is going to have to take a stand. Even if they, themselves, are convinced, the film men are going to have to convince the pressure groups that once the present films they have sold are played out, not another film made for theatres will be made available to television.

Will they as a body stand up to the stockholders and the financial interests and tell them:

"We listened to you once and have ended up practically bankrupting our customers by giving away the same type of product we were asking the public to buy. We are losing our basic source of revenue, the theatres, and the drop in our share of film rentals will quickly eat up whatever monies we get from the sale of our pictures to television. If we continue to sell to TV, we'll lose practically the entire source of income we need to stay alive.

"You are investors in our products and we need your money to continue making these products. But we know the movie business. We have spent a lifetime learning the public's entertain- ment demands and meeting their re- quirements and building an industry that merited your investing in us."

"You stuck with us through the worst of several crises, the pre-talkies slump, the depression, the 1950-53 dive. But we knew our public and we knew that if we weathered television's novelty, we could bring the public back to the super- ior entertainment we have to offer. The public began to return to the theatres and we felt we had TV licked—until we sold our fine films to TV, and now the movie fans are sitting at home watching them.

"Now we ask you to let us run our business for its best interests, and yours, too, in the long run.

"If we sell any more pictures to TV, we might as well put everything we have on the block. It will be worthless to our theatre customers; it will mean the end of big-time movie business. It means we sell and get out."

It will take men of foresight and real courage, to take that position. But it is the sensible thing to do, and we need men with courage and good sense desperately at this moment.

Otherwise, the next sale of films to television will go down in history as the movie industry's big bankruptcy sale.

I am,

Hopefully yours,

JOE EXHIBITOR
REPUBLIC HAS
RELEASED

RAIDERS
OF OLD
CALIFORNIA

JIM DAVIS · ARLEEN WHELAN · FARON YOUNG
MARTY ROBBINS · LEE VAN CLEEF · LOUIS JEAN Heydt
HARRY LAUTER · DOUGLAS FOWLEY · LARRY DOLIN

Produced and Directed by
ALBERT C. GANNAWAY
Associate Producers and Written by
SAM HEECA and THOMAS C. HUBBARD · ALBERT C. GANNAWAY PRODUCTION

THE WEAPON

PAWNEE
TRUCOLOR

HELL CANYON OUTLAW

Available soon

THUNDER OVER TANGIER
ROBERT HUTTON · LISA GASTONI · MARTIN BENSON

GUNFIRE AT INDIAN GAP NATURAMA
VERA RALSTON · ANTHONY GEORGE · GEORGE MACREADY

HELL SHIP MUTINY
JON HALL · JOHN CARRADINE · PETER LORRE

THE FIGHTING WILDCATS
KEEFE BRASSELLE · KAY CALLARD · KAREL STEPANEK

AND THESE T

JUVENILE JUNGLE NATURAMA
COREY ALLEN · REBECCA WELLES · RICHARD BAKALYAN
THESE READY NOW!

and from AB-P.T.

EIGHTEEN AND ANXIOUS

PANAMA SAL

om REPUBLIC!

OUTCASTS OF THE CITY
OSA MASSEN • ROBERT HUTTON • MARIA PALMER

SCOTLAND YARD DRAGNET
ROLAND CULVER • PATRICIA ROC • PAUL CARPENTER

INTERNATIONAL COUNTERFEITERS
GORDON HOWARD • TRINA GARDEN • KURT MEISEL

STRANGE CASE OF DR. MANNING
RON RANDELL • GRETA GYNT

AGE THRILL SHOWS!

JOYRIDE
GENE EVANS • SCOTT MARLOWE • CAROLYN KEARNEY
Things Are Looking Up

A few issues back we were bemoaning the past summer's lackluster performance. Now, believe it or not, it is our firm conviction that movies are really and truly getting better than ever. And not just a few films that you can count on one hand, but a whole batch and bustle of them which can be said to augur a trend.

It is a trend that does not spark out of any one product pattern or any one company; there is, thank heaven, no uniformity in this bounty. The maverick marvel of motion pictures is coming back into its own again. That endless and totally engaging variety not only in subject matter but in story approach and execution is once more in full swing.

Exhibitors get this babble and brouhaha daily, so they may quite naturally react to this view with dark skepticism and some heavy sarcasm. They know the score, explicitly documented in the red ink on their books of late, and they've gone through those periodic turnabouts of their local bijou into a chamber of horrors. They are hardened business men and not susceptible to sentiments a la Madison Avenue. But we are certain that even they must be a little on the qui vive. Word is spreading from coast to coast, real enthusiasm seems to be making the rounds in private screening rooms. One crusty Hollywood-hater was recently persuaded by us to look at a spate of new films, and there's been an amazing and unqualified recantation from him. He sat in a kind of blinking wonder—he was seeing a barrage of topflight entertainment from an industry he thought moribund.

Two Sparkling Musicals Making Rounds

But all this shouldn't be that surprising; just look at what's beginning to make the rounds. In the sparkling manner and mood of the best in musical comedy we have two dandy shows, "Pal Joey" and "Les Girls". And we have the kind of dazzling performances of Frank Sinatra in one and Kay Kendall in the other that make an audience go wild in appreciation. Right on the twinkling toes of these two, we have a pair of outrageously fast, funny and furious service comedies, a survey of the dizzier side of war. They are "Don't Go Near The Water" and "Operation Mad Ball", and the howls they're already eliciting are squelching that fashionable idea that Hollywood has lost its touch with screwball and original humor.

Since variety is the keynote in the new product, it is nice to note a fine polemical drama like "Paths Of Glory". Whereas the above-mentioned comedies treat the war as a lark, the latter film courageously draws sharp and compassionate portraits of the complexities of life under fire and probes deeply into the psychological mechanisms of the soldier.

And in "The Enemy Below" and Britain's "Pursuit of the Graf Spee", we have two films that, in the impressively and masterfully recreate the suspense of ship and submarine warfare. They are action films as tense and taut as one of those battle-scarred documentaries. Both offer superb performances. In "The Enemy Below" German actor Curt Jurgens makes his American debut. He's the type of new foreign blood that is currently doing much to bolster the Beverly Hills acting roster.

In "Graf Spee" Peter Finch is simply magnificent as the famous German commander, Captain Langsdorff.

For those who like the immensities of the screen, sprawling in spectacle there is the pageantry and profusion of the post Civil War era in M-G-M's "Raintree County". There is the mystery of the Sahara and the fabulousness of a treasure hunt in "Legend Of The Lost" and a lean and leathery Western saga in "Saddle The Wind".

Certainly one of the most stylish suspense thriller we've ever seen is "Witness For The Prosecution". A contemporary love story set against a feast of Japanese splendor is "Sayonara", just the kind of great popular entertainment the "lost audience" has been searching for.

Filmizations of Four Top Novels

And on the horizon are a quartet of films made from four major novels, each with a temperamental and territorial canvas. These are: "Peyton Place", "A Farewell To Arms", "The Brothers Karamazov" and "The Quiet American". Though we haven't seen any of them, we have it on unimpeachable authority that all the mighty power and persuasion of the originals has been breathtakingly transcribed into cinematic terms.

And there's more, much more. Anna Magnani's return in "Wild Is The Wind", Shirley Booth's in "The Matchmaker", the screen's most popular new stars, Sophia Loren and Anthony Perkins, in a tempestuous picturization of Eugene O'Neill's "Desire Under The Elms", teen age gods Tab Hunter, Pat Boone and Elvis Presley all in new juke box delights, and others. Taking a back seat to none of the big shows coming up is the "The Bridge On The River Kwai" (see review in this issue). In any year it would be a standout, coming now at such a crucial time it is a kind of banner film to which all movie fans will rally happily around.

And just in case we've given the impression that the above named hoard of goodies is going to the market place at the same time, we hasten to inform you that the distribution heads have seen the light or are making definite plans to anyway. For example, a few days ago United Artists' bright and bouncy president Arthur Krim announced a balanced schedule, a listing of sixteen top films which he has proportionately divided in all the four seasons of next year. This means that exhibitors will not be stranded with a dearth of merchandise during one season and an over abundance during another. The products will be evenly spaced, establishing a steady stream of high quality film continually on the market, thereby getting the old moviegoer back into the habit of attendance by offering an unending diet of irresistible bait. Other film companies also are revising and rearranging their release schedules to fit the pattern UA has just instituted.

Show business is, of course, the most precarious industry in the world. But with the creative fires burning buoyantly once again in Hollywood, with a blaze of new talent and a rekindling of the old ones, plus some vigorous new thinking in the executive departments, the future is looking up.
United Artists Has the Answer

So Exhibitors Want A’s the Year ’round!

Arthur Krim sat at his corner desk on the 14th floor of United Artists’ New York HQ and announced: “This is the most significant progress report we have ever made.”

Its significance, said UA’s President, lay in the fact that for the first time “since we have been in business”, United Artists is able to announce to exhibitors “a full program of top pictures for the entire calendar year 1958, spaced so that the program is balanced in every way throughout the coming year.” Lest some members of the press assembled might view the pronouncement with jaundiced eye, printed proof of the company’s ‘58 program of top features and the periods in which they will be released were spread out for all to see.

While this releasing program seemed, on its face, to be United Artists’ direct response to the Goldenson-Hyman plea for a “better spread” of product, Krim revealed that it was something that had been in the works for three years at least.

“There are in this schedule two pictures a month in the A category and one a month of program pictures. “We are not going to make any more deals for program pictures for 1958. This does not mean we are giving up this type of picture, but we have our full quota and it will be five or six months before we reactivate that type of deal. We are, however, putting into production additional top pictures, so that there is every expectation and possibility that our release schedule will be closer to four a month for 1958.

“The importance of this kind of assurance to exhibitors is that at this very moment we can book for important periods of playing time right through until Christmas of 1958; which means, of course, that any exhibitor can now plan that fare in advance.

“Bill Heineman (general sales manager) tells me that this is unprecedented in all the years he has been in distribution.

“There always seems to be some confusion when production programs are announced, and it has been recently reported that we were going to put 36 pictures into production in 1958. But the 36 which we are now listing are not going into production at all; they are going into release.

Same Plan for ’59

“Now, as to the 1959 story; we are going to be able to do this very same thing again next year — and in every succeeding year. We have just made a check of the pictures in the A category that we have set to go into production during 1958 for release in 1959—and we find there will be a minimum number of 24.

“I would say that a year from today we will most certainly be able to give exhibitors a spaced release schedule of minimum of two, and perhaps two and a-half, A pictures a month.”

The 1958 program, Krim stated, will represent an investment of $60,000,000.

UA IN ’58!

Following is the schedule of “A” films already set by United Artists for the four quarters of next year:

JANUARY - FEBRUARY - MARCH

LEGEND OF THE LOST

THE QUIET AMERICAN

PATHS OF GLORY

WITNESS FOR THE PROSECUTION

APRIL - MAY - JUNE

RUN SILENT, RUN DEEP

PARIS HOLIDAY

GOD’S LITTLE ACRE

THUNDER ROAD

JULY - AUGUST - SEPTEMBER

THE BIG COUNTRY

THE VIKINGS

KINGS GO FORTH

CHINA DOLL

OCTOBER - NOVEMBER - DECEMBER

SEPARATE TABLES

MAN OF THE WEST
PRODUCTION STARTS IN JANUARY
In color. Starring Gary Cooper. A Mirisch Co. Production.

THE BARBARA GRAHAM STORY
PRODUCTION STARTS IN JANUARY

And for Christmas, 1958
Burt Lancaster in
THE UNFORGIVEN
TOA CONVENTION REPORT

Johnston Promises Aid in Urging Distributors To Balance Releases

Eric Johnston gave his version of what aids the motion picture industry, and offered some remedies to the Theatre Owners of America, assembled in Miami, Florida, for the organization's 10th Anniversary Convention. On the burning question of balanced scheduling of feature films, the MPAA president told the assembled exhibitors that this could be accomplished only by individual conferences between theatremen and distributors. A joint meeting with all the distributors in attendance would run afoul of the Justice Department, he declared.

In a surprise resolution, the convention unanimously voted its flat, firm opposition to all forms of toll-television — cable or broadcast. The resolution stated that the organization should work to preserve the right of the public to view television in their homes free of charge, and that pay-TV would inflict serious damages on theatres and other businesses. Mitchell Wolfron, Florida circuit operator, told the convention, that "theatres will commit financial suicide" by supporting cable TV.

Elected president for a second term, Ernest G. Stellings pledged that his major goal will be to stimulate and encourage the production of additional pictures in order that the nation's theatres will be assured of an adequate supply of quality films the year around.

One of the highlights of the convention was a statement of policy by 20th Century-Fox, issued by sales manager Alex Harrison on behalf of president Syros P. Skouras. It contained four principles: (1) The theatre is the key to the future of the motion picture industry. (2) 20th will continue to produce a maximum amount of films to satisfy exhibitor demands. (3) The company will do its utmost to work out a release program featuring an orderly release of product. (4) Theftes will be guaranteed a reasonable and equitable clearance over television. This is expected to be for a minimum of at least five years.

Elmer C. Rhoden, president of National Theatres, in his keynote address urged "military action" by exhibitors to solve the problems of television clearance, product supply, modernization of theatres and exhibitor unity.

On the problem of television clearance, Rhoden declared: "We want no secret clearances. We must present the public with the facts in our advertisements. Our trailers should read — This Picture Will Not Be Seen on Television for 5 Years — or 7 Years. The first producer, or distributor, who will have the courage to permit us to advertise that his film will never be shown on free television should be rewarded."

On product: "Employ a paid representative whose job it will be to inform the association of the pictures that are going into production and their ultimate release dates . . . . We should go to our congressmen and senators and solicit their support in removing restrictions imposed by the Department of Justice under the Consent Decree, whereby former affiliated circuits are restricted from production and distribution."

On modernization: "My advice is to get ready for wall to wall projection . . . . (In the food retailing industry) neighborhood grocery stores closed one after another . . . Modern buildings permitting a showmanship-like presentation of food necessities were built. That same change is going to happen to motion pictures. We will have fewer, but they will be better . . . ."

On unity: "I urge this convention to put aside the petty bickering and to do everything possible to join with Allied, and other independent groups, to form one strong, active theatre organization."

Johnston, making his first appearance before an exhibitor convention in several years, declared "the noisiest issues within our industry are mostly fancied and cooked up." He repudiated charges made by distributors against exhibitors that the latter "have stopped being showmen" and that their theatres are falling apart. In the same breath, he blasted exhibitor complaints that "distributors are trying to gouge us" and "Hollywood is deliberately holding production to create a shortage." The MPAA head cited figures to prove that there is a record number of booking today as compared to twenty years ago. (These figures) demonstrate — and incontrovertibly — that today, as twenty years ago, there are plenty of pictures that aren't being played. The actual booking figures prove that thousands of theatres didn't play pictures available to them."

If he were an exhibitor, Johnston declared, "I would join with my fellow exhibitors . . . . in conducting a clinic into the state of the theatre business . . . . Our joint energies would be devoted to exploring and developing ways within the community to bring new customers into the theatre. I don't say these clinics and seminars will solve all our problems. But I do say that our problems will not be solved unless there are intensive local efforts."

(Continued on Page 18)
OPENING 75 THEATRES IN TEXAS including INTERSTATE THEATRES CO., ROWLEY UNITED and JEFFERSON AMUSEMENT THEATRES on November 28, 1957

OPENING WARNER THEATRE, OKLAHOMA CITY – PLUS 50 VIDEO INDEPENDENT THEATRES, December 12, 1957

OPENING PARAMOUNT and FENWAY THEATRES, BOSTON — PLUS 55 OTHER THEATRES THROUGHOUT NEW ENGLAND on January 15, 1958

OPENING STANLEY WARNER, ALHAMBRA THEATRE, MILWAUKEE on November 28, 1957
TOA Convention Report
(Continued from Page 16)

In reply to a recent letter from Ben Marcus, Allied of Wisconsin leader, urging him to call an all-industry conference to study ways and means of solving the problem of balanced film releases, Johnston said: "Some leading exhibitors, acting on their own initiative, are already meeting separately with distributing company executives to examine forthcoming picture releases. This seems to me a wise and proper approach. These exhibitors inform me that the individual conferences already are showing much promise. In their talks with me exhibitors have emphasized that they would like to impress upon the companies and upon outside producers the desirability of fixing release dates, not on the basis of seasons or periods of the year, but upon the basis of a 52-week year to assure stabilized business for producers, distributors and exhibitors. They have also emphasized that distributors, once they have announced a release schedule, should stick to it. You can be sure that I shall undertake to press this view upon the executive heads of the producing and distributing companies with all the persuasiveness that I can."

Can Win Back Audience—Stellings

President Ernest G. Stellings report to the TOA board of directors and executive committee stressed that the all-industry business-building drive will only be effective if there is a plentiful supply of product released on a regular basis. "If we have sufficient good product released in an orderly manner throughout the year and supplement this with a good national promotion campaign and, in addition, exploitation at the local theatre level, we should be able to win back a large share of our lost audience," he said.

He sounded a call for harmony among all segments of the industry because "the future and security of our entire industry" and its component groups—exhibition, production, and distribution—are dependent upon one another for survival.

General counsel Herman M. Levy reported that an impasse has been reached in the exhibition-distribution arbitration discussions now going on. He expressed the opinion, however, that a way would be found to break the deadlock. Some nine different plans have been submitted by exhibition in an effort to reach agreement, he said, but they have all been turned down by distribution representatives. He reminded the assemblage to take advantage of the conciliation plan which went into effect November 1, because "it will fail only if exhibitors don’t use it."

Stellings and Levy announced that TOA will support the recent National Allied proposal that the government grant retroactive accelerated depreciation benefits to theatre owners. A committee will be appointed by the TOA president to cooperate with Allied in achieving this end.

Shapp Plugs Cable Theatre

Hawking his cable television system to the assemblage, president Milton J. Shapp of Jerrold Electronics, declared that "as an extension of the motion picture theatre into the home, cable theatre should be an integral part of the motion picture industry." Commenting that it is still too early to form any definite conclusions from the Bartlesville experiment, he called for additional test situations to appraise consumer acceptance of the new medium. He also cautioned exhibitors against a wholesale rush for cable theatre franchises.

Said Shapp: "By extending his theatre into the home via cable theatre, the motion picture exhibitor can capture the industry’s lost audience by using rather than competing with the television screen. By providing his entertainment in the one area where the public today wants to be entertained—the home."
"The Bridge on the River Kwai"
Memorable Drama of Men at War

Powerful, searching drama will enthral audiences. Magnificently acted. Merits roadshowing.

Although it is always a dangerous business being clairvoyant about year-end film awards, it would seem a safe bet that "The Bridge On The River Kwai" can be counted on to walk off with a fair share of the "best film" sweepstakes. Certainly this Sam Spiegel production is among the very best we've seen. Make no mistake about it, what we have here is a monumental and memorable film, a sweeping and searching World War II drama that may very well prove as much a landmark for this generation as "All Quiet On The Western Front" was before it. Adult audiences the world over will find it an explosive encounter; its emotions and excitements are of universal appeal. Its boxoffice performance promises to rank with the outstanding films of recent years. The film merits the two-a-day hard ticket showings Columbia is planning.

Basically this is a tale of adventure, played out against a Japanese internment camp where British prisoners of war construct a railroad bridge as part of the Bangkook to Rangoon thrway. As used by screenplaywright Pierre Boule, the bridge is the key structure for story and symbol. On the level it comes to represent the personal doom of an English officer whose all-abiding sense of order leads him into the sinful ways of pride over the bridge's construction and, on the other, to pinpoint it as an object of war singled out for destruction by the officer's Commando compatriots, and an American soldier who has escaped from the camp. But the double-pronged nature of such an adventure—and a shatteringuly suspenseful one it is—is secondary to the massive canvas filling the Cinemascope-Technicolor screen with a war-tattered pageantry of human emotions superbly wrought by the master strokes of director David Lean. Here is the sprawling and sumptuous yarn, the spectacle narrative at last brought under control. For once the immensities of the surroundings, the turbulence of the cinematic techniques, do not overwhelm the human factor. The people are never submerged, they prevail over all that happens. Director Lean has underscored the heart and mind of his characters with irony, tenderness, humor, terror and an overall feeling of awe for the spirit of man which can survive the degradation of war. This is an achievement of lasting merit, one which unhesitatingly places Lean at the forefront of screen artists, for he has given us that *rara avis* of an era not given to heroics, a *truly* stirring film.

And from stars William Holden, Alec Guinness and Jack Hawkins the director has elicited performances that ring with authenticity and crackle with dramatic vibrancy. Guinness, especially, as the officer unable to view life without the absolute in order, attacks his role with an almost total identification with the psychological intangibles of the character.

Holden in the role of the American posing as an officer, brings to his role his usually taut and highly tempered talents, focusing expertly on the hard-bitten, but humorous, realism of the man. In depicting the anti-hero type who refuses to wave flags or get idealistically involved with war, but who proves when the chips are down that he is as gallant as any soldier, Holden makes it a portrait of fire and gusto. As for the Cambridge done turned into a rattling good commando, Jack Hawkins presents him with wry flippancies, detachment and a certain sardonic stiff upperlissm.

This accent on the feeling of all men and the relationships between them pervades the whole film—actually forms the backbone of the theme. The supreme example of this is Sessue Hayakawa's sympathetic portrayal of the internment camp's Japanese commander. Through him and through the non-sardistic men under him, we view the past enemy as people caught up unwillingly in the barbarism of war, but preserving as best they can whatever dignity is left them.

Guinness and his men, captured by the Japanese, are pressed into building service on the projected railway bridge. Guinness refuses to have his officers work along with their own men as this would demoralize the command and result in anarchy. This implacable stand costs him hot box imprisonment and deprivation, but he refuses to surrender his principles and finally forces Hayakawa to relent. Guinness then undertakes the full-scale production of the bridge to prove that British POW's are not slaves and can prove their superiority to their captors by leaving behind them a lasting edifice.

In the meantime, Holden has managed to escape and after an agonizing jungle journey to reach British lines. However, commando Hawkins influences him to returning to the camp in order to dynamite the bridge after he lets slip that his department has knowledge that Holden has been impersonating an officer. When the two finally reach their goal after many hairbreadth mishaps, they find Guinness has become madly attached to his construction, forgetting the enemy's use of it and all set to sabotage their plan. In the suspense that follows, the emblazoned bridge takes the lives of all the principles, save Hawkins, who remains realizing the futility of war.
"Witness For The Prosecution"

Business Rating 3 3 3 Plus

Year's top suspense melodrama. Superb performances by
Laughton, Dietrich, Power. Will fascinate all adult audiences.

Here is the top suspense melodrama of the year, a crack-
Jack Agatha Christie tale, an international stage success, which
producer Arthur Hornblow and director Billy Wilder have re-
created in resounding cinematic style, both subtle and sensa-
tional. United Artists, the distributor, has a winner, and for
the exhibitor this is the kind of entertainment that should mag-
netize adult audiences in all the markets, most especially the
urban and class houses. Filled with stinging shots of humor,
baffling bolts of mystery and the aura of a perverse puzzle, it
emerges as an utterly irresistible thriller, a corker. For stars
Tyrone Power, Marlene Dietrich and Charles Laughton it is a
tour de force and they rise to the occasion triumphantly. For
Billy Wilder it is a return to his old detective story haunts,
proving again that he's still one of the best sleuths making
movies. The tale Miss Christie has cooked up concerns the
uncovering of a perfect crime as set against London's legendary
Old Bailey, but its pitiful plot also affords two very rewarding
characterizations for Laughton and Miss Dietrich. If there was
ever any doubt on how droll and devastating the former could
be, his crusty and complex portrait of a brilliant criminal bar-
rister should dispel it forever. However, it is La Dietrich who
all but walks away with the film; her inscrutable beauty,
feline arrogance and shimmering elegance has never been used
with more finesse. Power is plenty good, but just misses the
magical mark of the other two. We first meet Power when he
is arrested and charged with the murder of an old woman
whose will names him as beneficiary. A mass of circumstantial
evidence is produced against him which his lawyer Laughton is
unable to assuage. When Power's wife, Miss Dietrich, tosses
a bombshell in court, stating she was never really married to
him and that Power admitted his crime to her, Laughton is at
a complete loss. But after he produces letters proving Miss
Dietrich a perjurer, the case against Power crumbles and he
is acquitted. This, however, is not the end of the story. There
is a surprise ending we're honor bound not to reveal, a denou-
ement that should dazzle any spectator.


"Baby Face Nelson"

Business Rating 3 3 3

Hard-hitting gangster melodrama. Cagney explosively plays
the notorious killer. Strong for the action, ballyhoo houses.

Since the roughhouse gangland era of the Thirties is having a
current revival in public interest, United Artists appears to
have a good boxoffice bet in "Baby Face Nelson". Al Zim-
balist's production is a taut, caustic, crisp study of a psycho-
pathic killer, filled with its share of hide-out suspense, stick-up
violence and a general bullet-riddling air of manicidal mayhem.
With Mickey Rooney giving a jazzed-up, neurotic presentation
in the title role, always on the lookout for psychological foibles
and collecting cleverly a mass of compulsive characteristics, it
is occasionally explosive entertainment, distinctly not for the
tender-minded. Screenplaywright Irving Shulman and director
Don Siegel seemed interested in making their dramatic points
only with a sledge hammer, thereby overwhelming the show
with one blood-stained scene after another, which restricts the film's
appeal considerably to the hard-knock school. Nevertheless,
the viewer is caught up in a modern day reign-of-terror with
the flavor and force of the depression-day Thirties Stingingly
recreated. Opening with Rooney's release from the state pen,
the story follows him into big boy Dillinger's orbit, who iron-
ically christens him with the fabled name when he sees
Rooney's mastery with a sub-machine gun. After a spectacular
set of hoists and robberies, the net closes tightly, Dillinger
meets his end and Rooney attempts escape through the Mid-
west brush country only to be finally slaughtered in a brutal
gun bout with the FBI. Prominently featured through all this
is Carolyn Jones as the ever-faithful moll and Sir Cedric Hard-
wicke as the cynical doctor who administers to gangland wounds.


"Paths Of Glory"

Business Rating 3 3 3

Heavy war drama sparked by fine Kirk Douglas perfor-

The young director, Stanley Kubrick, who jumped into the
artistic limelight last year with a little surprise package called
"The Killing", makes a bid for more wide-scale recognition in
his new film, "Paths of Glory". While this United Artists re-
lease boasts some intensely styled scenic effects, coupled with
a purity of dramatic line and austerity of characterization, it
has spread throughout its composition all the elements of a
decidedly controversial piece. For this is a heavy, moody film
more familiar to the European art form than the commercia-
ally minded Hollywood product. Accordingly, the film's boxoffice
performance will lean heavily on the appeal of its popular star,
Kirk Douglas. It will have to be backed by a strong promo-
tional campaign to gather in the mass audience. Fortunately,
Douglas gives a crackjerck performance, superbly coordinated
into the off-beat effect of the film, making the inherently
bizarre psychological atmosphere a somewhat more palatable
thon for the groundlings. Still, because of the artistic integrity of
Kubrick and the unusually defiant anti-war and, more impor-
tantly, anti-army implications in the Calder Willingham-
Jim Thompson screenplay, the James Harris production is
every inch of the way an adult and class house offering. The
story itself is a kind of World War I courtroom drama con-
cerning the French army and the forces within it which unite
to form the old duration debacle of humane principles vs. in-
humane expediences. Douglas is seen as a battle baptized
Colonel, commander of a popular and gallant regiment. The
General Staff, represented by ultra-realist Adolphe Menjou
and cowardly flag-waver George Macready, orders Douglas to
have his men take the insurmountable position known as Ant
Hill. Against his will, Douglas orders the attack, but his open-
ing forces are so badly beaten, fear runs through the back lines
and the skirmish turns into hopeless retreat. The campaign
becomes a full-scale debacle, requiring a scapegoat, and three of
Douglas' men are haphazardly picked to atone for the so-
called cowardice of the assault. In a mock trial they are found
guilty and shot by firing squad, with Douglas left an embitter-
maned man, refusing to sanction such an act and at film's end
quickly dispatched to the front lines.


[More REVIEWS on Page 23]
Buena Vista Promotional Drive Set for Whitney’s ‘Traveler’

Buena Vista is sharply stepping up its promotional tempo to sell a quartet of forthcoming releases — “Old Yeller” (December release), “Snow White and the Seven Dwarfs” (February reissue), “The Missouri Traveler” (early ’58), “The Young Land” (Spring ’58) and “Light in the Forest” (Summer ’58).

Scheduled to get a lion’s share of the ballyhoo is C. V. Whitney’s “Traveler”, which will be backed by over a quarter of a million dollars for advertising and promotion, with the emphasis on national magazine and newspaper space, although local level coverage will not be neglected. The giant campaign shapes up as one of the largest in BV history. The Patrick Ford production kicks off January 29 in a 17-state premiere saturating the midwestern portion of the nation.

Among the highlights of the campaign: four-color full-page ads in the January 18 Saturday Evening Post and the Feb. 18 Look; 24 key market newspapers will feature ads in Sunday supplement sections; 3,500 radio spots in eighty cities; TV film clips and spot announcements.

Old Techniques Retarding Movie Advertising, Says Lewis

An unwillingness to follow untraveled advertising paths was charged to film company executives by Roger H. Lewis, United Artists advertising executive, in a speech before the N. Y. chapter of a national advertising fraternity.

Lewis put the blame for retarded practices in the motion picture business on custom-bound executives who are afraid to depart from the tried-and-true practices of the past. A new creative climate is needed, he said, to stimulate sales effectiveness, but it may not be forthcoming until a new batch of management executives come into the business.

Iowa-Nebraska Allied Sets Contest for Newsman

Following the lead of Georgia exhibitors who recently concluded a motion picture publicity contest among newspapermen in their area, Allied of Iowa and Nebraska has announced a similar idea. The midwest exhibitor group is going to award an expense-paid 2-week trip to Hollywood for two, to the scribes on both a weekly and daily paper who submit the best scrapbooks featuring motion picture information in the following forms—news, editorial, feature, art or advertising material.

The contest, which starts January 1, is designed to convince editors, publishers and journalists that motion picture news is “a source of great news interest” to newspaper readers and “the public is far more interested in movies, movie personalities and stories than they are in TV and its counterparts”. Representatives from journalism schools will serve as judges.

Some six thousand devotees of singer-actor Pat Boone jammed New York’s Roxy Theatre to pay tribute to the rising young star at a one-shot premiere showing of “April Love”. Left to right: 20th-Fox president Spyros P. Skouras and his wife chat with the Boones; fan club enthusiasts assemble in lobby to welcome their idol; Charles Einfeld, 20th vice president, Robert Wagner and Mrs. Skouras; Boone’s fellow-students at Columbia University were represented by the school’s 65-man band.

‘Lone Ranger’ Campaign by UA Stresses Tie-ins and TV

The Lone Ranger rides again. That perennial favorite of kids from eight-to-eighty, will be revitalized via a giant-size merchandising and TV promotional drive set by United Artists, the Columbia Broadcasting System, the American Broadcasting Company, General Mills and the American Baking Company to plug “The Lone Ranger and the City of Gold”, due for release next Spring.

As outlined by Roger H. Lewis, UA national ad chief, “City of Gold” will be given the full treatment by a 6-month drive that will include supermarket displays in 106 key trading areas throughout the nation. In addition, weekly plugs will spotlight the film during Lone Ranger broadcasts over CBS and ABC television. Spearheading the drive will be a one-hour spectacular over the CBS network on February 1 commemorating the 25th anniversary of the legendary hero of the plains.

It is estimated that some 61,000,000 televiewers will be exposed to plugs for the film, while almost twice that number will view store displays and newspaper and magazine advertisements. Co-op newspaper ads will be scheduled to coincide with local playdates.

In an effort to ballyhoo the film to the kid audience, comic books, heralds, giveaways and contest will be utilized to effectively sell the exploits of Tonto and friend.

Starlet April Olrich touring the South for RKO's "Graf Spee", helps manager Walt Guerina promote the sea epic at the Paramount Theatre, Jackson, Mississippi, by touring the city on a float. The scale model ship and the sailor both were furnished through the courtesy of the U. S. Navy.

Cute stunt was this one on "Old Yeller". Walt Disney's Christmas offering, which was previewed for the canine crowd at the Festival of Pets Show in New York City's Coliseum. Prior to the dog-gone screening a buffet breakfast of milk bones and other assorted delicacies was served to the pooches.

Producer Sam Spiegel (center) and Columbia ad executives, Paul N. Lazarus, Jr. (right) and Robert S. Ferguson, plug "Bridge on the River Kwai" at a trade press luncheon in New York.

Oshkosh, Wisconsin, got its first movie premiere when "All Mine to Give" was introduced at the Raulf Theatre. The affair launched some 150 playdates in the Wisconsin territory: left to right: Jody McGee, Carl Steiger, exhibitor Ben Marcus, Universal district manager Morrie M. Gottlieb, Andra Martin, Wisconsin Governor Vernom Thomson, stars Cameron Mitchell and Rex Thompson, and Universal eastern exploitation manager Herman Ross.
"April Love"

**Business Rating 0 0 0**

Another Pat Boone valentine will delight his coke fans, and their elders, too. Handsome production in color, "Scope.

That pleasant homestead romance with songs, "Home In Indiana", of some dozen years ago, has been resurrected to fit the white bucks and blazer charms of Pat Boone. The new version, "April Love", also from 20th-Fox, is all done up in Cinemascope and DeLuxe Color. David Weisbart's production is from start to finish a vehicle meticulously measured to the drawl, the slow smile, the sly, twinkling eyes, the corn flakes wholesomeness and, above all, the college crooner style of one of the nation's most popular teenage idols. And it all adds up to easygoing entertainment, populated with amiable characters, homespun observations, handsome scenery, a bevy of heart-tugging songs, a young man in love and a striking retinue of trotter racing horses, which serves as the background for the story. Better than Boone's "Bernardine", it should enjoy even greater boxoffice success with the coke set and many of their elders. Pretty and pert Shirley Jones, fresh from "Carouse11 and Oklahoma", sings, dances and gets charmingly moonstruck, while Arthur O'Connell serves to play cupid and wise old man of the Farmer's Almanac. Director Henry Levin has kept the tempo smooth and syrupy, staged the production numbers with fine bucolic taste and screenplaywright Winston Miller has provided the appropriately sentimental saga. The plot deposits city boy Boone at the farm of uncle O'Connell, having been sent there by a Chicago judge on probationary terms because of his misdemeanor as passenger in a stolen car. Of course, Boone is no delinquent; he only needs real home life, parental advice and two neighboring farmer's daughters to set him right. The girls, Miss Jones and Dolores Michaels, battle for the crooner's love while O'Connell teaches him the intricate art of trotter racing. In the end, Miss Jones wins Boone, he wins the race and O'Connell gains a son.

20th Century-Fox, 92 minutes. Robert Mitchum, Curt Jurgens. Produced and directed by Dick Powell.

"The Enemy Below"

**Business Rating 0 0 0**

Suspenseful sea thriller stars Mitchum and striking newcomer Jurgens. Will draw action and class audiences.

For sheer excitement and gruelling suspense, 20th Century-Fox's "The Enemy Below" is one of the better action entries of the year. Although Robert Mitchum is the titular star, the film is made noteworthy by the debut of German actor Curt Jurgens, a man of rugged, yet tender, good looks, who is a shattering and impressive actor. He lifts the script with a piercing glance, a touch of a smile or an exhausted tone, portraying all the disappointments and desperations of the Nazi sub commander he plays. While Wendell Mayes' script does not make him the hero, yet that is exactly what he will be to many spectators as they watch Jurgens' irresistible force and charm. The hero, Robert Mitchum, runs a pale second, even though he performs with his usual rough and ready competence. Producer-director Dick Powell has staged a technically fine show, and the Cinemascope-DeLuxe color cameras have captured some superb shots of modern sea warfare. It promises to attract strong returns in action and class houses. Adult audiences who go for these semi-documentary, suspense-adventure yarns. The story itself is extremely simple. An American destroyer commanded by Mitchum sights a U-Boat commanded by Jurgens and the business of pursuit, escape, attack and finally destruction of both vessels is engaged. Within this framework the characters of the men on each ship are sharply sketched.

20th Century-Fox, 92 minutes. Robert Mitchum, Curt Jurgens. Produced and directed by Dick Powell.

"Old Yeller"

**Business Rating 0 0 Plus**

Walt Disney's warm, sentimental tale of boy and his dog. In Technicolor. Will delight family trade, especially youngsters.

It has been a long time since the small-fry have had a biscuit-eater type saga, a wholesome little valentine to the love between a boy and his dog, like Walt Disney's latest Technicolored live-action "Old Yeller". Set for holiday release, this Buena Vista release should fit the bill very nicely indeed. The family trade, grownups as well as youngsters, should love it. In a frankly sentimental mood, Disney presents a mellow portrait of frontier life in Texas during the 1860's, drenched in wonderfully natural pigments and full of the nostalgic flavor of the outdoors, of growing up and youthful adventures and first emotional experiences. The yarn is based on screenplaywright Fred Gipson's recent best-seller, warmly directed by Robert Stevenson, charmingly played by Dorothy McGuire, Fess Parker and young Tommy Kirk. The lad will delight his counterparts in the audience. The story concerns the frontier family of Miss McGuire and Parker and their two boys, 13-year old Tommy Kirk and six-year old Kevin Corcoran. When Parker is called away on a cattle-driving job, Tommy becomes man of the house and comes across a stray mongrel dog to whom he takes an intense dislike and tries to drive off the homestead. But the dog refuses to leave and one day proves his worth by saving the life of the younger boy from a marauding bear. After this Tommy and the dog, "Old Yeller", become inseparable until tragedy strikes. The dog is bitten by a mad wolf, Tommy is forced to kill him.

EXPLOITATION PICTURE

"All Mine" Makes Strong Family Pitch

The warm appeal of the wholesome family relationship, of a houseful of kids with the multitude of smile-provoking problems and most of all, the heart-encompassing plight of children left orphaned to find homes in which they will be welcome — these are the wonderful, boxofficeful elements that Universal is offering in "All Mine to Give".

The source of this Sam Wiesenthal production, made by RKO Radio in Technicolor, is one of the most delightfully heartwarming — and true — stories of American pioneering, "The Day They Gave Babies Away". It has been read and loved by millions in its novel form, as a Cosmopolitan Magazine feature which was so well received that it appeared twice to satisfy demands of readers, and, finally, as a Readers Digest condensed book. The authors, Dale and Katherine Eunson, grandchildren of one of the brood of six young protagonists of the film, have collaborated on the screenplay to maintain the original's flavor.

Of at least equal importance in name value to the grown-up stars, Cameron Mitchell and Glynis Johns, are those of young Rex Thompson, who scored in "The Eddy Duchin Story" and "The King and I", and the sensation of "The Bad Seed", Patty McCormack, reversing her fiendish role in the earlier film to portray the oldest of the three girls.

It is the juvenile contingent that offers the showman his greatest exploитель in "All Mine to Give"—the all-important woman's audience. And the Universal boxofficers have tailored the campaign to spotlight this asset, in the advertising, in the paper, in the radio and TV material and in special features. The six appealing faces of the youngsters form the key art for ad and display. The drama of their search for a place that would be "home" highlights the copy and the catchlines.

Another key avenue for showmanship is the heartwarming closeness of the family, opening wide opportunities for group and organizational support. Coupled with the title, it becomes a natural for a Community Chest tie-in, or to get Kiwanis chapter support in line with the organization's pledge to aid underprivileged children, or the Lions Clubs program of community betterment. Women's clubs, with their universal dedication to improvement of family relations, are excellent outlets for plugging the picture. Special screenings for leaders of all these groups are certain to set off a chain of want-to-see talk destined to swell the audience.

An important by-product of such group exploitation is the public relations value that is always so welcome to the exhibitor-showman. Co-ordinating the film's showing with a campaign to spread the good-neighbor spirit, securing endorsement of the picture and theme as a wonderful depiction of the blessings of wholesome family relationship, and joining with established p.r. agencies to increase public interest in local welfare objectives, makes for a rounder standing by the theatre, highlights its role in the community.

A special endorsement by the group leaders in the newspaper and radio advertising, or on the screen with the trailer should be used wherever possible. Also highly effective is the discriminately used manager's recommendation message:

"We urge you to bring the whole family to see 'All Mine to Give'. It is a touching story that really happened—to a family of six children without parents or a home, but with the courage of the very young . . . Each, on this day, must find a home on the street where strangers live . . . Each with so much love for each other they opened the doors and hearts of a wilderness town. We recommend this as a motion picture of wonderful entertainment that will leave its mark on your heart—and bring your own family closer together."

The radio advertising, with 15-, 30- and .60-second spots available on a single record, free on request from Universal, is similar to the message above and can be used in co-ordination with the manager's plea or local group endorsements. Also on a no-charge basis to exhibitors is a 16mm reel of a series of film spots for TV use, including two 20 second station breaks and a minute spot, with silent tag footage for theatre name and playdate.

Fitting in nicely with the pre-Christmas release of the picture is the poignant scene of the oldest lad's Christmas Day trek to neighboring houses to find foster parents for the children, suggesting promotion of Yuletide theatre parties and gift tickets.
The Civil War had just ended when a young Scottish couple, Robert and Mamie Eunson, arrived from the land of the heather to the Wisconsin woodlands to find their only relative dead and his cabin destroyed by fire. With Mamie eight months pregnant, their new life seemed bleak and hopeless. But they were of stout heart and, helped by sympathetic neighbors, rebuilt the cabin and their first born, Robbie, was brought safely into the world. Five more children were born while Robert was lighting for existence in the logging country. Then diphtheria struck eight-year-old Kirk and Mamie sent the others away while she desperately attempted to save the boy's life. Kirk survived but the epidemic vengefully took both Robert and Mamie, leaving 11-year-old Robbie to find homes for his orphaned brothers and sisters. That Christmas day, he rode the rounds of the neighbors and before the Yule sun had set, each of the other children were ensconced in a friendly home. His mission completed Robbie set out to make his way in the logging country. That he succeeded is attested to by this warm and wonderful story told by his grandchildren, read by millions in Cosmopolitan and Readers Digest, and re-lived in the Universal-International movie.
they consider good business judgment, then I fear for the future of this great industry of ours.”

BUDDY ADLER has inked a new exclusive, long-term contract as production chief of 20th Century-Fox film studios, it was announced by president Spyros P. Kouras. Adler, in charge of production at 20th since succeeding Darryl F. Zanuck in 1956, will oversee an expenditure of some $60 million in 1958. His new contract was unanimously approved by the board of directors.

ARTHUR M. LOEW is stepping down as president of Loew’s International Corp., effective the first of next year. He gave as his reason the fact that he is “tired of the responsibilities of work in a large corporation”. He plans to go into independent production. He has served as president of the parent company from December, 1954, to October, 1956, then resigned to make way for Joseph R. Vogel. Son of Marcus Loew, founder of the film empire, Arthur has been with the company since 1920. Morton Spring, former vice president of the foreign subsidiary, was named to take over the spot vacated by Loew.

JOHN DAVIS (right) talks with Leonard Coulter, Film BULLETIN associate editor, at press conference in New York.

JOHN DAVIS, managing director of the Rank Organization, recently returned from a trip to the United States, told the British press that present production plans call for 20 films to be produced in 1958 at a cost of $14,000,000. In reviewing the operation of the Rank Film Distributors of America, he said: “We do not underestimate the task we have undertaken, but we assessed it when we started as a ‘reasonable business risk’. Nothing has happened in the first nine months of our operation to cause us to alter this assessment of the situation.” While in the U. S. recently, Davis has been quoted as being “very pleased” with RFDA’s progress.

GEORGE D. BURROWS, executive vice president and treasurer of Allied Artists, told stockholders at the annual meeting that net profit for the first quarter of the current fiscal year (ended Sept. 28) totaled $90,800 as compared to a loss of $100,000 for the similar period in ’46. Burrows presided over the meeting in the absence of president Steve Brody, hospitalized with automobile accident injuries. Burrows revealed that the regular dividend on AA’s 5½ per cent cumulative preferred stock would be paid.

CHARLES BOASBERG will become Warner Bros.’ general sales manager effective January 1st, it was announced by executive vice president Benjamin Kalmanson. He succeeds Roy Haines, western division manager, who has been handling the top sales post on an “interim basis”. For the last two years, Boasberg has supervised international sales for Paramount’s “Ten Commandments”. He was previously general sales manager for RKO Radio Pictures and DCA.

JERRY WALD scoffed at those who lack confidence in the future of the motion picture industry. In an address to the American Society of Cinematographers, the independent producer pointed out there are “too many pallbearers eager to reach for a coffin, that, fortunately, hasn’t been built yet”. “With a maximum of considered opinion and a minimum of snap judgment, we can make our healthy invalid even healthier.” The industry has been in a state of crisis practically since the first nickelodeon opened”, Wald declared.

ARTHUR HORNBLOW termed out-of-this-world salaries for stars and other creative personnel, demanded for the sake of vanity, are “the curse of the motion picture business”. He predicted that heavy economic pressures will bring those “ultra-high” salaries to a more reasonable level in the near future. The producer (with Edward Small) of “Witness for the Prosecution”, a forthcoming United Artists release, said the filmmaker today must build solid boxoffice values into each film to meet the competition in the entertainment world.
EDWIN SILVERMAN, president of Essaness Theatres, Chicago, warned that “10,000 theaters may close down this ‘fall’ if the film companies continue making ‘additional important pictures available to TV’. He charged ‘banking interests’ and their ‘liquidating influence’ with causing ‘veteran film executives to act against their best judgment in selling their backlogs to television for measurably lower shares in comparison to original production costs’.

CHARLES REAGAN, vice president and general sales manager of Loew’s, announced that ‘Raincounty’ will be booked on a continuous run policy in most situations, except where exhibitors express a desire to continue with the 2-2/3-day reserved seat policy. The continuous presentations will run for two hours and forty-eight minutes as contrasted to the three hour and five minute roadshow version. ‘We can now accept more dates on Raincounty’ than would be available under the limited reserved-seat method and bring the picture to large audiences while the publicity still is gaining momentum,’ said Reagan.

LOUIS PHILLIPS, vice president and general counsel of Paramount Pictures, denied the accusation of Indiana exhibitor Truemebusch that Paramount would wreck the industry’s conciliation plan. Rumbach’s Syndicate Theatres anl the distributor are presently involved in a court action arising from the circuit’s pay-what-you-choose policy during a recent engagement of ‘The Ten Commandments’. Phillips charged Rumbach with going against “the letter and the spirit of the conciliation plan” in an effort “to build a record for himself with an eye perhaps to the courtroom”.

ELMER C. RHODEN and JACK L. WARNER, in a joint announcement, outlined plans whereby their organizations, National Theatres and Warner Bros. Pictures, will join hands in the production and presentation of a number of films in the Cine-Miracle process. All of the proposed productions will be made specifically for roadshow engagements. First of the joint ventures will be “The Miracle”, the Max Reinhardt play, which is scheduled to go into production early in 1958. Cine-Miracle is a wide-screen projection method that utilizes three-strip film, three projectors in a single projection booth and a large curved screen.

CARL PEPPECORNE, vice president in charge of sales for Continental Distributing, Inc., announced the opening of five new branch offices in Chicago, Pitts’sburgh, Kansas City, Albany and Atlanta. The new branches will be supervised by three district managers and two salesmen. The district managers: Mike Kassel for Chicago, William and Minneapolis; Joel Golden for Pittsburgh, Cincinnati and Cleveland; and Clarence Schultz for Kansas City, St. Louis, Des Moines and Omaha.

A. SCHNEIDER, Columbia Pictures vice president, told stockholders at the annual meeting that earnings for the first half of the 1958 fiscal year, the six months ending December, is "still using [Model T] methods of exhibition and distribution", while other businesses are moving forward with modern methods.
ALLIED ARTISTS

September

DEATH IN SMALL DOSES Peter Graves, Mala Powers, Chuck Connors, Frankie Adams, Clancy, Harry Headey, Newman, Melodrama. Investigator cracks ring selling illegal pills to truckers. 74 minutes.

GUN EATLE AT MONTENEGE Sterling Hayden, Pamela Duncan, Ted de Corsia, Doris D. J. Grut. Director Sidney S. Yu, who leaves buddy to die, thinking him dead. 72 minutes.

NAIRED IN THE SUN Eastman Color. James Craig, Ula Miron, Barton MacLane. Producer-director R. John High. Drama. Story of Osceola, Warrior Chief of the Seminole nation, the woman he loved, and the war that was never won. 72 minutes.

TEENAGE DRAMA Marilyn Miller, James Institute. Skin divers solve mystery of lost naval shipment. 66 minutes.

October

AFFAIR IN HAVANA John Cassavetes, Raymond Burr, Sara Shane. A Dudley Production. Director Lesle Liebman, Douglas LeBrock, Gardner, Paul F. Heard. Drama. East-West romance with Hong Kong as background. 81 minutes.


November


December


FLYING DAY AT SUNDOWN CineScope, Color. George Montgomery, Randy Stuart, Susan Cummings. Producer, Director Eugene Forde. Western. Believed to be agent for railroad, hero becomes a marked man. 82 minutes.


CAMEO

Coming


COLE YOUNGER, GUNFIGHTER CineScope, Deluxe Color, Frank Lovejoy, Producer Ben Schalk, Director R. G. Springsteen. Western. Rebellion against carpetbag rule in Texas.

CRY BABY KILLER, THE Jack Nichol'son, Carolyn Mitchell, Producer Roger Corman. Director Judd Adels. Melodrama. Junkyard Ann is a crime spree, becomes involved with the wife of a wealthy Cuban tycoon who is a helpless agent of the revolution. 90 minutes.

JUDY DAY AT SUNDOWN CineScope, Color, George Montgomery, Randy Stuart, Susan Cummings. Producer, Director Eugene Forde. Western. Believed to be agent for railroad, hero becomes a marked man. 82 minutes.


GUNTHER'S RAIDERS CineScope, Deluxe Color. Steve Cochran, Renata Salazar,澼. Director Fred F. Sears. Western. Two Mexican bandits accused of leading wagon train into an Indian ambush.

AMERICAN INDIAN PICTURES

September


October

MOTORCYCLE GANG Steve Terrell, John Ashley, Franklin Gehrke, Producer Al Cohn. Director Edward D. Cahn. Western. 81 minutes.

November


I WAS A TEENAGE FRANKENSTEIN Whit Bissell, Phyl- lis Davis, Site, Producer Milton Cohen. Horror. 95 minutes.

December

ASTOUNDING 56 MONSTER, THE Robert Clarke, John Agar, Raymond Burr. Producer-Director Ronnie Ashcroft. Horror. 91 minutes.

ASTOUNDING SHE-MONSTER, THE Robert Clarke, Karin Duncan, Martha Hayden, Producer Ronnie Ashcroft. Horror. 78 minutes.

Coming

November

MISFITS, THE John Agar, Audrey Totter, Producer Alex Gordon. Western. 81 minutes.

COLUMBIA

September

BROTHERS RICO THE Richard Conte, Kathryn Grant, Danne Foster, Producer Lewis Rehm. Western. Racketeer, trying to escape authorities when they push him too far. 90 minutes.


October

DOMINO KID Rory Calhoun, Kristine Miller, Producer John Kal- houn and Victor M. Orsatti. Director Ray Nazarro. Western. Civil War hero returns seeking vengeance against brothers who killed his father. 74 minutes.


PAPA, MAMA, THE MAID AND I Robert Lamourous, Paul Kelly, Angie Dickinson. Western. 81 minutes.

STORY OF ESTHER COSTELLO Joan Crawford, Rosano Brazzi, Audrey Sears, John and James Woolf producers. Director David Miller. Drama. Unscrupulous people exploit blind girl for profit. 90 minutes.


November

OPERATION MAD BALL Jack Lemmon, Kathryn Grant, Michael Ansara, Director Robert Gordon. Western. 81 minutes.


ESCAPES, DON S., UNLADYLIKE John Davis, Marilyn Monroe, Melodrama. 81 minutes.

December


Coming


FORTUNE IS A WALKING JACK Hawkins, Arlene Dahl, Dennis Price. Producer Frank Lancaster and Sidney Gillilland. Western. 81 minutes.


NO TIME TO DIE Victor Mature, Leo Genn. Producer Philip Saltzman. Western. 81 minutes.


RESCUE AT SEA Gary Merrill, Nancy Davis, Irene Hervey. Producer Sam Katsum. Director Fred Sears.

RETURN TO WABEON Color, Phil Carey, William Les- tle, Catherine McLeod. Producer Wallace McDonald. Drama. British soldiers held in prison camp.


OUTCASTS OF THE CITY Osa Massen, Robert Hutton, Maria Parnell, Paul Fix, David Manners.

RAIDERS OF OLD CALIFORNIA Jim Davis, Arleen Whelan, Faro Young, Producer Albert C. Gannaway. Western. Actor determines to become powerful landowner. 72 min.


THUNDER OVER TANGIER Robert Hutton, Lisa Gastoni, Brian Donlevy. Sunset Palladios production. 63 min.

WEST OF SUEZ John Bentley, Vera Furtik, Matthew Bogydy.

YOUNG MOTHER Mary Webster, William Campbell, George DeWitt, Director John Pope.

20TH-CENTURY FOX

August

HELL ON DEVIL'S ISLAND Regalscope, Hal Danenberg, Donald Seitz, Russell Geary, Producer Robert Leitch. L. B. Medjilde, Director C. N. Nyby. Adventure, 74 min.

SEA WIFE CinemaScope, Deluxe Color, Richard Burton, Joan Collins, Producer Andrik Hakim, Director Bob McNaughton. Drama, ship is torpedoed and sub sinks off Singapore harbor. 82 min.


September


COBBER SKY Regalscope, Jeff Morrow, Coleen Gray, Producer R. Stabler, Director C. Warren. Melodrama, 77 min.


October

AEMINUAL SHOWMAN, THE The Forrest Tucker, Peter Cushing, Susan Cabot, Producer Val Guest. Science-fiction drama dealing with the search for a half-human, half-beast monster of the Himalayas. 82 min.

GHOST DIVER James Craig, Audrey Totter, Producer Richard Einfeld. Director Merrill White. 80 min.


ROCKABILLY BABY Virginia Field, Douglas Kennedy. Producer Howard Hawks. Director Howard Hawks. 98 min. 9/2.


November


UNDER FIRE Regalscope, Rex Reason, Henry Morgan, Steve Bedingfield, Producer R. Skouras, Director J. Clark Gable. Drama. 78 min.

December

FAREWELL TO ARMS Producer David Selznick. Director George Cukor. Romance. 110 min.

ESCAPE FROM RED ROCK Regalscope, Brian Donlevy, J. C. Hlapp, Ellen Jansen, Producer B. Glasser. Western. 100 min.

FAURELLE Dana Wynter, Mel Ferrer. Producer W. Reich, Director H. Koster. Drama. 85 min.

SCALDING FIRE FOR MARS Regalscope, Deluxe Color, Dany Carroll, Jeanne Moreau, Producer Alphonse Monjau. Drama. Comedy. What happens when your woman's heart is too hot. 105 min. 9/30.

POND ROAD Gene Raymond, Wayne Morris, Jeanne Cooper, Producer L. Stewart, Director H. Corinna. Drama. 86 min.


PARIS HOLIDAY - Bob Hope, Fernando, Ania Eberg. Director Ortos Ghia.


RIDE OUT FOR REVENGEn - Rory Calhoun, Gloria Graham. Producer-Director Ray Enright. Western. United States. The story of a father seeking revenge on those who threatened his daughter.


10 DAYS TO TULARE - Sterling Hayden, Rodolfo Hoyos. Producer-Director Charles B. Fitzsimons. Western. United States. The story of a battle against disease.


TOUGHEN GUST IN TOMBSTONE - George Montgomery, Producer Robert Kent. Director Earl Bellamy.


WISDOM OF AN EYE - Jonathan Kidd, Doris Dowling, Irene Hervey, Mary Astor, John Wynwood.


September


JOE DAKOTA Eastman Color, Jock Mahoney, Luana Patten, Ward Bond, Robert Barratt. Director. Strange makes California oil town see double.


October


November


December


FIFTEEN LULLETS FROM FORT DODGE - Clint Walker, Virginia McKenna, Producer Martin Raskin. Director Gordon Douglas.

HILL'S HIGHWAY - Brian Keith, Dick Foran, Efrem Zimbalist Jr., Producer Aubrey Schenk. Director Howard Hesseman.

LAFLAYETE ESCADRille - Tab Hunter, Ethel Chabureau, J. Carroll Naish, Producer-Director William A. Wellman.


STAKEOUT ON DOPE STREET - Producer Andrew Fenady. Director Irvin Kershner.


TOO MUCH, TOO SCONDO - Monaco, John Kasson, Producer Enea Apone.


November
LONGER Than You - Office & Terminal Combined At JNS 12th St. New Jersey

December
New Jersey Messenger Service

American Film Carriers

To Better Serve You...
Office & Terminal Combined At 40 N. 12th St. New Jersey

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With the launching of their new production company, Harold, Walter and Marvin Mirisch bring added stature to the entire motion picture industry.

Commitments have already been made with the distinguished Oscar-winning producer-director, Billy Wilder, and seven top stars—Gary Cooper, Tony Curtis, Doris Day, Audrey Hepburn, Joel McCrea, Audie Murphy and Lana Turner—each in a top boxoffice property. A multi-million dollar film program is in preparation...and a minimum of twelve top features has been set for UA distribution.
Business-wise Analysis of the New Films

Reviews:
WILD IS THE WIND
THE HARD MAN
THIS IS RUSSIA
THE LONG HAUL
THE TALL STRANGER
TIME WITHOUT PITY
AST A DARK SHADOW
GERVAISE

P.S.

"... In my dream each of the major film companies announced no more features made for theatres would be offered to television ... And within a few months millions of people were pouring out to theatres and our whole industry started to come alive again..."

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Hope Lange

Lee Philips

Lloyd Nolan

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JANUARY-FEBRUARY-MARCH

LEGEND OF THE LOST
Technirama • Technicolor • Starring John Wayne • Sophia Loren • Rossano Brazzi
Produced and Directed by Henry Hathaway • A Batjac Prod., Panama, Inc. Pres.

THE QUIET AMERICAN
Starring Audie Murphy • Michael Redgrave • Claude Dauphin • Giorgia Moll
Written for the screen and Directed by Joseph L. Mankiewicz • A Figaro, Inc. Prod.

PATHS OF GLORY
Starring Kirk Douglas • co-starring Ralph Meeker • Adolphe Menjou • Directed by
Stanley Kubrick • Produced by James B. Harris • A Bryna Production.

WITNESS FOR THE PROSECUTION
Starring Tyrone Power • Marlene Dietrich • Charles Laughton • Directed by Billy
Wilder • Produced by Arthur Hornblow • An Edward Small Presentation • Based on
Agatha Christie’s smash Broadway play.

APRIL-MAY-JUNE

RUN SILENT, RUN DEEP
Starring Clark Gable • Burt Lancaster • Directed by Robert Wise • Produced by
Harold Hecht • A Hecht, Hill and Lancaster Presentation

PARIS HOLIDAY
Technirama • Technicolor • Starring Bob Hope • Fernandel • Anita Ekberg • Martha
Hyer • Directed by Gerd Oswald • A Tolda Production.

GOD’S LITTLE ACRE
Starring Robert Ryan • Aldo Ray • Tina Louise • Directed by Anthony Mann
Produced by Sidney Harmon • A Security Pictures Presentation • From the world’s
greatest best-selling novel by Erskine Caldwell.

THUNDER ROAD
Starring Robert Mitchum • Directed by Arthur Ripley • A DRM Production.
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DUE FOR THE FULL YEAR 1958
GRAM FOR 1958!

JULY - AUGUST - SEPTEMBER

THE BIG COUNTRY
Technirama • Technicolor • Starring Gregory Peck • Jean Simmons • Carroll Baker
Charlton Heston • Burl Ives • Directed by William Wyler • Produced by William Wyler and Gregory Peck • An Anthony-Worldwide Production.

THE VIKINGS
Technirama • Technicolor • Starring Kirk Douglas • Tony Curtis • Ernest Borgnine
Janet Leigh • Directed by Richard Fleischer • Produced by Jerry Bresler • A Kirk Douglas Production.

KINGS GO FORTH
Starring Frank Sinatra • Tony Curtis • Natalie Wood • Directed by Delmer Daves
Produced by Frank Ross.

CHINA DOLL
Starring Victor Mature • Prod. and Dir. by Frank Borzage • A Batjac Presentation.

OCTOBER - NOVEMBER - DECEMBER

SEPARATE TABLES
Starring Rita Hayworth • Deborah Kerr • David Niven • Wendy Hiller • and Burt Lancaster • Directed by Delbert Mann • Produced by Harold Hecht • A Hecht, Hill and Lancaster Presentation.

MAN OF THE WEST
PRODUCTION STARTS IN JANUARY
In color • Starring Gary Cooper • Directed by Anthony Mann • A Mirisch Co. Prod.

THE BARBARA GRAHAM STORY
PRODUCTION STARTS IN JANUARY
Starring Susan Hayward • Directed by Robert Wise • Produced by Walter Wanger
A Figaro, Inc. Production.

THRU UA

AND FOR CHRISTMAS 1958

THE UNFORGIVEN

All this, and Mike Todd's "AROUND THE WORLD IN 80 DAYS", too. Plus additional big ones about to go into production in time for 1958 release!
M-G-M Backs Up The Industry Slogan!

"RAINTREE COUNTY"

Never such nationwide publicity in magazines, press and by word-of-mouth. And its smash Music Hall business is being duplicated in its first play-dates. A "must see" attraction (Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg • Sol C Siegel production • CinemaScope • Metrocolor).

"LES GIRLS"

It's the talk of the nation, launched in widely publicized area Premiers. The Big MGM "Camera 65" production in the great tradition of Civil War romance hailed by press and public as one of the BIG ONES of our time. (Montgomery Clift, Elizabeth Taylor, Eva Marie Saint • Print by Technicolor®).

"JAILHOUSE ROCK"

Already acknowledged to be Presley's top grosser, it's hitting new M-G-M highs nationwide. And the title song, America's No. 1 hit, is a teen-age magnet! (Elvis Presley, Judy Tyler, Mickey Shaughnessy • Avon Production • CinemaScope).

"DON'T GO NEAR THE WATER"

"New high in hilarity," says N. Y. World-Telegram as critic and cash customers have high time at Music Hall Wold Premiere. Confirming hit forecast of 29-city theatre preview (Glenn Ford, Gia Scala, Earl Holliman, Anne Franci Keenan Wynn, Fred Clark, Eva Gabor, Russ Tamblyn, Je Richards • Avon Production • CinemaScope • Metrocolor).
Postscript to Joe Exhibitor’s Letter

We published a heartfelt letter in the last issue from Joseph B. (for Battling) Exhibitor regarding the destructive force of the old feature films being offered free of charge on the television screens. Below, Joe adds a Postscript to that letter regarding a dream he had. Once before, more than 20 centuries ago, another Joseph interpreted a dream that came to pass and helped save a nation. Perhaps the twentieth century’s Joe’s dream can help save an industry.

EDITOR’S NOTE

To the Editor

Dear Sir:

In my last letter, which you were kind enough to publish intact despite its length and, I guess, stepping on some important toes, I believed I had gotten out of my system my feelings about the suicidal business of competing with feature film on television. But it seems I didn’t, quite.

Just last night, I had a dream, and, if you’ll bear with me, I would like to tell you about it, as a P.S. to my letter.

I was knocked out after a bout with the end of the month bills and had gone to bed a bit earlier than usual. As soon as my head hit the pillow the bill worries dissolved into a thick fog and this strange dream began.

I seemed to be on a wagon, rolling downhill and the fog was getting thicker and thicker. There was silence, a scary sort of silence, on all sides of me, and as I kept going down faster and faster, I passed theatre after theatre, the marquees dark and barely distinguishable in the gloomy fog. Then, suddenly, I heard a loud voice roar:

"NO MORE!"

The wagon slowed. The fog began to clear. The voice kept on repeating, "No more!" Only this time there were two voices, then a third one joined in and a fourth, and with each new voice the wagon’s downgrade slowed and the gloomy fog cleared a little more until there was a large chorus of voices shouting, "No more!" and the fog was all gone and I was on a brightly lit street.

The street was lined with high piles of film cans marked "1949", "1950" and so on up to "1957", and on top of each pile sat a traffic cop with hand held up in the "Stop" signal. All had the same uniform, only the badges were different. One badge showed a lion’s head, another a globe of the world, another a woman holding a torch, and I recognized these as the insignias of the film companies. Each officer had a big cheer leader’s megaphone and they kept up the chant, "No more, no more, no more." They all seemed to merge into one big voice.

And in my dream each of the major film companies announced no more features made for theatres would be offered to television. The one big voice was booming out. Experience had proved to the film companies, it said, that the sale of their old feature films to television was a grave mistake and their theatre market was being destroyed and no amount of revenue they could get from such liquidation sales could compensate for this loss of theatre income, and that the ultimate result would be their own destruction.

And then they all pointed to me and the great voice proclaimed:

"We will make pictures for you and we will make pictures for television. And the pictures we make for you will be shown only in your theatres and the pictures we make for television will be shown only on television. And these films on which we sit and which were made for you in past years shall never be shown on a free screen, for we know now that an impossible competitive conflict exists today between your theatre customers and these films on TV."

And in my dream it came to pass that the movies that had been sold earlier to television were played out, and within a few months millions of people were pouring out to theatres and our whole industry started to come alive again.

I found myself on an enormous elevator with the traffic cops and thousands of other movie industry people, and the elevator kept going up. And instead of floor markers, the numbers were marked off in weekly theatre attendance. And the numbers started from the lowest of 30,000,000 and rose to 50,000,000 and the elevator kept going up, up, up...

Then I woke up, or rather I was awakened by what sounded like a clash of armor and loud voices, but nothing like the voices in my dream. I went to the head of the stairs and looked down. The noise came from the TV screen in the living room where my 16-year-old daughter was thoroughly enjoying "The Sea Hawk", that vintage thriller I had played in my theatres more than 15 years ago. My daughter used to go out to the movies.

Tell me, sir, must I go back to sleep to recapture that wonderful dream, or is there some hope that the wise men of our industry will make it come true?

Hopefully yours,

JOE EXHIBITOR
By Philip R. Ward

AMID THE GLOOM, SOME SUNSPOTS. That super-iconoclastic, Spyros Skouras, has done it again.

For the umpteenth time in an Olympian career, trend-buster Skouras has shaken the established order with daring improvisation in the teeth of overwhelming odds. This trip he has simply produced the flashiest, shiniest chrome-trimmed income report to emanate from a major film producing firm in some time. And he has effected this magic, in part, by closing his ears to the economic pundits and opening his eyes to the realities of the market. The man simply ordered more pictures made than anyone else. And, in the bargain, he contrived to get his full share of good ones. To top off the success formula, 20th Century promotes, promotes, promotes its product with unstinting energy, talent and funds. It's a company of Enthusiasm.

Result: a 39 week statement (ended September 28, 1957) recording an 80% upshot in per share earnings, $2.13 vs. $1.20, each figure based upon the same number of shares. In all, net earnings for the term scaled $5.3 million as against $3.1 million in the prior year.

Making the 20th-Fox achievement all the more impressive is that it knives through the deep melancholia that has lately wrapped itself around the picture colony like a shroud. It has become characteristic of some industry leaders to strike the pose of the ruptured duck. They trample the industry, these expensively-groomed zombies, with a frightened "we're dead—we're cooked—we're finished" posture more suited to 19th Century French aristocrats than alleged heads of potentially dynamic business organisms. With a unanimity usually associated with four-footed herds they have let themselves be horn-swoggled into following a phantom shepherd who preaches a dictum of curtailment as the answer to declining times. Mr. Skouras, who is no phantom, rates a staff and a go-between of his own. This man leads; he does no; follow.

Of course, increased output is not the whole 20th-Fox story. Rentals from TV added in large measure, as did the company's growing oil income. But the basic impetus derived from a liberal production of saleable product. As one key Fox official put it, his company operates not one but many studios, a reference to 20th's association with such premiere independents as Zanuck, Wald, Selznick, et al.—a truly illustrious stable of film makers. In effect, this organization is prepared to proffer to the market the steadiest supply of important films intermingled with a steady and generous diet of lower-budgeted features.

The financial performance of 20th Century-Fox reveals, then, that the restrictive production policy is not necessarily the right policy. To the contrary, it may very well be illusionary, and probably born of fear, rather than logic. That a policy of curtailed production is endorsed with more or less popular acceptance by major film producers is hardly persuasive justification. A more rational approach weighs the results of the one system against the results of the other.

One has only to go back less than one year. At that time revenues from the theatre market were generally on the decline. The majority of studios are still on that downhill path, and the executives are loaded with worry. But none of them are not turning out more footage. As a matter of fact, a few actually are curtailing further. But what of the Skouras improvisation? Here was no act of towering mentality, no tricky technology, no steam-winding novelty. It was a simple act of faith and courage—this decision to go all out, hell-bend for production. And it worked, as 20th's most recent income report avers.

Why buck common sense? In the industry marketplace demand outstrips supply. Are Spyros Skouras (and the United Artists stalwarts) the only disciples of Adam Smith extant in moviedom? If they are, sure as shootin', there will soon be others around to take away the play. Bury the zombies, and let's ge: some live material into the industry!

OTHER HAPPY NOTES have been struck by Warner Brothers Pictures and Stanley Warner. WB shows a hearty advance in fiscal year net profit (reporting year ended August 31, 1957) with $3.4 million vs. roughly $2.1 million. However, some $15 million resulting from sale of film libraries to television in 1956 was not included in the statement of a year ago, but carried over into the earned surplus account, helping to brighten the new financial report.

Shareholders of Stanley Warner Corporation were treated to preliminary holiday wassail with news of a net earnings spurt of $573,600 above the preceding year. Net per share income reached $1.82 as opposed to $1.47 the year before. The present figure was attained on approximately 100,000 fewer shares. S. H. Fabian, Stanley Warner president, reported that the theatre, as well as Cinerama and International Latex divisions, all operated at a profit. Of course, it is impossible to tell just how much of the $115 million in gross sales (as against $96 million in previous fiscal year) comes from movie tickets and how much from ladies unmentionables. Nonetheless, happy tidings.

THE YEAR IN MOVIE STOCKS. Below is portrayed the volatile, comb-toothed year in key industry shares—from the close of trading, 1956, month-by-month through November:

Film BULLETIN Cinema Aggregate*
The Producer's Dream of a Toll-TV Heaven

MOTION PICTURES and PAY TV
by MERVYN LeROY

HOLLYWOOD, which thrives on crises and romance, nervously finds itself on the threshold of a royal marriage. Having played an elusive philanderer for almost a decade, the motion picture industry, for whom television has been a beguiling and convenient mistress, is about to make an honest woman of its faithful paramour through a proposal of marriage with pay TV; if it should come to pass, despite opposition which has reached clear to the floor of Congress, this royal wedding could have far-reaching repercussions. It may well trigger another bloodless revolution in the field of mass entertainment comparable to that set off thirty years ago by the bold-visioned Warner brothers when they startled a bemused nation with the first talking picture, The Jazz Singer.

There are two powerful groups not radiating joy over the impending liaison. The exhibitors who own the nation's 20,000 movie houses and those who control the destinies of the giant television networks have a common cause in opposing the marriage of motion pictures and pay TV. Although normally competitors, their billion-dollar investment has brought them together in a mutuality of interest as their newest rival bids for public affection. With stakes so high, the entire subject is fogged in mists of intense partisanship. Charges and countercharges, debates in public forums, and millions of words poured out in the press have made it increasingly difficult for the American people to distinguish fact from propaganda.

In this area the television networks undeniably have had a willing ally in Madison Avenue's top-drawer advertising agencies, for whom the preservation of the status quo in television is an economic must, in view of the handsome commissions they pocket on the millions of dollars their clients spend for TV sponsorship. It would not be surprising if Madison Avenue's professional hand were behind a highly vocal organization with the name "Committee Against Pay To See TV." This committee has been sounding the theme that not only is freedom of the air waves an established American tradition, but that pay TV—for its very name—is a threat to every red-blooded American's right: to life, liberty, and the pursuit of happiness. In the same dire vein, Marcus Cohn, counsel for the committee, has stated: "If the American public is ever told it will have to pay...

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In the current issue of The ATLANTIC MONTHLY, Mervyn LeRoy, producer of some of Hollywood's finest films, relates a moviemaker's dream of the bounties that will befall the motion picture industry if and when subscription television becomes a reality. He sees nothing but good in the marriage of movies and pay TV, urges exhibitors to submit to the inevitable and capitalize on it. We have studied Mr. LeRoy's reverie and find ourselves living in a different dream world. The conflicting views start on this page.

Comes the Dawn!

by PHILIP R. WARD

Mervyn LeRoy is not the first of the creative gentry to plump for television at a price. He undoubtedly will not be the last to be wrong on the subject.

In the Atlantic Magazine article appearing opposite, Mr. LeRoy frankly professes his partiality for a system of see-for-a-fee broadcasting, and he avers that his thinking derives from a point of view thus far not heard. He speaks, continues LeRoy, for "the one group which really has the most to say" on the subject—the creative segment of movie business. In the famous producer's opinion, the mode of cash communication he espouses will open entertainment horizons unmatched by any other medium.

His entire proposition is contestable on a number of fronts. For one, LeRoy appears to be confused in the order in which he ranks the interest groups. Heretofore it had been suspected that the one agency with most to say on the matter was the public at large. We doubt that this has changed. First, last and always must the debate be resolved by the thoughtful assessment of the implications of pay TV from the standpoint of the commonweal.

For another, Mr. LeRoy reasons a priori—before the fact—in evaluating the glittering entertainment potential of subscription television. It is a long drink of vodka between prospect and fulfillment. But we do not indict advocate LeRoy for his mere enthusiasm. The deficiency in his case springs from the lack of evidence to support the claim of improved qualitative standards on pay-TV as against pay-theatre, or even commercial, no-pay TV. Neither of the two last mentioned industries have cornered the market in bravura artistic achievements despite the handsome rewards they offer the creative elements of show business. Quality in entertainment, not unlike the scientific achievements our nation so urgently seeks, is not al-

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LeROY ON MOVIES & TOLL TV

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for its TV programs the Boston Tea Party will fade into an insignificant skirmish."

So well has the propaganda war been waged that Chairman Emanuel Celler of the House Judiciary Committee warned the Federal Communications Commission — which regulates television broadcasting — to keep its hands off pay TV and let Congress decide. He also introduced a bill imposing a five-year prison term or a fine of $10,000 or both on anyone attempting to impose a fee on home TV viewers. When the FCC authorized a wide test of pay TV, Representative Celler stated he would press for early action in the next session of Congress.

Not an Ogre, He says

As is usually the case when the kettle is called black, pay TV is not the ogre its opposition has made it out to be. If this statement implies an ulterior motive on my part, it is motivated by a point of view that thus far has not been heard. In the tumult and shouting of recent months, very little, much less an opinion, has been heard from the one group which really has the most to say: the directors, producers, stars, writers, cameramen, art designers, costumers, and many other creators whose collaborative efforts in Hollywood make possible most of America's entertainment.

I have been identified with the production and direction of motion pictures since 1928. I have spent the better part of a lifetime making responsible and costly movies for a mass audience. I have loved the audience challenge. A successful movie at the box office is seen and enjoyed by millions. I have had more than a fair share of success at the box office, and intend to keep making pictures, because there will always be a demand for good pictures. I do not necessarily regard pay TV as a cure-all. But I am for its marriage with motion pictures. It is a healthy alliance because it opens up exciting new horizons in audience penetration.

Let me make plain that I understand the threat that pay TV poses for many movie exhibitors. I wholeheartedly sympathize with them. Their apprehension is understandable because of their enormous investment in land, theaters, and equipment. But progress, change, evolution—whatever you care to call it—invariably takes it economic toll. The crude nickelodeon of the 1910 era was replaced by comfortable, attractive movie houses. In turn came huge cathedrals of screen entertainment like Radio City Music Hall. A few years ago came a further refinement in movie-going, the drive-in. It has mushroomed in popularity for a familiar reason, convenience.

The emergence of a new competitor like pay TV will not destroy America's zest for movie-going. Quite to the contrary, it will stimulate a desire to see movies. As a people Americans are gregarious. The bright lights of Broadway, Chicago's State Street, San Francisco's Market Street will always be a magnet for audiences to crowd first-run theaters.

Pay TV is not a rule-or-ruin situation. It was said that movies would ruin the legitimate stage. They haven't. Pessimists said radio would hurt motion pictures. It didn't. When television arrived, the prediction was freely expressed that Hollywood was about to be engulfed in a catastrophe. Movies are still being made and with more enthusiasm than ever.

There are plenty of resourceful exhibitors who will come to grips with the competition of pay TV and capitalize on it. One exhibitor has already shown the way. Early in September, a chain operating one hundred seventy-five theaters in the Southwest began a practical pay-as-you-see operation in Bartlesville, Oklahoma. For a subscription fee of $9.50 per month, residents of Bartlesville are being offered a daily fare of first-run movies. The Bartlesville project is the beginning move for other exhibitors to apply for pay TV franchises throughout the country, using such systems as Telemeter, which I regard as the best developed.

Pay TV will eventually be the bridge that will transport new and old audiences to attend fully-equipped movie theaters, because of the dramatic difference in screens. The wide screens which today enable theaters to project such processes as Cinemascope, Warnervision, Vista-Vision, and Todd-AO offer a depth and dimension that home screens cannot match. As the mass distribution of paperback editions has augmented reader volume for the book business, pay TV will create a fresh audience for motion picture theaters.

Unlike the exhibitor's situation, the opposition of the television networks to pay TV is frankly indefensible. The intensity of their apprehension is a clear reflection of the excesses they have committed against the American public in the name of good entertainment and standards of quality. There are things television does superbly well. In the broadcasting of fast-breaking news events, political conventions, sports, debates, travelogues, educational projects, it has been exciting and topical. In such undertakings as Omnibus or Wide Wide World, television also has functioned with great effectiveness.

But the reverse side of the coin is anything but shiny. Such entertainment hodgepodge as give-away panels, unspectacular spectacles, warmed-over dramatic hours, and a plethora of situation comedy shows has alienated and warred many television viewers. The responsibility for this is split three ways between the networks, Madison Avenue's advertising agencies who call the turn, and the big-time commercial sponsors who foot the bills.

Advertisers and Show Business

In the last analysis Madison Avenue mirrors the prejudices, ideas, and tastes of hardheaded sponsors who know next to nothing about show business but are willing to pay for it as an acceptable interlude between commercials. Since there is no box office in television, Madison Avenue has devised systems for measuring popularity on TV such as the Nielsen, Trendex, and other ratings. Each week these ratings purport to reassure the uncertain sponsor by reporting the number of Americans glued to his show. The net effect has been to drive a score of talented performers from the network channels.

If anything justifies the marriage of pay TV with the motion picture industry it is television's indiscriminate, wholesale appropriation of old movies. With no particular regard for standards, the television networks and their station affiliates have bought up for reshowing on home television screens hundreds of films made prior to 1948. Many of the films range back to the early thirties. In the outpouring of movies to the TV public, fine films and trash have been lumped together. I know something about old movies on television. Some twenty of my pictures, including such well-remembered favorites as The Wizard of Oz, Fugitive from a Chain Gang, Thirty Seconds over Tokyo, Little Caesar, Waterloo Bridge, and Random Harvest, to name a few, have appeared on television screens. I have been pleasantly surprised to receive many letters from TV viewers who have enjoyed seeing my pictures despite the barrage of interrupting commercials.

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COMES THE DAWN!

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ways purchaseable for cash. Just why a scheme of metered broadcasting may be expected to produce an artistic renaissance in American culture beyond the scope of existing media is deftly left unanswered by Mr. LeRoy.

The answer, of course, flows by implication: profits—profits of such enormity as to stagger the earthbound thoughts of contemporary showmen, the $25 million one night boxoffice—that’s the sort of pie in the sky all the toll TV plunivers are dreaming of. When they recite the verse about “new horizons”, one immediately recognizes the poetry of high finance. The economics of pay TV are not within the ken of this discussion, so we will avoid argument with the overstatements repeated by with regard to the potential take. But the subject cannot be dismissed without one brief reference to the rather meagre enthusiasm now being recorded in Bartlesville.

No, Mr. LeRoy is not the first to state the case for the creative artist. That pride of discovery must be, regrettably, quashed. The fact is, aside from these who fabricate and market various toll TV systems, few parties to the issue have been heard as vocally or for as long the the movie producers. Only several weeks ago peripatetic producer-director Stanley Kramer was heard from Madrid proclaiming that the movie industry is destined to fall before the onrush of pay home TV. “Eventually,” forcast Kramer, “there must be paid television in America and throughout the world because only home-toll can today assure a film producer an immediate profit.” As intrigued as others by the mathematics of the device, Kramer asserted that a film costing one million must gross three million to cover costs “while the same film on 20,000,000 home receivers at 25¢ per set means an overnight gross of five million.” Kramer counts the house like a mossbacked conservative.

Comes the ‘Bloodless Revolution’

If Mr. LeRoy is not the first of his sect to take up the advocacy of pay TV, he is, however, unique in another department. With the director’s fine hand for the happy ending, he takes special pains to comfort and assure the principal victim of the home boxoffice, the exhibitor. He contemplates no real danger. “Quite to the contrary,” says he, “it will stimulate a desire to see movies (in the theatre).” At the outset of his piece he moves quickly to press home the point. An amalgamation of the motion picture with home toll, says he, may “trigger another bloodless revolution” comparable with that of the introduction of sound to films. Let’s check that.

His choice of the term “bloodless” is particularly unfortunate, not only because some $2.5 billion in precious blood—representing the fixed investment in organized exhibition—stands to be let by the cutting edge of a national pay TV system, but because LeRoy unwittingly contradicts himself in a later section with this analysis: “Their (the exhibitors’) apprehension is understandable because of their enormous investment in land, theatres and equipment. But progress change, evolution—whatever you care to call it—inevitably takes its economic toll.”

But before he is finished, LeRoy falls back on this homey platitude: “Pay TV will eventually be the bridge that will transport new and old audiences to attend fully equipped movie theatres because of the dramatic difference in screens.”

The Fate of Exhibition

The judgment of the overwhelming number of experts in the field is that organized exhibition, as it is constituted today, faces swift declination in the wake of subscription television. The documentation is already in. The mere telecasting of Hollywood-made features of antique origin on free television is now widely accepted as being mainly responsible for the declining theatre boxoffice in the past year or so. The Wall Street Journal the other day reported that this rueful consequence has made most studios wish they had forsworn the easy money they got for their old films—and held more of their theatre audience.

Pay TV can only compound the distress. And the cruel aspect is that theatrical may anticipate the worst even if the fee medium delivers only 10% of what it promises. The reason is this: with the advent of free commercial TV, a great inertia set in with regard to the nation’s going-out habits. Beyond the occasional restaurant, the ball game or a visit with Aunt Sally, the motion picture theatre still prevailed as America’s greatest magnet beyond the home, no matter how infrequently patronized. Now with the promise of first-run film entertainment within the warm environment of the household the theatre’s pulling power must inevitably be diminished to zero.

Quality will not be the stern measuring rod pay TV proponents speciously argue it must be. Despite near universal criticism, the public continues to stare hypnotically at its 21-inch screens. Accordingly, the public will reason it has a bargain if it can for a small fee kick off its shoes at home before the same feature playing at the neighborhood Bijou. Good, bad or indifferent as the entertainment may be, a fee is exacted either way, at home or at theatre.

The pity of the entire situation is that pay TV figures to deliver in fact no more than 10% of the flowery estimates of its backers. The prime reason was covered earlier: the inevitable scarcity of creative potential to cover that which has been pledged of the medium. Pay proponents pay a bland, half-meaned lip service toward the inexhaustible cultural possibilities of their device. Opera, ballet, educational services of all shades, entice they. Pure dwaddle! Fee TV shall be no less commercial

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THIS IS

UNIVERSAL-INTERNATIONAL SHOWMANSHIP AT ITS TIMELY, TERRIFIC BOX-OFFICE BEST!

THIS IS

THE RED-HOT EXPLOITATION EXPLOSION OF THIS CENTURY WITH THE GREATEST PRE-SOLD AUDIENCE OF OUR TIME!

THIS IS

in Eastman COLOR FEATURE LENGTH!
LAND OF CONTRAST and MYSTERY THAT PRODUCED THE EARTH SATELLITES!

DO YOU KNOW...

what Russian women are trained to do?

if there is racial segregation behind the Iron Curtain?

what Soviet teenagers are forced to learn?

if there is any freedom in the U.S.S.R.?

what really goes on in Soviet schools?

THE MOST INTIMATE PICTURES EVER TAKEN OUT FROM BEHIND THE IRON CURTAIN!

YOU’LL SEE THE ASTOUNDING ANSWERS IN THE MOTION PICTURE THAT TAKES YOU 20,000 MILES BEHIND THE IRON CURTAIN!

RUSSIA!

...from the BALTIC to the CHINESE BORDER!
LeROY ON MOVIES & TOLL TV

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These letters are important as a barometer of the audience that is building for the appearance of quality, first-run pictures via a convenient and nominally-priced subscription TV system. And I am firmly convinced that these good films will drive out the bad.

No matter where the chips fall for the exhibitors or the television networks, pay TV's marriage with motion pictures cannot be halted, because of the inexorable changing social scene in America since the end of World War II.

America is changing its entertainment patterns as radically as it is changing its way of living. America is on the movie from the cities to suburbia. Decentralization has led to such social phenomena as all-inclusive shopping centers and do-it-yourself projects. The home again is a focal point of interest. Americans are marrying younger—because of better economic conditions—and raising families. Classes of society are upgrading themselves. What was once an upper-middle class has become part of a big middle class. Because it has a zest for living, this middle class has become a tremendously important consumer market.

Sees New Horizons

From the creative standpoint, a marriage of pay TV and motion pictures promises to open up exciting new horizons in mass audience exposure. Unlike some freewheeling thinking in Hollywood that anything will make money on pay TV, this mass audience will create exacting standards that should prove rewarding to those who artistically meet the acid test.

Pay TV will represent a wonderful coming of age for the talented writer, director, and producer. Great screen properties, like great plays or novels, are never plentiful. The acute demand that exists today in Hollywood for good story material will be accelerated by pay TV. It will also encourage bolder writing, which in turn holds promise for a widening maturity of themes on the screen.

The amalgamation will be healthy on many creative fronts, particularly in opening doors to new talent in the fields of producing and directing. Let me warn, however, that pay TV represents no short cut to success. A meticulous and intense apprenticeship is still a prerequisite for authority and skill as a producer or director. Pay TV, with its critical audience, will be no less exacting than the audiences in the movie theaters.

Finally, pay TV will not only provide a golden showcase for the talented star and the exciting personality, but will, of necessity, spur a fresh and unending search for new talent. Star dust is never easy to come by. The discovery of new stars will take on a new zest and purpose.

When the cultural history of twentieth-century America is written, its outstanding characteristic may well be the acceleration that has taken place in the field of mass communications. Consider the developments in a single lifetime: the telephone, high speed presses, the teletype, motion pictures, radio, the phonography, television. Pay TV is clearly part of this exciting evolution.

Some skeptics in the motion picture industry persist in saying that it is impossible to tailor full-length movies made for the theater's wide screen to the home television screen. What about a Ten Commandments, a Giant, they ask? My answer is that the yardstick of quality is not the size of the screen but what you put on it. Nothing suffers on the screen if it's good. A bad picture is bad whether it plays Radio City Music Hall or your living room. A good picture will prove its quality on a small screen in your home on a wide screen in your favorite theater. It's as simple as that.

COMES THE DAWN!

(Continued from Page 11)

than its Madison Avenue brethren, than Broadway, or the motion picture. In the final analysis we shall get our share of cheesecake, mayhem, trivia, vaudeville, even burlesque, with the occasional class-A production. As a promotion geared for the fast buck, you can look for a pandering to the popular appeals.

Texas on a 21-inch Screen

In the showdown between films in the theatre and films in the home, LeRoy graciously gives all the edge to the theatre because of the various special projection systems which offer "a depth and dimension that the home screen cannot match". At the same time, he concludes his article by suggesting that "The Ten Commandments" or "Giant" might have done just dandy on pay TV. He maintains the test of quality is not the dimension of the screen but what you put on it. "Nothing suffers on the screen," claims he, "if it's good." In other words Mr. LeRoy would give us Texas on a 21" by 21" glass frame. Though no one will argue size as an absolute pre-requisite for quality, skilled director LeRoy should know better. He should know that entire new standards are demanded of films shot exclusively for a thumbnail proscenium.

What LeRoy wants to get across is that a harmonious co-existence between theatre and pay TV seems possible.

When Mr. LeRoy appeals for co-existence between theatre and pay TV he is on the wrong track. It is impossible to accept his contention that the small pay screen will whet an appetite for the theatre-going.

Failing to convince with authority on the co-existence thesis, Mr. LeRoy caps his case with this admirably honest alternative: Oh well, if the theatres fail—that's progress. What he doesn't state is that progress in the American industrial tradition carries the connotation of advancement of the public interest.

We frankly regard the subscription TV gimmick as a balloon being expanded far beyond its limits by those who view it as a Cloud 9 bonanza. We doubt that it is "inevitable", as they firmly insist, and we doubt the potential its advocates dream of. We rather think that if Mr. LeRoy had opened his eyes from his reverie, he would not have taken that headlong plunge into the murky toll TV seas.

Sorry, We're Out

We regret to inform our readers that no more copies of the Nov. 11 issue of Film BULLETIN are available. This was the issue that carried the "Letter from an Ex-moviegoer", and the requests for extra copies were much heavier than usual. We appreciate your interest.

The Publisher
TO TELL YOU THE TRUTH • by W. Robert Mazzocco

Say Hello To Josh Logan

"Well, I hope it does, I hope it does have meaning the world over. We have to be internationally minded these days; we have to think in terms of international markets."

Joshua Logan, the celebrated director of "Picnic" and "Bus Stop", was talking about his "Sayonara", a film which seems fated for even more fanfare than its predecessors. He was talking in that fashionable backstage den known as Sardi's, at a press conference arranged by those Samurai warriors of Beverly Hills, the Warner Bros., and stood against a resplendent array of Japanese dolls, immaculate imitations of the film's stars.

Mr. Logan, however, was somewhat less than resplendent himself; the copper tan was fading, the paternally cherubic good looks grew a bit tense about the jowls, the onyx-bright eyes wavered between interest and boredom. He looked like a reluctant Chairman of the Board or the Man of Distinction you always find exhaustedly ensconced in club cars on the way back to Westport.

People would crowd about the Great Man, heaping one accolade after another upon him, while he would accept the well wishes graciously, gallantly, albeit a touch bemusedly. And in turn the public relations boys would hover about him. Mr. Logan was new at the game, the movie business, they would tell us.

We asked him suddenly, for want of something to ask, if he enjoyed making "Sayonara", and we were happily surprised to find his face light up.

The Idea for 'Sayonara'

"I've never been so enthralled with any project, at least in films, as much as I have with 'Sayonara'. It's something I've wanted to do for many years, yes many years... You know, after 'South Pacific' opened, my wife and I went on a world cruise, during which we hit the Orient. It was the first time I'd seen anything so utterly fascinating and yet so utterly alien. I remember distinctly watching some Indian men in Benares bathing along the Ganges in mustard colored water, performing some sort of religious ceremony, I think, and catching the eye of one man in particular. And suddenly I was conscious of this man looking at me in the same way I must have been looking at him, with the outlandishly skeletal eyes one assumes when you come across something that has no connection with your everyday world.

"Well, this occurrence started me thinking of a kind of East-West enlightenment, but not in UN missionary terms, in personal ones, inter-personal relationships. A love story, say, between an American and a Japanese girl. At any rate, I approached James Michener with the idea and told him one should not only think of the unearthly beauty of the East, of exquisite Japan, but also shape the customs of the land into the very form of the story and the characters... Well. I don't know if Jim paid any attention to me but after about five years later he wrote 'Sayonara'. I read it, saw it was just what I wanted and a few years later filmed it... Simple as that!"

More guests now arrived. Mr. Logan, the cossyure of all eyes, was clearly embarrassed; the excessive hand-shaking seemed to unnerve him. He busied himself seeing that everyone had a drink, pressed an hors d'oeuvre in your hand, smiled awkwardly at the latest hosanna. Dore Schary walked up to him, very thin, looking like a scientific fashion plate a la Vannevar Bush, dressed very English-tweedy. Mr. Logan beamingly thanked him for the wonderful "fan letter" he wrote, telling him he really didn't have to go to all "that trouble". "That's all right", said Mr. Schary, "you went to all the trouble to make the film, least we can do is go to some trouble to thank you for it."

Someone decided to pepper up the proceedings and asked about The New Yorker article, a current cause celebre. "The New Yorker article?", said Mr. Logan amicably enough, "why sure I'll talk about it, I'd like to talk about it. After all, Truman Capote is a friend of mine, yes, he still is... Actually. I think he was very kind to me, when I think of the things he could have written." (A tremor of dark laughter here.) "Well, now about Truman, The New Yorker wired us on location in Kyoto, asking whether we'd mind having him come over and do a sort of profile on the production and crew... Bill Goetz, the producer, was all for it, but I knew Truman. I knew what a devastating writer he could be and I didn't want him on the set taking bon mot pop-shots at us, so I said for God-Sake's NO. However, that didn't stop Truman; oh no, he came anyway. Fortunately, he's so vague about the mundane things of life, he got ensnared in passport difficulties, was holed up in Hong Kong and elsewhere for quite a spell, so that when he finally reached Kyoto shooting was pretty well wrapped up. Even so, as soon as I saw him registering at the reception desk at my hotel, I went right over, picked him up in my arms—Truman's like a little hooligan out of 'Alice In Wonderland'—and dumped him in front of a taxi, and told him to leave town AT ONCE.

Brando Talks Off-the-Cuff

"However, I discounted on Marlon, Marlon, it seemed, also knew Truman and agreed, because Marlon is no naïve, so basically unsuspecting, to entertain Truman for dinner and have some nice off-the-cuff conversation."

"Well", said the famed director reflecting expansively, "Well, you know all about that nice off-the-cuff conversation, it's all in The New Yorker—all except Truman's share. Marlon tells me he had an aria going for something like three hours... Of course, I don't think what Truman had to say about 'Sayonara' and the people in it will hurt us or the picture, I'm sure of it... As for Marlon, everyone that knows him knows that he says things as he feels them, just at the moment. It shows in his acting, this feeling of his. There's something so exciting about Marlon, it's so wonderful working with him, he's like lightening, like quicksilver... You've never met him? Well, all I can say he's an experience, he's the most passionate person, most painstaking craftsman in the world. Why he held up scene after scene with Milko Taka, just so she wouldn't be nervous and their love shots would come out perfect. He was the same with Red Button, with all the cast. He's a perfectionist, really a perfectionist."

And Mr. Logan stopped short for a moment in admiration; there was a loosening of tension in his body. He drained the remainder of his Bloody Mary, affixed his face slightly to the heavens and concluded with a pronunciamento everyone accepted as an article of faith. "Why, I fully intend to do another film with him. After all, Marlon Brando is the greatest actor in the world."
When they see **Sayonara** they’ll see the greatest!

And then she said, “I am not allowed to love. But I will love you if that is your desire.

**TELL THEM ABOUT IT NOW!**

Let them know it's your Xmas attraction! This 40 x 60 ready for immediate display at National Screen.

And spread the word: **GET MORE OUT OF LIFE . . . GO OUT TO A MOVIE!**
CINEMIRACLE

How Much a Miracle?

Is Cinemiracle, the new wide-screen process of photography and projection, just another "gimmick" or has it real significance for the film business? The question springs readily to mind now that Elmer C. Rhoden, President of National Theatres, has brought the process east, taken off the wraps and exposed it to the view of the industry at large.

It must be reckoned as an improvement over Cinerama. Like the latter it conveys a strong sense of audience participation—something which has hitherto been unique with Cinerama. Like Cinerama it is photographed on, and projected from, three separate films. Thus it involves the use of three linked cameras three synchronized projectors, plus a multi-channel sound track on separate film. Also like Cinerama, therefore, the screen image it provides is formed of three separate panels blended together at the "seams".

The major improvement over Cinerama is this: whereas the three segments in the former are butt-joined on the screen, those in Cinemiracle overlap slightly, the resultant discoloration being reduced almost to vanishing point by print processing.

Segments Better Synchronized

It is in the devices employed to achieve precise alignment that Cinemiracle differs radically from Cinerama. Those devices include special electronic controls which, during photography, ensure in-step focussing and lateral movement of the cameras and lenses—without individual adjustment by the crew—and a system of mirrors in both the camera set-up and the three synchronized projectors to simplify convergence of the three separate images and to minimize parallax.

The result is that the matchlines on the screen, while noticeable, are not distracting except where large light areas, such as the sky, show in the picture. The amount of "jiggling" between one panel and another is practically non-existent.

Cinemiracle, as the technically-minded will know by now, is not, therefore, just a blown-up picture—a 35mm, or even a 55mm or 70mm, frame enlarged to massive proportions. It is not in any sense an anamorphic system, like CinemaScope, which "squeezes" a lot of landscape onto a small area of film and is then "unsqueezed" on the screen.

It is a three-camera, three-projector treatment of a complete panorama as seen by the human eye and, being free of distortion, conveys (as does Cinerama) a tremendous feeling of realism and "presence".

Much of the test footage which with Cinemiracle is now being demonstrated is of the "stunt" variety, deliberately planned to create a feeling of nervous excitement in the viewer, just as Cinerama did with its famous roller-coaster sequence.

In scenes such as these Cinemiracle and Cinerama both offer something which no other form of screen presentation has successfully achieved. And it is clear, therefore, that pictures must be specially made for the process if it is to demonstrate its sole advantage over other wide-screen systems such as 55mm CinemaScope or Todd-AO. Sheer size in a screen does not convey that impression of participation.

That National Theatre does intend to produce pictures tailor-made for this special medium is no secret. The first, due to be released next Spring, will be Louis de Rochemont's "Cinemiracle Adventure." Others will follow; some made by National (which has been given a special dispensation by the U.S. Justice Department to engage in production, despite the provisions of the Consent Decree) and others by Warner Bros.

Clearly the making of a Cinemiracle picture is considerably more expensive than one produced under orthodox conditions: for each frame three separate exposures on specially-made Eastman film have to be made. And three prints (plus the sound track) have to be used in projection. There are also additional costs to be met in the special printer used to minimize the matchlines.

Since there are few established theatres with booths large enough, or positioned low enough to handle Cinemiracle without structural alteration, it is obvious that the new process is not suitable for general adoption, but is intended for first-run theatres in key cities which can sustain the road-show type of picture for an extended period, on Cinerama or Todd-NEW lines.

Should Stimulate Interest

For the industry as a whole it would appear to have real advantages. It should help stir up public discussion and excitement about movies generally.

By tieing-up playing time at key first-runs in the major cities it could free top-rate product for other exhibitors in the locality and, to that extent, help ease the product shortage and take some of the pressure from exhibitors as far as terms are concerned. Contrariwise, of course, if Hollywood's major companies became so intrigued with the system that they abandoned some of their standard production and replaced it with Cinemiracle "epics", the small exhibitor might find himself worse off than before.

The situation is full of ifs and buts. It does, however, appear that Cinemiracle is likely to be a miracle for only the few, perhaps the theatres that do adapt to this new system will be able to boast of something unusual—and it seems to be the unusual presentation that holds the strongest attraction for the public today.

This is not to say that Mr. Rhoden and his associates are unmindful of the plight of the rank-and-file exhibitor, so that they should be criticized for spending so much time and money on a process which is not universally applicable. Indeed, the entire industry should wish them well with their new venture, for success is often contagious.
"Gervaise"

Business Rating ⭐⭐⭐

Fine French drama. First-rate for art houses.

French director Rene Clement, who made "Forbidden Games", returns in triumph with this picturization of Emil Zola's classic naturalistic tract, "L’Assommoir". Now called "Gervaise" and starring Maria Schell in a superbly incandescent portrayal, this Continental Distributing release presents Clement at the peak of his powers, soaring etching out in dynamically cinematic terms the squallor, the shame, the relentless misery of slum life in Paris circa 1850. And at the same time he tells a human and moving tale of a young mother who is buffeted about amidst scenes of lust, despondency and degeneration, always trying to preserve one bit of integrity. It is a sordid story, as Zola intended, to depict the unvarnished truth, to grasp within the eye of the camera the all-revealing, naked emotions. Mark it down as one of the year’s most memorable adult dramas, destined to garner an overflowing art house audience. Miss Schell matchlessly conveys the pitiable torment of a woman endlessly raked over the coals by her surroundings and the men in her life. Her lover, a sleazy dandy played expertly by Armand Mestral, treats her miserably and looks with contempt on their two children. After ridding the girl of her savings, he deserts her and leaves town with the village prostitute. Miss Schell becomes a laundress and secretly dreams of having a home for the children. A respectable roofer, Francois Perrier, marries her and life promises happiness. But one day Perrier falls, breaks his back and becomes a worthless dipsomaniac in his bitterness. The old lover returns, lodges with the couple, seduces Miss Schell again, until the woman’s pride completely crumbles and she takes to the streets. Ironically, the daughter Perrier and Miss Schell have is the famous Nana, who was later amidst the luxuries of upper-class Paris to ultimately find the same fate as her mother.


"Wild is the Wind"

Business Rating ⭐⭐⭐

La Magnani has inferior vehicle. Will require strong selling. Best suited for class and art situations.

Anna Magnani is still an actress of fire and great talent, but in her second Hal Wallis production, "Wild Is The Wind", she has a vehicle that is far inferior to "The Rose Tattoo". This will be a difficult piece of merchandise to sell in most situations. Best returns can be expected in class and art houses, where La Magnani has her following. In the role of a frustrated mail order wife forced to descent into an impossible love affair with a younger man, the great Italian star seems frustrated herself in finding a dramatically large enough outlet for her torrential store of emotions. Director George Cukor has allowed the great lady quite a bit of leeway for bellowing, laughing, caworting, crying and having her heart broken in all the vital and pristine ways that mark Miss Magnani as such a unique performer. The story takes place in the Nevada sheep lands, to which Miss Magnani comes as the wife of ranch owner Quinn, whose first wife, now dead, had been her sister. Unhappiness results when Quinn refuses to love Miss Magnani for herself. When he begins calling her by her dead sister's name, she unwillingly seeks love with inflamed youth Franciosa. Their ill-fated liaison finally forces Quinn to accept his new wife as the person she is.


"Cast a Dark Shadow"

Business Rating ⭐⭐⭐

British chiller about a handsome "lady-killer".

Since England is the land of Scottland Yard, the Old Bailey and the shabby, genteel murderer, all three famous shrines for crime addicts, it is not surprising that the new British import, "Cast A Dark Shadow", being released by DCA, craftsmanship thriller. What is surprising is that it is no better than that. It lacks some of the cool and compelling malevolence this kind of plot requires to be wholly successful; there is too much the aura of well-controlled competence and too little of the daringly diabolical. However, within the flossy Victorian era screenplay wright John Cresswell has set for his tale and the sinuously effete mood director Lewis Gilbert has garnered from his cast and cameramen, the film manages enough taut and tingling sequences for class house admirers of the ornate-style chiller. Star Dirk Bogarde, in the role of the deady charmer who murders ladies for their wealth, turns on the full force of his personality magnetism, coupling it with a bizarre and bitter dash of psychotic shadowings. And Margaret Lockwood gives a surprisingly off-beat characterization as a bar maid who jubilantly strikes it rich, while Kathleen Harrison shines with a sparkling caricature of the traditionally sour and dour-faced housemaid. The story itself chronicles dandy Bogarde’s way with wealthy and seducable dowagers, as he goes on his rise to mayhem and riches. After arranging quite a few more plots, he finally gets his come-uppance in a way that reviewers should not give away.

DCA Release. 90 minutes. Dirk Bogarde, Margaret Lockwood, Kay Walsh. Produced and directed by Lewis Gilbert.

"Time Without Pity"

Business Rating ⭐⭐⭐

Engrossing suspense thriller in British tradition.

Here is another of those mordantly mysterious character studies, all wrapped up in a sly and stylish whodunit plot, that the British studios do so well and in which British actors have such a histrionic holiday. In "Time Without Pity" the star is Michael Redgrave and he gives a roaringly redoubtable performance as a father, literary hack and chronic alcoholic, who faces the task of saving his long-neglected son from a murder charge. Redgrave romps through the two-fold melodramatic plot screenplay writer Ben Barzman and director Joseph Losey have pinpointed for him. First is the working-against-the-clock mechanism, in which Redgrave must produce the real killer within 24 hours, and second, the agonizing doubt of whether he can stay on the wagon long enough to do so. Producers John Arnold and Anthony Simmons have concocted an entertainingly enough show for the class audience that likes well-made, literate and lively charades. And popular stars Ann Todd and Peter Cushing are on hand for decorative and debonair touches, along with Leo McKern as the sharp and sinister villain of the piece. As noted, the story follows Redgrave’s search for evidence that will clear his son of the bludgeoning of the son’s sweetheart and takes him on a tour of the youth’s past. All clues and hints prove futile until he begins to detect in McKern, a wealthy car manufacturers whose wife, Miss Todd, had befriended Redgrave’s son, signs of reserve and concealment. When he discovers that McKern’s secretary has been paid off and that McKern suffers from maniacal rages, he finally forces McKern’s hand, but in so doing loses his own life.


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"The Tall Stranger"

Business Rating ☺ ☺ Plus

OK western in 'Scope, Technicolor with Joel McCrea.

This post-Civil War western for Allied Artists travels the old sagebrush trail with professional hoof beats. Producer Walter Mirisch has ruggedly arrayed his show in sprawling scenic shots of the California frontier—all in imposing CinemaScope and DeLuxe Color. Joel McCrea and Virginia Mayo lend credibility to their roles. And director Thomas Carr has taken the traditional cowpokes symbols of saloon, range, and gunbust and invested them with a strong dose of suspense and fireworks. McCrea is really second to none in playing the unsmilng, strong but sensitive hero, whose draw is always the fastest this side of Tombstone and whose steelly disinterest in women is the strongest magnet the fair sex could ever meet. But "The Tall Stranger" suffers from Christopher Knopf's rather uninspired little script with its cliche contrivances and lachkuster dialogue, makign the film a contender for action fans and the rural trade, but a slight one on the other markets. The story opens with wounded McCrea being discovered by oily scoundrel George Niese and the wagon party he is currently masterminding. McCrea, on his way to join his half-brother Barry Kelley, a big-time operator in Bishop Valley, had been shot at by unknown assailant. He is nursed by Miss Mayo, a pretty thing of tarnished, but not easy, virtue, who though she has a small son born out of wedlock, nevertheless dreams of becoming a good woman and wife. There is an eventual showdown between Neise and McCrea, after which he looks to a brighter dawn with Miss Mayo.


"This is Russia"

Business Rating ☺ ☺

Interesting documentary of life behind iron curtain.

Winston Churchill once called the Soviet Union "an enigma wrapped in a riddle", and after seeing Universal-International's new Eastman color feature, "This Is Russia", one finds his description quite apt. For this documentary, written and photographed by Sid Feder, famous newspaperman and world traveler, and filmed during a recent seven-month, 20,000 mile tour of Russia, has about it the aura of secrecy and stealth, a kind of Oriental mystery impossible to decipher. Feder has many interesting and some amusing scenes of life behind the Iron Curtain, where life is evidently, layer upon layer, a very constricted and closed society, one which even the most probing of Westerners cannot open. This is the first documentary of its kind, so its importance is unquestioned and it should prove of major interest to the class trade, to students and to segments of the general market. The narration is by co-producer Carey Wilson, who sometimes gets a bit portentous as the cameras go about their 67 minute tour. We see an array of social and cultural pursuits, from large and somewhat cosmopolitan department stores to impoverished collectives and farms, from a bleak and dowdy fashion show to a gala night at the Ballet, from the skyscraper majesty of Moscow University to the appallingly regimented kindergartens. We see the stolid and somber faces of the people themselves, go street walking through Kiev, Leningrad, Yalta, Georgia, even Samarkand and always followed by the dreaded MVD police, learn what can be shown and what cannot.

Universal-International. 67 minutes. Written and Photographed by Sid Feder. Produced by Carey Wilson and Sid Feder.

"The Long Haul"

Business Rating ☺ ☺ Plus


In this foray into sex and melodrama, Victor Mature plays a truck driver who becomes ensnared in the seamier side of his business when he becomes enamored of the well rounded shape and sensuous steam of Diana Dors. They handle the yarn, a Maxwell Setton production for Columbia, with whoppingly professional savvy. The film itself is jam-packed with all the fast and furious action shots a Liverpool underworld of shoot-out, hi-jacks, tip-offs, scenic chases and what not could provide, plus the blues and booze romancing of Miss Dors and the corollary domestic troubles of Mature's wife, lovely Gene Anderson. But despite all this gravy, writer-director Ken Hughes has not underscored the plot contrivances with the kind of taut, trenchant handling that would have made it sizzle. "The Long Haul" is strictly for metropolitan areas, where slugfest-and-sex fans should find it fitted to their taste. Its prospects will depend on ballyhoo. The story finds ex-G.I. Mature settled in Liverpool with his English wife, Miss Anderson, trying to make a go of it as a truck driver. He meets racketeer Patrick Allen, who propositions him about hauling contraband cargo. He starts to slip when gun moll Miss Dors wiggles past him. And when he finds that his innocent wife once had an affair with another man, a disillusioned Mature hops off to a roadside with Diana, accepts Allen's offer and gets launched on a sea of crime. After Allen is killed, the adultery proves sour and the cops start to close in, Mature gives himself up, hoping to expiate his errors and one day return to his ever-loving wife.


"The Hard Man"

Business Rating ☺ ☺ Plus

Familiar, but fast-moving, western in Technicolor will please outdoor fans. Well played by Guy Madison, Valerie French.

Guy Madison is back in the saddle, this time as a gunslinger turned deputy sheriff who is forced to shoot an old crony from his law-breaking days. Columbia's "The Hard Man", directed by old sawdust veteran George Sherman and scripted by Leo Katcher, follows the familiar round-up and broncho stomping paths of innumerable other westerns, replete with the true-blue but taut-tempered hero, the smiling villains, the big-wheel tradesman and the femme fatale in breeches, played fetchingly enough by Valerie French. Since practically everyone concerned with this project is an old ranch hand and ham, there is a hard core of professional sharp shooting with good pacing, competent performances and some vivid and vigorous Technicolor shots of the Texas canyons and deserts, all of which should make it palatable for action fans. The story is concerned with the inevitable quest for the real culprits behind Madison's fatal shooting of his one-time outlaw buddy. En route to discovery, he stumbles across the mysterious lady, Miss French, whose name had been gasped out by the dying friend. He finds she is the wife of buckskin overlord Lorne Greene and soon, despite his misgivings, falls prey to her feminine wiles. However, he recovers long enough to take to the trail again, find all the culprits concerned and prove Miss French herself is the lethal queen bee, and then ride off into the hills.


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MAD BALL” HAS SENSATIONAL “LEGS”!

NEARLY ONE WHOLE YEAR OF EXTRA PLAYING TIME IN THE FIRST 47 ENGAGEMENTS!

OPERATION MAD BALL

starring JACK LEMMON • ERNIE KOVACS • KATHRYN GRANT • ARTHUR O'CONNELL and MICKEY ROONEY

with DICK YORK • JAMES DARREN • ROGER SMITH • WILLIAM LESLIE • Screen Play by ARTHUR CARTER, JED HARRIS and BLAKE EDWARDS • from a play by ARTHUR CARTER • Directed by RICHARD QUINE

Produced by JED HARRIS • a JED HARRIS Production

“OPERATION MAD BALL” KEEPS SNOWBALLING... from Columbia
Promotional Plans for 'Oscar' Telecast Progressing, AA Sweepstakes Dropped

Promotional plans for the industry-sponsored Academy Awards telecast on March 26 are moving forward. Roger H. Lewis, at a recent meeting of the advertising and publicity directors of the MPAA, outlined blueprints for the upcoming affair. It is expected that a financial program to underwrite the promotion and finalization of the contract with the National Broadcasting Company will be announced shortly.

As for the question of theatres throughout the nation shuttering on the night of the Oscar ceremonies, that is still to be resolved. The Miami convention of TOA decided to leave the matter of closings up to individual theatreman, but additional confabs relating to closings will probably be held under COMPO's banner. Indecision on the part of the upper echelon film leaders is tabbed as the major factor in holding up implementation of the over-all program. Exhibition leaders, for their part, are reluctant to commit themselves on the promotion unless they receive assurances that future releasing schedules will provide a steady flow of first-rate product to satisfy the increased public interest that might be stimulated by the larger dose promotional activity.

In other business, the advertising-publicity committee voted to drop the Academy Award Sweepstakes contest because of exhibitor apathy towards the promotion. This is the second industry ballyhoo tool to be abandoned in recent months, the other one being the Golden Jubilee Tour of Stars, dropped for lack of cooperation from the production end of the business.

Pre-Sold Product is Only Way To Boost Attendance: Sindlinger

"Slogans, tours and institutional selling" will not induce the marginal moviegoer—those attending theatres once a month, or infrequent moviegoers—those attending less than once a month, to step up their movie attendance, Albert Sindlinger said in a recent speech to Canadian exhibitors. All attempts to influence these fringe audiences by such methods are "completely futile," the analyst said.

The only way to get more people into the theatres, Sindlinger told the Motion Picture Theatre Ass'n of Ontario is to pre-sell product.

"The financial stability of the motion picture industry during the coming year will depend upon how well individual attractions are pre-sold to the marginal group."

The four most numerous reasons given by respondents for not going to the movies, Sindlinger revealed, are these: (1) There was nothing playing tonight I wanted to see. (2) All the movies were playing the same thing (that I didn't want to see or what I had seen). (3) Don't know enough about what was playing to take a chance on going. (4) The pictures on TV tonight look better than anything playing at the theatres.

Heidt to Bally 'Kwai'

Joseph Heidt has been appointed press director for the special engagements of "The Bridge on the River Kwai" by Columbia vice president Paul N. Lazarus, Jr. The first four roadshow situations opening this month's—RKO Palace in New York, Egyptian in Los Angeles, Lincoln in Miami Beach and Gary in Boston—will be handled by Heidt. He formerly was ad-pub director for the N.Y. Theatre Guild.

“Sayonara” Dolls. A likeness of each topcaster in the Warner release is featured in an eye-catching window display at Macy’s, N. Y., heralding Xmas engagement of the film at Radio City Music Hall.


Producer Otto Prem- inger and Mylene De- mongeot, one of the topcasters in the up- coming “Bonjour Trist- ess” talk things over with Columbia vice pres- ident A. Schneider (left) and executive Leo Jaffe (right) at a French Consulate reception in New York City for the alluring French actress.

“Les Girls” Award. Si Seadler, Metro advertising manager, happily receives the Picture of the Month Award from Ed Miller, amusement editor of Seventeen magazine for for the musical, “Les Girls".

Showmanship King. Clark Gable gifts exhibitor Willis E. Shaffer of Hutchinson, Kansas, with a $2500 check for his prize-winning cam- paign in UA’s King of Showmen contest for “King and 4 Queens." Shaffer and wife also received ex- penses-paid trip to Hollywood.

JOHN P. BYRNE will be Charles M. Reagan's successor as general sales manager of Loew's, Inc., effective within a matter of days. Reagan, who announced his resignation "at the pleasure" of president Joseph R. Vogel, had been vice president and general sales manager since 1942, prior to which he had been with Paramount Pictures in the same capacity. Byrne has been serving as assistant general sales manager for the past year, after previously heading Loew's eastern sales division. Rumors had persisted that Reagan would step out ever since his contract expired some six months ago. He has not yet announced his future plans.

SAMUEL G. ENGEL, president of the Screen Producers Guild, declared that his organization "unqualifiedly rejects the falacious argument that exhibition of the (post-1948) pictures on television is not harmful to the entire motion picture industry". The policy statement, which had been unanimously adopted by over 200 members of the guild, termed the sale of feature films on TV as "suicidal", and put the organization on record as opposed to the release of any theatrical features to commercial television. The producers' declaration made these other points: "Films made fifteen or twenty years ago, now showing on television, are proving ruinous to a large segment of the exhibition industry. The guild is convinced that the continuation of supplying films originally produced for theatrical release to television is an immoderate and ill-advised practice, one which must inevitably do immeasurable injury to the motion picture and theatrical industries... It is in the best interests of all persons engaged in our industry that a concerted effort be made to bring about a halt of this suicidal method of distribution."

THE LEGION OF DEENCY has modified its motion picture rating policy by setting up a new category keyed to adolescents. The A2 classification has been changed to "morally objectionable for adults and adolescents", while A3, formerly A2, will refer to films "morally objectionable for adults". Monsignor Thomas F. Little, executive secretary of the Catholic organization, termed the change "an attempt to face the problem of the more adult subject matter in entertainment motion pictures. It cannot be denied that the new A2 classifications are intended to strengthen the meaning of the B category." The Legion recently extended its activities to the radio and television field.

WARNER BROS. released a rosy financial report for the fiscal year ended August 31, 1957. Net earnings increased to $5,415,000 from $2,098,000 in the '56 period. Part of the increase is attributable to the fact that the prior year's return did not include profit on sale of old films. Per share profits this year were $1.90 on the 1,793,296 common shares outstanding as compared to $1.84 per share on 2,482,247 shares in the previous year. Film rental revenues increased some $2 million dollars during '57. Not so rosy is the expected loss for the three months ended November 20 because of a decline in film rentals.

NATIONAL THEATRES announced that it will shutter ten of its Fox West Coast houses for a period of from one to three weeks before Christmas. The action, attributed to a shortage of top product, will affect first, key and subsequent runs.

TOLL-TV will be opposed by a newly-formed national organization called the American Citizens Television Committee, Inc. Headquartered in Washington, D.C., the group will wage an all-out educational drive on a national basis against pay-to-see video. Tabbed the "ACT" committee, the organization will seek support from veterans groups and labor organizations in addition to businesses, associations and individuals.

It is expected that local chapters will be organized throughout the country. On another front, Philip Harling and Trueman Rembusch, co-chairmen of the Joint Committee on Toll-TV, called a meeting of exhibition leaders in New York on December 9 to blueprint plans aimed to persuade Congress to ban subscription television.

UNIVERSAL-INTERNATIONAL dismissed nineteen employees in the advertising-publicity department at the west coast studios. Although no official reason was given for the mass firing, it has been reported that the firm is planning a cutback in the number of films to be produced in '58.

ABRAM F. MYERS, general counsel of National Allied, hailed the recent Theatre Owners of America recent convention for taking "parallel action on several important issues included in the program adopted by Allied" at its recent national convention. Said Myers: "TOA charted its own course and did not merely follow in Allied's wake. It acted as it did in recognition of the fact that the problems confronting exhibitors are so acute that no exhibitor organization having a proper regard for its members can afford to ignore them. It is noteworthy that two national organizations which have differed on so many issues and still differ on some, and have been so fiercely competitive over so long a time, should have come up with programs having so much in common. This is a gradual evolution stemming from Allied's action in 1954 proposing a joint committee of the several exhibitor organizations to combat the menace of subscription television... This experiment demonstrates that diverse elements in exhibition can work together in matters of common concern. Since then committees representing TOA and Allied have worked in harmony in the negotiations looking to the establishment of an arbitration system. Now Allied and TOA will have committees seeking accelerated depreciation write-offs for theatres over television in the exhibition of motion pictures. There is every reason to expect that these

(Continued on Page 24)
SKOURAS
SPYROS P. SKOURAS had happy news for his company's stockholders. Fox's net earnings for the first 39 weeks of 1957 were up a whopping 80% over the same period in 1956. Earnings increased to $5,625,858 ($2.13 per share) from $3,182,099 ($1.20 per share). Gross income for the period ended September 23 totaled $98,556,895, of which film rentals, including television "dividends," accounted for $89,419,401. That compared with a gross of $87,157,860 in the corresponding period last year, when film rentals totaled $77,710,336. Earnings for the 1957 third quarter amounted to $1,553,995, an increase of more than $500,000 over the third quarter '56.

ELMER C. RHODEN announced another move by National Theatres into diversification via acquisition of television station WDAF-TV and radio station WDAF-AM from the Kansas City Star for $7.6 million in cash. Formal approval of the deal is expected to be given by the FCC sometime this week. The Star filed an antitrust consent decree four weeks ago in which it agreed to divest itself of its broadcast properties. Said Rhoden of the move: "Our entrance into the telecast and broadcasting field through the acquisition of (the stations) is a move of major importance for National Theatres. It marks the first step toward diversification of its interests. National Theatres is most fortunate to be entering the communications field by the acquisition of WDAF-TV and WDAF-AM, for they are important stations in an important and rapidly expanding market." Charles L. Glenn, a former CBS executive, who is present of National Film Investments, a NT subsidiary, will head up the new operation.

BUREAU OF LABOR STATISTICS reported that theatre admission prices hit a new peak in the 51 largest cities in the U.S. during the third quarter of 1957. Adult prices were up 1.6 per cent in the June-September period, while children's ticket costs advanced .8 per cent.

TOA's executive committee and board of directors again asked the Department of Justice to give the go-ahead sign to motion picture production and distribution by the diversified theatre circuits. The new appeal, the third from the exhibitor organization, was adopted by the exhibition leaders on the final day of the group's recent Miami Beach convention. Specifically, TOA is asking that every restriction to circuit production be dissolved in order to successfully combat the ever increasing product shortage. The resolution called on the D of J to appeal to the court for approval of amendments in the antitrust decrees to permit production by the former affiliates.

MINORITY STOCKHOLDERS of Associated Artists Productions are seeking a temporary injunction against the management of the films-to-television organization to enjoin the proposed sale of controlling stock to National Telefilm Associates. The plaintiffs claim that United Artists offered AAP a much more lucrative proposition that was approved by the board of directors but not submitted to shareholders for action. Defendants are Louis Chester, chairman of the board; Maxwell Goldhar, executive vice president and attorney M. Mac Schwebel.

JOSEPH R. VOGEL was honored by some 500 industryites as Motion Picture Pioneer of 1957 and lauded for "his new strength of leadership" by industry attorney Louis Nizer, principal speaker at the dinner. Ned Depi, net, president of the organization, presented the Loew's president with a large silver tureen. Howard Dietz, Loew's vice president, served as a witty toastsmaster for the organization's 19th annual affair. Mrs. Jack Cohn, widow of the founder and president of the Pioneers, received a silver tray as a posthumous award to her late husband.

ARTHUR HORNBlow announced that U.A.'s "Witness for the Prosecution" will debut December 17 at the Warner Beverly in Los Angeles to qualify for Academy Award nominations.

Producer Hornblow (left) and United Artists pub manager Mert Nathanson at a press conference.
They Made The News

(Continued from Page )

committees, following the foregoing precedents, will co-operate fully in the tasks assigned to them. Neither the film companies nor the public officials with whom these committees must deal can fail to appreciate the significance of this demonstration of exhibitor unity. The committees will represent and speak for the vast majority of organized exhibitors. It will not be possible to thwart their efforts by setting off one organization against another under a policy of divide and conquer. This is indeed progress." Switching to the problem of TV clearance, Myers declared: "When the exhibitors recovered from their first shock over what they regarded as the perfidy of the film companies in putting into the hands of the broadcasters the ammunition with which to destroy the theatres, they were lulled into a false sense of security by vague promises that only old pictures would be supplied to this deadly competitor . . . In the haste of resolution drafting at Kiamesha, Allied failed to include in its resolution No. 6 all of Mr. Kirsch's proposition. It declares for adequate clearance in view of all the circumstances involved in television competition but is silent on the right to advertise the fact and duration of such clearance. Elmer Rhoden in his keynote speech before the TOA convention summarized the urgent need of the theatres so forcefully and so succinctly . . . " (Rhoden urged that the public be told via advertisements that pictures seen in theatres will not be seen on TV for from five to seven years).

S. H. FABIAN reported that Stanley Warner Corp. had a record year in both sales and earnings for the fiscal year ended August 31. Net profit for the period totaled $3,767,800 ($1.82 per share) as compared to $3,194,200 ($1.47 per share) for 1956. All three divisions of the company — theatre, Cinerama and International Latex operated at a profit, he said, with combined theatre admission and merchandise sales hitting $115,125,300, an increase of $19,069,600 for the prior fiscal year. The SW president told the stockholders: "Despite all competition —old and new—and this includes TV and toll-TV, it is our opinion that the theatre industry has an important permanent role in public entertainment. A vast theatre audience is ever present waiting for the pictures of its choice. When a feature appeals to the public there is invariably an eager, massive response. This does not mean that all existing theatres will continue to operate. We are continuously reviewing the operating results of our properties to ascertain which theatres should remain in the Stanley Warner circuit. As neighborhoods and economic conditions change, we adjust our theatre operations to meet the existing facts and future prospects." On the product situation: "In recent years, the public has been offered either a 'feast or famine' of motion pictures . . . Assurances are now being given by major producers that their top features will be made available uniformly throughout the year."

NEW NEW YORK OFFICE
Film BULLETIN's New York office
is now located at
341 MADISON AVENUE
New York 17, New York
OREgan 9-8747

GREAT
MOTION PICTURES
DON'T JUST HAPPEN!

But they do happen to have certain qualities that make them great.
Is it action . . . suspense . . . drama . . . comedy . . . heart?

Yes — all of these . . . and more!

For here is a movie that is truly an emotional experience — a picture you will feel as well as see ... a picture to talk about.

That mysterious quality . . . that certain something that all great pictures have always had. Whatever it is — Walt Disney's 'Old Yeller' has it!
HOT, HOT ADS

When Wayne tangles with Loren, that's Exploitation news! And United Artists is telling and selling the world about it in a campaign as white-hot as the starring combo that makes "Legend of the Lost" the showman's dish.

From the smash series of ads worked out by Roger Lewis and his boxoffice alchemists, through the cannily conceived television-radio push, the tie-ups, the supplemental promotions, all the way to the theatre level, the power of the John Wayne-Sophia Loren action-and-sex appeal is being concentrated by UA to cut an 18-inch wide swatch in the public consciousness that bodes one of the year's top moneymakers for the company and its customers.

Produced and directed by Henry Hathaway for Batjac Productions, Panama, Inc., the roles of the principals have been tailored to each of the stars' most popular assets. Wayne, as a sand-burned desert guide fighting the Sahara's elements along with his human adversaries, is in his strong-and-silent element. Loren's sultriness pours through her desert wench role and Rossano Brazzi, completing the potent starring trio, has a meaty good-and-bad characterization as the protagonist of a fanatical search for a legendary biblical city. Hathaway has entrusted the screenplay to the expert hands of Ben Hecht and Robert Presnell, Jr., adding the grand treatment in Technirama and Technicolor to assure production values in keeping with the star power.

As is evident from the samples on these pages, the ads are a monument to capitalization of a film's assets. Five thematic art pieces key the ads: (1) the heroic Wayne full-figure; (2) a striking star head etching; (3) the fight scene; (4) the sullen Loren-ox-sand figure and (5) the sex-crammed Wayne-Loren clinch. Their use, singly or in combination, has been varied to permit the showmen to angle the pitch to the type of audience he caters to—within the broad category that will enjoy the film's appeal. Moreover, each of the key art pieces are distinctive enough in themselves to permit wide opportunities for displays.

The ad copy, while it lets the art talk for the most part, gets in some terse catchphrases that enhance the illustrations, emphasizing either the Wayne appeal individually or the spark ignited by the stars in combination. A series of four teasers (two of which are shown at lower left) uses the key art individually, injects the "legend" factor in the teaser captions—"This Scene Will Write a New Legend of Fiery Romance"..."This Scene Will Write a New Legend of Fury"...and so on.

Bulwarking the ad mastery is a sock national video drive, highlighted by a filmed interview with Wayne on the Ed Sullivan show; a featured spot on the new CBS Sunday show, The Seven Lively Arts; a four week plug on the People Are Funny show, utilizing an interest-building gimmick.

For local level TV selling, UA is making available special reels of four-minute features filmed while the picture was in production to give an added fillip to the standard TV accessories. Four of these will be in the field to coordinate with playdate use wherever requested by the exhibitor.

For audio purposes, there is a series of hard-selling radio spots to provide the makings for a saturation airwave campaign. UA has mapped the spots for 25 major markets, in addition to making them available for individual theatre use. The company has also waxed a special disc for lobby use.

Theatremen who play "Legend" will be in for an extra bonus from disc jockeys, since the title song from the film will mark the launching of United Artists Records operations. With Joe Valino doing the song, UA has gone all-out on a campaign backing the recording, due for distribution December 9, with field men working in combination with the platter-spinners for important point-of-
sale action. A variety of smart display pieces adds zest to the promotion.

Aiding to the thunder is a series of tie-ups, featuring Wayne's appearance in "Legend". One to look for especially is the two-page full-color spread by Remington Rand in Life with heavy top credits for the picture, marking the first time Remington has gone for this type of plugging. Single page versions are set for Satevopost and Look. Another tie, a full-page Rheingold Beer ad with Wayne featured, will run in 58 papers (around 76,000,000 readers), plus insertions in the New Yorker, Cue and Playbill.

The exciting art in full color will sock the public in supermarkets and store windows on the cover of Berkley Books pocketbook fictionization of the film. Berkley is making the largest single printing in its history with this one, aims to merchandise it in some 100,000 outlets nationally with special point-of-sale flush.

For newspaper features or special art use, the popular Hershfield cartoon technique (opposite page) has been applied to feature the slam-bang battle between the two male principals, with the glowing and busty Sophia prone on the desert sands. Another touch of class to an already richly endowed movie showmanship piece.

'Legend of the Lost' Story

The hard-hitting, imaginative talents of Ben Hecht and Robert Presnell provide the story basis for Henry Hathaway's production in Technicolor, "Legend of the Lost". Undoubtedly scripted with the marquee-heavy principals in mind, the tale concentrates on alternating accord and conflict between John Wayne, Sophia Loren and Rossano Brazzi, with the Sahara Desert as the background—and the chief antagonist—to their shifting emotions. The force behind the conflict is pegged on Brazzi's search for his father, who had disappeared in quest of a treasure believed buried in the ruins of a lost desert city, vanished two thousand years ago. Wayne is induced to act as his guide, finds the dangerous mission more hazardous with the addition of Loren, a lonely desert gamin who has been befriended by Brazzi, and refuses to leave her benefactor's side. Discord is heightened when Wayne yields to natural impulses and makes a pass at Loren, resulting in a battle between the men. Beyond the point of return, the trio make their way through desert's perils, reach the city, where they find three skeletons. One, identified by Brazzi as his father, has a bullet hole in the skull. A clue in the bible found near the dead man unearths the treasure's location and they discover a fabulous bounty of gold and jewels. Brazzi steals away during the night with the pack animals and the treasure, but Wayne and Loren pursue him, find him crazed by the sun and thirst. In a last violent struggle, Loren kills Brazzi just as he plunges his knife into Wayne. What Wayne and the girl suspect to be a mirage, is actually a caravan and rescue.
OUTCASTS OF THE CITY Ose Massen, Robert Hutton, Maria Palmer. 62 min.

RAIDERS OF OLD CALIFORNIA Jim Davis, Arleen Whelan, Michael Curtiz, Western. An army officer determines to become powerful landowner, 70 min.

STREET OF DARKNESS Robert Keyes, John Close, Sheila Ryan, 78 min.

THUNDER RANGER Thomas Hutton, Lisa Gastoni, Martin Benson. Sunset Salisades production, 63 min.

WEST OF SUE John Bentley, Vera Fusk, Martin Bonddy.

YOUNG MOTHER Mary Webster, William Campbell, Martha Scott. Producer Edmond Chevia. Director Joe Parker.

September


October

ABOMINABLE SNOWMAN OF THE HIMALAYAS Forrest Tucker, Peter Cushing, Producer Michael Carreras, Director Van Guest. Science-fiction drama dealing with the search for a half-human, half-beast monster of the Himalayas. 85 min. 11/5.

GHOST DIVER James Craig, Audrey Totter. Producer Richard heinf. Western adventure. 67 min.


November


December

A FAREWELL TO ARMS Producer David Selznick. Director Charles Vidor. Drama.


January

PLOWING Place Jerry Wald. Producer Milton S. Fine. Drama. 78 min.

January

AMUSESH AT COMARRON Regal Films. Brian Donlevy, Luana Patten, Paul Henreid, basil rathbone. Director Edward Dannah. Western. 70 min.


February

BLOOD ARROW Scott Brady, Phyllis Coates, Howard Duff. Director John Farrow. Western. 76 min.


November


December


SHADOW OF A GUNMAN Charles Bronson, John Carradine, Nancy Olson. Western. 78 min.


February

BLOOD ARROW Scott Brady, Phyllis Coates, Howard Duff. Director John Farrow. Western. 76 min.

CATTLE EMPIRE CinemaScope, Joel McCrea, Pro- ducer Robert Young. Director Nick Aldrich. Western. 78 min.


November


SHADOW OF A GUNMAN Charles Bronson, John Carr- adine, Nancy Olson. Western. 78 min.


The Prize Baby holds an enviable record for high fidelity service to exhibition at low cost.

But the Prize Baby is not content to rest on past laurels and is constantly seeking sound ways to increase its range of faithful performance...and bring more wonderful music to the box office!

LOW FEE
Business-wise Analysis of the New Films

Films of Distinction
AREWELL TO ARMS
PEYTON PLACE

Other Reviews:
EGEND OF THE LOST
MAN ON THE PROWL
GREEN-EYED BLONDE
AN IN THE SHADOW

To Whom Will '58 Belong...

The Bold or The Timid?

What They're Talking About
- In the Movie Business

Pre-Holiday Closings . . . 'Don't Sell' Outcry
Proxy Fights in '58 . . . 'Time' Switch
season's greetings

the sales organization of 20th Cent
THE MEN WHO IN 1957 DISTRIBUTED THE GREATEST LINE-UP OF PRODUCT IN OUR ENTIRE HISTORY AND IN 1958 WILL DELIVER THE BEST AND BIGGEST PROGRAM IN THE MOTION PICTURE INDUSTRY!
SANTA IS USING LIONS NOW!
Leo of M-G-M makes the Christmas Season gala with these samples of BIG ONES in the M-G-Months ahead!

"RAINTREE COUNTY"
From sensational area premieres to nationwide fame!

"DON'T GO NEAR THE WATER"
Off to a hilarious start!

"THE BROTHERS KARAMAZOV"
Truly a milestone of the screen! Its Preview confirms advance praise given few productions. This drama of love and hate, the sensual and spiritual, lust, rage and repentance fulfills its brightest forecast.

The romance of Yul Brynner and Maria Schell shadowed by Claire Bloom.

"THE BROTHERS KARAMAZOV" Starring YUL BRYNNER • MARIA SCHELL • CLAIRE BLOOM • Lee J. Cobb • Albert Sal And co-starring Richard Basehart • With William Shatner • Screen Play by Richard Brooks • From the Novel by Fyodor Dostoyevsky An Avon Production • In Metrocolor • Directed by Richard Brooks • Produced by Pandro S. Berman

"MERRY ANDREW"
A Big Musical. A great comedy! A beloved star eagerly awaited his NEW picture. A giant attraction packed with songs, spectacular romance and laughter. It is already hailed as his greatest yet.

Danny Kaye wins Pier Angeli by a nose.

"MERRY ANDREW" Starring DANNY KAYE • PIER ANGELI • Robert Cote • With Noel Purcell • Patricia Cutts • Screen Play by Isobel Lennart and I. A. L. Diamond • Based On a Story by Paul Gallico • Music by Saul Chaplin • Lyrics by Johnny Mercer • Choreography by Michael Kidd • In CinemaScope and Metrocolor • Directed by Michael K

"GIGI"
Famed Colette play of innocence and worldliness in Paris with Lerner and Loewe's first score since "My Fair Lady." Wonder songs, racy humor, eye-filling!

"GIGI" Starring LESLIE CARON • MAURICE CHEVALIER • LOUIS JOURDAN • HERMIONE GINGOLD • EVA GABOR • Jacques Bergerac • Isabel Jeans • Screen Play by Alan Jay Lerner • Based On a Novel by Colette • Costumes, Scenery and Production Designed by Cecil Beaton • In CinemaScope and Metrocolor

Directed by Vincente Minnelli
The Bold and The Timid

A hard, clinical study of the state of our industry in the closing days of 1957 presents a somewhat confused and disorganized picture. One segment, and the larger by far, is seen gripped by a stultifying, immobilizing paralysis of fear, while a hardy minority element presses forward with vitality, vigor and an elan that belies the mounting disasters which some recent statements allege are plunging the movie industry to the end of its line.

How does one reconcile the widely contrasting responses to the problems that beset us?

Perhaps the answer is that the business organism, like the human organisms which make it go, adjust individually, each one finding through faith or courage or reason its own best way.

Thus, as the year passes into history, a growing number of film firms are taking adjustment to mean retrenchment all the way to the last hole in the belt; finding it to mean personnel layoffs of the droves and large-scale curtailment of production output.

Economy moves and the step-cautiously attitude in times like these must evoke tolerance and understanding, it is true. But the fact is that some forms of belt-tightening, when over-extended tend to compound the spiraling loss of faith already at loose in the industry. Operational cut-backs for the purpose of immediate economies are expected and reasonable. But deeper acts of retrenchment similar to those announced by some of the major film companies can only serve to feed fresh viruses of fear into the bloodstream of industry life. And, from a public relations standpoint, they add terse confirmation to the rash of bad publicity about the future of our business. Too many of this industry's hardnoses are behaving like ingenues on opening night; they are succumbing to butterflies in the belly—that psychological malady that only the real pros manage to conquer.

Sad to say, our industry has too few pros, too many hysterical ingenues. But the rugged showmen among us are not fearful; they appraise the situation and move forward. With characteristic verve and a flair for accurately gauging the temper of their market, 20th Century-Fox and United Artists, for example, are busily occupied with plans to deliver an unceasing flow of feature product in high numbers backed up by an un diminished program of promotion in trade and public media alike. If either of these two stalwarts are familiar with the necrology and nihilism given such free airing of late, they have chosen to regard it as less than holy writ. Quite the opposite. Rather, as though stimulated and buoyed by the challenge, their answer to the fright and timidity of their contemporaries has been a continuation and even a speedup of their normal showmanship endeavor.

20th Century-Fox, already winding up a year of high quota filming, made headline news in the announcement by president Spyros Skouras and production chief Buddy Adler of an "unprecedented" $65 million expenditure in 1958 spread over 65 feature films, some 37 to be Fox studio projects, the balance lower budget pictures prepared for Fox release by Regal Films. In its typical showmanly style, 20th-Fox told the story of its product program in bold and articulate terms. In a recent trade advertisement heralding its 1958 entertainment schedule, United Artists was seen holding up a cornucopia of hope to exhibition on two problems of sore concern: a sufficiency of important feature films and an orderly, year-round plan of release dates. Read a portion of the UA ad headline: "UA Announces This Backlog of Blockbusters in a Balanced Release Schedule for the Full Year 1958 As a Part Only of the UA Program for 1958." This declaration of intent was followed by a calendar breakdown by quarters of the big product showmen may expect—all the way from January to December, four top-drawer productions per quarter.

Not to be overlooked in any count of those men and organizations who will buck the tide of these trying times with courage and vision is Loew's, whose president, Joseph R. Vogel, is steadily fighting his way out of the internal entanglements that hamstrung his efforts for the past year to restore his company to its once preeminent status. Mark you, the roar of Leo the Lion will again be a kingly one ere the new year is out.

The story of 1958 thus takes shape as a test between the bold and the timid among the film companies. Which shall prosper? Those who produce and promote? Or those who sit and watch and tremble?

The future, we say, belongs to those companies, each dedicated to the calculated risk, each foreworn of the timid, the hesitant course, whose leaders are possessed of that indispensable ingredient called faith—faith in their capacity to deliver an audience for their films, and faith in the audience itself. It is noteworthy that these companies practice an old-fashioned, fire-eating brand of faith—the kind that is supported by action, not mere idle hope. In the end, this is the only kind that matters.
HOW TO STAY ALIVE IN MOVIE BUSINESS. Within recent weeks moviedom has been the subject of a sudden splurge of press notices dealing with its economic infinities.

No one knows better than the exhibitor from his foxhole vantage in the industry's front lines just how accurate the reports are. One shocking statistic neatly underscores the tenor of the times: the Sindlinger & Company revelation that among the 17,800 theatres in operation today (there were 19,000 one year ago) some 6,000 end up losing money, some 10,000 do no better than break even. This leaves 1,800 theatres eking out a profitable existence of some kind or another. 1,800 theatres! That's roughly 1 out of every 10 at large which is capable of producing a return on investment after all bills are paid, according to Sindlinger. These are the mathematics of depression. After this, a no more shattering commentary on trade conditions seems possible.

Yet an even more menacing portent looms large on the horizon. Correction! A number of menacing portents—and unless they are swiftly and irrevocably crushed by concerted action, only ruinous consequences can result. A proper resolve of the impending threats may not only forgo disaster, but might conceivably turn the industry in an upward direction.

Foremost among the disquieting prospects is the still stirring threat of post-1948 films on TV. A tide of reaction has been rising against the sale of features made for theatres to be dispensed to the public free of charge in millions of living rooms. It may yet compel the film moguls to heed the destructive aspects of this policy over the long range. But the real test of their future course will come only at that critical moment when Madison Avenue walks in with the souped-up offer in its hip pocket. At that juncture the industry will learn if it has men of vision at the helm.

For the experience of the past 18 months or more since a flood of old major films have been telecast has rendered one inescapable verdict: the impact on theatre business has grown increasingly, seriously deleterious. To add fresh sandstone to this boxoffice abrasive steadily grinding down grosses, chipping away clientele, in the alleged interest of stockholder relations, would serve no movie interest in the long run—not the exhibitor, not the film company, not the investor. A painsed and wiser Hollywood should now realize that the sale of the old film libraries to TV has proven a snare and a delusion.

Another buzz in the wind is toll TV. The toll might be taken to stand for what will be taken of theatres in the event this should come to pass. The weight of common sense tips heavily in opposition to subscription television, despite all the praise being sung of its prospects. Many of the leading advocates of this system are those who produce and direct films for theatre revenue. Enchanted by illusory estimates of the multi-million one night boxoffice, these elements would add mischief to present grief. An iron discipline is demanded of the industry in trafficking with this breed. Certainly, exhibition must fight the tollers tooth and nail.

Then there is the subject of production totals and the sensible 12 month distribution of same. The morning line on volume is odds-on there will be fewer pictures come '58. Distressing but not unexpected, considering film making's perennial discomfort in facing up to a gamble. The overall posture is to slow down so we see what's happening. The slow-down quite naturally will cause the worst to happen. Luckily a few intrepid souls are pushing the other way. So thanks to 20th-Fox, United Artists and one or two others, plus some independent newcomers, the grubbing will be tough but not insurmountable.

The question of an orderly year-around flow of important product is inextricably hooked up with production volume. A larger output assures a larger number of key films, and hence, the possibility of this type of merchandise projecting on screens the year through.

Now comes the poser. What can the industry, and most specifically exhibition, do about these evils? The answer surprisingly derives from Wall Street, where some segments, miraculously enough, continue to manifest a stubborn faith in things cinematic. In conversations Financial Bulletin has had with a number of leading brokerages one theme seems to predominate: the motion picture theatre is an integral adjunct of community life, just as surely as the grocer, the druggist and the dry cleaner. Their answer: find your level and proceed from there. To achieve this result a number of firms suggested an all industry pow-wow to define a clear course of action and establish a series of realistic objectives. The trouble with the movie business, said one, is that it follows no specific direction, thus it has no way of knowing whether its troubles are the result of just cyclical bad times or whether it is a decaying enterprise.

Another financial house questioned if times are actually as bad as they seem when companies such as 20th-Fox and Paramount are capable of achieving earnings gains, as based on their latest statements. This same source took exception with Sindlinger's figures, not only questioning the sample but expressing the view that the number of houses in operation today belies the estimate of only 1,800 profit-making outlets. Noting that though four-walled houses (according to the Film Daily Yearbook) have been reduced from 16,150 in 1951 to 14,509 on January 1, 1957, thanks to drive-in construction, the total of all movie theatres today is 19,003 as compared with 18,980 in 1951. No matter how you look at it, he continued, a lot of people still go to the movies. And he concluded by agreeing with one of our other Wall Streeters: the job for the movie industry is to find out where it is going. Having gained direction, then it can put the wheels of progress into motion.
PRAYER FOR 1958

Grant that the light of wisdom shine upon the statesmen of the world that they may guide Mankind upon the road of 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 Merry Christmas and
A Happy, Prosperous New Year
PRE-HOLIDAY RESPIRATES? The feeling is growing among many exhibitors that a nationwide shutdown of all movie houses twice a year would be prudent, economical and, perhaps, even prove to be a boxoffice stimulant. They say that since hardly a theatre in the country avoids losing money during the week before Christmas and during Holy Week these would be ideal times to have national theatre "holidays". The idea is practiced successfully in other industries. Those who advocate it for our business argue that not only would it prove a money-saving idea for exhibition, but it would offer these additional advantages: (1) dispose of the vacation problem for personnel; (2) provide every exhibitor an opportunity to look over his physical property thoroughly, give it a good cleaning twice a year and perhaps a coat of paint annually; (3) consider renovations; (4) refresh his advertising facilities and methods, etc. One keen theatreman, who has written us strongly urging the twice-a-year shutdown plan, makes this additional point: "The very closing of every movie house in the country would have a tremendous impact on the public. Because the local theatres are always there, never closed, people take them for granted. I would like to hear a few million people talk about going out to the movies during those two weeks in the year, only to discover that there isn't a movie house open in their town. Wouldn't it make them more theatre-conscious than ever before? And, believe me, when all the theatres reopened for the Xmas and Easter Holidays, our business would be far better than if we had stayed open and labored fruitlessly through those two awful weeks preceding." Another advocate makes the point that two non-operating weeks would help relieve the product problem to a degree for all theatres.

PROXY BATTLES IN '58. There is no question in the minds of many Wall Streeters that 1958 will witness the mounting of new proxy fights against the managements of at least two film companies. First of all, they say, the movie industry is romantically attractive to certain moneyed elements with a yen for show business connections, and in their present unsettled state the film companies look particularly inviting to these prospectors. The two studios that are considered fairest game, it should be noted, are functioning today without any strong controlling personalities and without a firm operating policy. With many film stocks selling at very low prices today, the proxy fighters can buy up what they need to get their foot in the door for a comparatively modest investment. And the buying, we're told, is going on.

'DON'T SELL' OUTCRY. The reaction to the recent series of letters ("Letter From an Ex-Moviegoer", "Letter From Joe Exhibitor" and "Postscript From Joe Exhibitor") published in Film BULLETIN about the deleterious effects of the old features on TV has been unusually strong. Comments from every segment of the industry clearly indicate that there is an overwhelming sentiment against any further sales of feature libraries to television. Ranging from apoplectic to frenetic, those voicing opposition to any post-1948 films being sold almost unanimously agree that it would totally wreck the industry. To a man, they lay down the commendation "Thou Shalt Not Sell!" Pleased as punch, of course, Film BULLETIN takes pride in noting concrete symptoms of protest that are beginning to rear up all over the industry. All influential exhibitor organizations have gone blantly on record (many reprinting excerpts from Film BULLETIN in their own house organs), and strident voices from within the MPAA's own Hollywood membership are being heard. So far the most vocal group has been the powerful Screen Producers Guild. Declared this body in a statement of recently adopted policy: "The SPG opposes the distribution of post-1948 pictures for exhibition on television. It unqualifiedly rejects the falacious argument that the exhibition of these pictures on television is not harmful to the entire motion picture industry . . . It predicates its reasoning on the fact that even films made fifteen and twenty years ago, and now showing on television, are proving ruinous to a large segment of the exhibition industry." Vowing to present documentation in support of the damaging effects of the old films on TV, TOA commissioned the Albert Sindlinger research firm to perform a statistical study of the ruinous influence of free home movies. The result of that survey, to be disclosed in late January, will do little more than confirm what desperate exhibitors have known for the past year or more. This survey should, through the medium of modern measuring methods, offered without bias, ram home to film company policy makers the economic insensitivity of trading off a billion dollar theatre industry market for the quick profits offered by TV. The crux of the case those opposed to any further sell-offs of feature libraries is that television's short-term dollars are not worth the loss of exhibition's continuing commerce in the years to come. Statistically forearmed, the theatre industry will have the economic argument— as well as all the weight of justice, morality and common sense on its side.

'TIME' CHANGES. Time Magazine, always quick to blast the motion picture industry and its product, by emphasizing the doomsday, changed its line last week. In reporting on Chicago exhibitor Edwin Silverman's recent statement that every major studio except one would shutter during the next six months, the Luce publication made like a chameleon in dismissing the importance of the circuit executive's statement as just another case of an exhibitor crying "wolf". Now if Time's bright boy would only review each picture on its merit, instead of as a vehicle for some weak puns, the metamorphosis would be a happy one.

NEW NEW YORK OFFICE
Film BULLETIN's New York office
is now located at
341 MADISON AVENUE
New York 17, New York
OREgon 9-8747
“A Farewell To Arms”

Selznick Smash Hit!

Business Rating 0 0 0 0


“Ernest Hemingway’s epic story of two lovers fleeing the fuges of war has been realized on the screen,” the ads tell us, they are spelling out the gospel truth. When confronted with a smashingy showmanship affair like this David O. Selznick production, one is forced to enter the press agent land of hyperboles. America’s Nobel Prize “Papa” has long been a stumbling block in cinematic transcriptions, but laurel-browed producer Selznick has further brightened his head dress and finally cut the Gordian knot. The feel, the fiber, the famed sportsman sense of sublety and sophistication and above all the wonderfully graphic, haunting and pungent characters of the world-acclaimed original—all of these things are now the vibrant inhabitants of a strong and splendorous CinemaScope-De Luxe Color housing. It is the kind of transcription that will add much to the novel-into-film annals and the kind of production which exhibitors the land over can proudly show as an examplar of entertainment no TV set can compete with or encompass. Beyond a doubt, this 20th Century-Fox offering is one of the all-time romantic dramas, destined to fascinate both men and women and be a whopping smash hit in every market.

The stars of the show are Rock Hudson and Jennifer Jones, and one cannot imagine their roles of the lovers played more

lyrically, more decoratively or with more obvious boxoffice magic. Hudson, surely the modern day Adonis, has never had a more malleable characterization and he comes through as the romantic hero par excellence. Miss Jones as the ill-fated nurse caught up in the wonder of love against the horror of war, gives a shining, tender, poignant performance, perhaps the best Hemingway screen portrayal of all. And the too-long absent Mr. Selznick, with his impeccable production taste in photography, musical score, location shots, costuming and everything else needed for class entries, proves he’s something Hollywood and audiences cannot do without for any more protracted hiatuses.

Vittorio De Sica’s performance as Major Rinaldi, that troubled and tempestuous medic and magnifico, is down to the very last breath of him the character Hemingway so memorably created. The earthy humor, the devil incarnate conceit, the rambling lecher, the warm heart and the dedication to human life and hatred of war—it’s all red-bloodedly pulsing out of this amazing actor. And we have the poor priest, Father Galli, with his Franciscan holiness, beautifully wrought by Alberto Sordi, Kurt Kaszner, as the war-stupified ambulance orderly, Elaine Stritch, as the good Joe American nurse, Mercedes McCambridge, as an implacably starchy and sullen one, and many more minor characters all are stingly interwoven in the sprawling tapestry.

Director Charles Vidor has staged the story brilliantly, following the heartbreaking brutalities into the legendary retreat from Caporetto, where soldiers and civilians alike drag their broken limbs along a blood-drenched road in the wake of the invading German army. Here the camera equals the Hemingway prose with scene upon scene of pictorial magnitude, dynamic, ironic and shattering. And screenplaywright Ben Hecht has shrewdly retained the Hemingway dialogue with all its adult, searching power, never losing sight of the strange world the author created for his doomed lovers and the symbol he made of war.

The story finds Hudson, an American writer, attached to an Italian ambulance corps as an officer, in the winter of 1917, along with his friend and doctor, De Sica, who tells him of the arrival of a beautiful English nurse, Miss Jones. When they meet, he finds her bitter about a lost love killed in the war, but soon they are very much in love. Hudson is wounded at the front and sent to the hospital where Miss Jones nurses him and they create an idyllic world of their own. Later Hudson is sent back to the front, participates in the retreat from Caporetto, sees a war-sickened De Sica shot as a spy by a crazed Italian court martial, deserts the army himself to escape a similar fate and rejoins Miss Jones who is now pregnant. Together they flee to Switzerland where they have their last happy moments before both the baby and Miss Jones die in childbirth and Hudson is left alone in a bitter, war-ravaged world.

"Legend of the Lost"


This desert yarn certainly offers the most extended tour of the Sahara since Rudolph Valentino was using it as a boudoir au naturel in "The Sheik" days. And it also makes an appropriately sizzling background for John Wayne in one of his leathery and lusty roles as he makes a few drunken passages at that fiery belle, Sophia Loren, who feels she can be made a good woman by serving an intense and dedicated explorer, played with Latin lyricism by Rosanno Brazzi. Within such a type-casting haven and cued by producer-director Henry Hathaway, who was obviously aiming for commercial impact, these stars know how to serve up to their fans some tempestuous repasts. Unfortunately, the same cannot be said for the script Robert Presnell and old chef Ben Hecht have cooked up, an overlong, Grade-B tale about some search for buried treasure and the ruins of a fabled city that flourished ages ago in the middle of the desert. Not only is the plot too-typical adventure stuff, but most of the dialogue has that flower-and-corn touch that no one can be expected to take very seriously. However, the shots of Wayne struggling to survive a Sirocco, of La Loren using an oasis as a bathtub, of Brazzi slugging it out with Wayne, and of the latter snug as a desert bug next to our lady's ample bosom—these will satisfy action fans and the less discriminating in any market. And backed by the usual hard-hitting United Artist's promotion, grosses will probably be above average. What there is to the tale brings missionary-explorer Brazzi, guide Wayne and Timbuctoo call-girl Loren on a trek for the aforementioned treasure. Along the way, a triangle develops, superseded in the discovery of the objective, resulting in the madness and animal craving of Brazzi for Loren, his subsequent French leave of the others, and their final vindication when Brazzi is killed and they're rescued by caravan.

"The Green-Eyed Blonde"

Low-budgeter about girl's reform school. Story poorly developed. OK as dualler for ballyhoo houses.

This Warner Bros. release dealing with a reform school for wayward lasses is designed explicitly for teenagers, but it's a pretty trashy little item. The Sally Tubblefield screenplay is a jazzed-up soap opera full of jujie box psychology and Bernard Girard's direction tries to mix hearts and flowers with rock and roll, but only concocts confusion. The most redeeming asset is the tinc object-present of three talented ingenues: Susan Oliver, a lustrous, earthy blonde; Linda Plowman, a sullen beauty and unwed mother and Norma Jean Nilsson, a sensitive young actress as the inevitable loony inmate. They cannot, however, salvage the maudlin and melodramatic plotting. Exhibitors in ballyhoo houses can draw on the thematic "hush-hush" problems of womanhood for exploitation angles. The Martin Melcher production is strictly of quickie calibre. The plot is set when Miss Plowman's bottle-hitting momma leaves the girl's illegitimate baby in a car after paying a visit to the reform school. The lonely girls give vent to their suppressed motherly instincts and "kidnap" the child. The powers that be discover the child and send it to the orphanage. After that hell breaks loose, with Miss Oliver spearheading the revolt. She is questioned, sentenced to longer stay, almost goes off her rocker and finally attempts escape with the boyfriend, only to meet death on the highways.

"Man in the Shadow"

Orson Welles is the booming baddie, Jeff Chandler the sheriff. OK western meller, but with nary a horse. B & W CinemaScope.

The good people of Texas might react unfavorably to Orson Welles, of all people, strutting and stomping around like a modern-day ranch baron who rides roughshod over one of that sovereign state's little towns. But he provides some added color to this black-and-white CinemaScope offering from Universal. Sheriff Jeff Chandler is called in to set things right and stop the ornery critter from upsetting the law, and this meeting of indomitable wills, of black evil clashing with sterling goodness, makes for some rattling hot gun-play and trigger-sharp tension. Producer Albert Zugsmith and director Jack Arnold have turned out a contemporary Western with, believe it or not, nary a horse or bronco buster in sight. Welles moves about via the automobile, but it's still a western, anyway you look at it. Welles plays it in the grand manner, booming and bellowing, outweighing any heavy of recent vintage. Chandler, handsome and hard-fisted, makes a fine upright figure. Colleen Miller and Barbara Lawrence take care of the distaff side; Miss Miller as the débutante daughter who falls for her father's enemy, and Miss Lawrence as that enemy's frau. The melodramatic plot centers on the fatal beating of a Mexican laborer by two of Welles' troopers. After receiving an eyewitness report, Sheriff Chandler decides to act, but is met with a wall of silence, conspiracy, redtape and finally more slaughtering, until he breaks it all down and gets the goods on the bad man.
**Film of Distinction**

**“Peyton Place” Fine Version of Hot Best-Seller**

**Business Rating 4 4 4 Plus**

Skillful filmization of best-seller, with most of its lurid sex aspects cleaned up. Excellent entertainment for entire family. Superb Jerry Wald production in ‘Scope, color. Fine performance by veterans and exciting newcomers.

Jerry Wald will probably be hailed by exhibitors as Santa Claus this year, for he has given them in “Peyton Place” a Christmas package all done up with bright ribbons, appropriately sentimental greetings and just chock-full of boxoffice goodies. He has also done an amazing feat in de-Kinseyizing Grace Metalious’ sexological best-seller and has turned it instead into an All-American small town portrait that is colorful, honest, humorous, touching and, on the whole, a most appealing show indeed. However, do not misunderstand; while Wald has wisely laundered out the story most of its sordid sexuality, the movie still deals frankly (but inoffensively) with those parts of the original that are essential.

The scenes of elm-lined streets, clapboard churches, Colonial homes, of High-School proms, Labor Day jamborees and picnics, of graduations and funerals have a wonderfully nostalgic flavor, and are vividly and naturally shot in DeLuxe Color and CinemaScope. And the people of the town are very much alive themselves, the kind of people audiences the world over will recognize and understand. The youthful moviegoers, especially, will enjoy a kinship with the principal characters, and this factor adds to the boxoffice potential of “Peyton Place.” Grosses should be very strong in all markets, for this is one of those rare movies with real universal appeal. The class trade will find it literate and produced with consummate finesses. The mass audience will appreciate the warmly human aspects of the story, and the younger folks will enjoy the excitement of witnessing a film that deals somewhat daringly with subject matter called “adult.”

Screenplaywright John Michael Hayes has given the characters and the somewhat unwieldy circumstances of the story a thoroughly sensitive and sure projection, and director Mark Robson has arranged the variegated episodes in a fine schematic structure. One cannot escape the feeling, however, that the film would have profited by some shrewd scissoring. The opening sequences, particularly, are slow on the pick-up. The production is studded with topflight performances. Lana Turner reveals new talent as the emotionally constricted mother trying to hide a youthful fall from grace. Lee Philips is good as the school principle who attempts to open her heart. Hope Lange comes through strongly as a lovely lass who is raped by her boozing stepfather, Arthur Kennedy. Lloyd Nolan is solidly competent as the town doctor and oracle who befriends the girl when she becomes pregnant. Most striking and effective of all is Diane Varsi, the teenage heroine and narrator, rebellious daughter of Miss Turner who sees all the faults and virtues of her town and is hurt by the town gossip in her tender romance with Russ Tamblyn. She is a real “find”. It is in her romance, a beautiful evocation of first love and Miss Varsi’s subsequent poignant change to womanhood, after she finds out her illegitimate status, leaves town and then returns when she has grown up enough to forgive, that the best and most enduring qualities of the film lie.

The story itself is a tangled and sprawling affair, culminating in the trial of Miss Lange, charged with the murder of Kennedy when he attempted a second rape, and ending with her acquittal, the reunion of Miss Turner and Miss Varsi and the return of the town’s young men from the Second World War. All in all, even with its melodramatic events, what we have here is very potent and popular entertainment, a treat for both the hinterland and metropolitan audiences.


Film BULLETIN December 23, 1957 Page 11
THE BIG ONE FOR CHRISTMAS!
250 dates set for saturation bookings—with extra playing time blocked out!

TECHNIRAMA® and TECHNICOLOR®
HE GREAT SAHARA ADVENTURE!

John Wayne, Sophia Loren, Rossano Brazzi

"Legend of the Lost"

KURT KASZNER, SONIA MOSER, ANGELA PORTALURI, IBRAHIM EL HADISH

Screenplay by ROBERT PRESNELL, JR.

HENRY HATHAWAY

A BAJAC Productions, Panama, Inc. Presentation

THRU UA
SKOURAS

SPYROS P. SKOURAS and BUDDY ADLER gave the industry fighting answer to predict a gloomy future by announcing a $65 million 65-picture 20th Century-Fox production schedule for 1958. The record outlay will finance thirty-seven studio projects, the balance to be programmed by Regal Films. The program was made known following a conference last week between top home office and studio executives. Recently the 20th Century-Fox president bid the statement by Edwin Silverman, president of Essaness Theatres Corp. of Chicago that "all major studios, with the possible exception of one, will close in the next six months". Skouras said "I was surprised and shocked at such a statement from a motion picture pioneer like Mr. Silverman. A man with such a large investment in our industry should give facts concerning a matter of this kind. He ought to tell all he knows and advise everyone of any details he may know which are so vital to us." For himself, Skouras declared, "I continue my faith in the motion picture industry and theatre exhibition."

JAMES H. NICHOLSON and SAMUEL Z. ARKOFF, heads of American International Pictures, promised exhibitors that their company will not sell its pictures to television "prior to ten years after release". In a letter to TOA’s Ernest Stellings and Allied’s Julius Gordon, they pledge (1) AI will increase its production schedule to between 30-36 features for 1958. (2) product releases will be balanced throughout the year. The growing independent outfit also offered its facilities to exhibitors for co-production deals.

ELMER C. RHODEN reported that National Theatres earnings for the fiscal year ended September 24, 1957, were substantially similar to the previous year. Net income this year totaled $2,266,005 (84 cents per share) compared to $2,277,254 ($1 cents per share) in ’56, exclusive of the income resulting from the 1956 sale of the Roxy Theatre property in New York City. Although attendance at NT houses “continued on a downward trend,” the circuit president declared that diversification progress (Cine-

they
made the news

miracle and the purchase of television station WDAF-TV and radio station WDAF in Kansas City) establishes “an improved basis for earnings and growth.”

BARNEY BALABAN told the Wall Street Journal last week that Paramount earnings for the first eleven months of 1957 are ahead of the $217 earned from all of 1956. The Paramount president attributed a major portion of the increase in earnings to the boxoffice performances of “Ten Commandments” and “War and Peace.” He revealed that several exhibitors have entered into negotiations as possible buyers of the company’s pre-1948 film library, which are now on the block for purchase by TV interests. As for post-48 features, Balaban declared that Paramount has no plans to sell, and he doubts that any of the majors will peddle them for 2 or 3 years.

ALBERT SINDLINGER’s research organization has been hired by TOA in an effort to amass statistical evidence to prove that distributor sales of feature films to television hurts all segments of the industry. According to TOA president Ernest G. Stellings, “the results of this research will be given to the distributors before the end of January. We are positive that this report will conclusively substantiate the soundness of our position.”

TED SCHLANGER, Stanley Warner Eastern Penna. zone manager, will be honored at a dinner celebrating his 25th anniversary with the circuit. Pennsylvania’s Governor George Leader and many industry notables will attend the affair at the Bellevue-Stratford, Monday, December 30. Proceeds will go to the Will Rogers Memorial Hospital and the Multiple Sclerosis Foundation. Jay Emanuel is general chairman of the affair.

ARBITER TALKS: ARBITRATION talks have been tentatively set to resume in mid-January. A conference originally set for December 9 was postponed because Charles M. Reagan, a member of the committee, had resigned as Loew’s general sales manager. Julius M. Gordon, president of Allied States Association, blasted distribution for calling off the scheduled meeting, asserting that his organization had not consented to a postponement. In a telegram to A. Montague, chief of the distributor delegation, Gordon stated: “. . Such cancellation is not with the consent or agreement of Allied States Association . . . We feel that the reason for the cancellation of the meeting is not a valid one . . .”

HERMAN ROBBINS, board chairman of National Screen Service, and JAMES P. CLARK, president of National Film Service, jointly announced that NSS is negotiating to acquire a one-half interest in NFS. Their statement declared, “All forces in the motion picture industry today have to work together to find the most economical way of distributing pictures . . . (Our plans) will be revolutionary in concept and will streamline the present distribution method.”
HAROLD HICHT, president of Hecht-Hill-Lancaster, announced that his organization will spend some $12 million to produce 11 motion pictures for United Artists in 1958. Justifying such an ambitious program at this time, Hecht declared: "We are convinced there is a vital and enthusiastic audience for films throughout the world . . . The reason for the failing boxoffice lies neither with the people nor with television but with us, the film makers."

RICHARD ORFAR, executive vice president of Commonwealth Theatres, and LOUIS HIGDON, president of Mid-Central Theatres, jointly announced that Commonwealth has acquired 18 Mid-Central situations, fourteen of which are indoor theatres, two drive-ins. Commonwealth operates in six midwestern states.

GEORGE P. SKOURAS, president of United Artists Theatres Circuit, Inc., reported net income for the year ended August 31 of $219,435 compared to $303,918 in the previous year. He attributed most of the revenue decline to an erratic supply of top product.

COLUMBIA PICTURES reported a net loss of $425,000 for the quarter ended September 28, 1957. For the same quarter in 1956 a net profit of $843,000 was earned. A stock dividend of 2½ per cent was declared by the company's board of directors. Business conditions precluded declaration of a cash dividend at this time.

PHIL HAYS, director of the Bartlesville telemovie project for Video Independent Theatres, resigned. Although attributed to personal reasons, his resignation added credence to continuing reports of increased difficulty in selling "cable theatre" to Bartlesville residents.

HARRY MANDEL has been named executive assistant for theatre operation to RKO Theatres president Sol Schwartz. Mandel, who now heads the circuit's advertising department, will continue these duties in addition to his new position. Assisting the newly-promoted executive in the theatre operations department will be Tom Crehan.

MGM SALES CABINET
Sales manager John P. Byrne holds his first conference with his M-G-M sales associates. Byrne is flanked at the table by Robert Mochrie (left) and Bertus Bishop, Jr., newly appointed assistant general sales manager. Standing (l to r): John S. Allen, Dallas; Herman Kipps, Los Angeles; John J. Maloney, Pittsburgh; Louis Formato, Washington; Hills Curts, Toronto.

R. J. O'DONNELL declared that "the consistent release of top pictures spaced throughout the year will mean more to re-instilling the moviendoth habit than anything else yet devised". Speaking before some 100 circuit executives, independent exhibitors, film buyers and distributors, at a Dallas luncheon O'Donnell said the balanced scheduling of releases will enable exhibitors "to plan bigger and better selling campaigns to bring the public back to our theatres". The luncheon was hosted by fellow Texas Phil Isley.

TOLL TELEVISION franchises were awarded to a trio of applicants by the Los Angeles City Council last week. However, indications point to an eventual referendum to decide finally the franchise issue because of the reported public opposition to toll-television. Leading the fight against adoption of the ordinance was Julius F. Tuchler of the Southern California Theatre Owners Association.

FRANK H. RICKETSON, vice president and general manager of National Theatres, gave the Screen Producers Guild and its president Samuel Engel a pat on the back for opposing the sale of feature films to TV. Rickeson wired Engel: "Your statement branding continuation of supplying films to TV as an imprudent and ill-advised practice which must do immeasurable injury to the motion picture and theatrical industries is a gigantic first step in the only direction that can preserve the unity and solvency of these two great industries. Our entire NT organization joins progressive exhibitors everywhere in endorsing this important statement."

BUSY BUENA VISTA
To introduce its new Teletabitor import, "The Story of Vickie", to theatremen, Buena Vista is holding a series of special screenings in a number of key cities. Top: (l to r) Walter Higgins, Pudenzial Theatres taper, talks things over with BV president Leo Samuels and advertising director Charles Lery in New York. Center: At the N. Y. preview: (l to r) Ted Minsky, Stanley Warner executives; BV western division manager Jesse Church; SW's Nat Fellman, Samuels, and Frank Marsbell of SW. Bottom: At Boston, Mass., exhibitor luncheon: (l to r) Samuels, BV's district manager Herb Schoeler, American Theatres executive Henri Schwartzberg, BV domestic sales manager Irving H. Ludwig and Tommmy Ferny of AT.
GEORGE M. AURELIUS, Phoenix theatre executive, elected president of Arizona Theatres' Association. 83rd SMPTE Convention scheduled for Los Angeles' Ambassador Hotel, April 21-25, 1958. DAVID A. SHAPIRO of Dallas is the new executive secretary of the 500 theatre-member Texas Drive In Theatre Owners' Association. Group will hold its annual convention at the Baker Hotel in Dallas, January 19-21. BARNEY BALABAN, SPYROS P. SKOURAS and JACK L. WARNER head the Motion Picture Industry Committee participating in the 10th anniversary of Israel. Gulf States Allied elected ABE BERENSON president, F. G. HART, JR., vice president. The Greater Houston United Theatre Association elected ALVIN GUGGENHEIM president. 20th-Fox general sales manager ALEX HARRISON heads industry's 1958 Brotherhood campaign. A. JULIAN BRYLAWSKI re-elected president of Washington, D. C. TOA for his 56th term. RALPH WHEELwright exciting Metro publicity post to write and co-produce motion pictures. JACK L. LABOW appointed managing director of RKO Radio Pictures in Australia. JACK JUDD, manager of Columbia's Pittsburgh exchange to head up the company's southwest division. WILLIAM W. HOWARD, vice president of RKO Theatres, has retired after 35 years service. Musical director JOHNNY GREEN leaves M-G-M. S. H. FABIAN announced a 1,000-seat Cinerama theatre is being readied for the Brussels World Fair, opening next March. Second annual Japanese Film Week kicks off January 21 at N. Y.'s Museum of Modern Art. EARL RETTIG elected president of California National Productions, an NBC subsidiary. SIDNEY POITIER to play Porgy in SAMUEL GOLDWYN's production of "Porgy and Bess." He previously withdrew from the role. TOM BALDRIDGE, Metro Middle Atlantic States sales executive, retiring. LEONARD GOLDSNEN announced his resignation of AB-PT vice president, secretary and general counsel HERBERT R. LAZARUS. Republic Pictures is out of the MPEA. U-I to pay 25c quarterly dividend.
Einfeld Sets Radio Saturation Campaign for 'Enemy' via ABC

Charles Einfeld, 20th-Fox vice president, declared his faith in the promotional power of radio last week with one of the largest time purchases in the company's history. The Fox promotional chief announced the purchase of air time on some 300 ABC-Radio Network stations to ballyhoo "The Enemy Below".

An estimated 14,000,000 listeners will be exposed to commercials plugging the adventure thriller from December 23 through the 28th. The intensity of this airline push has never been exceeded for any 20th release. In fact, this purchase marks the first such promotional effort for a dramatic production. A complete saturation of the network's shows is planned for the CimenaScope-De Luxe color production.

Featured will be personal endorsements by top network stars, plus interviews, both live and taped, with producer Dick Powell and stars Robert Mitchum and Curt Jurgens. The unprecedented number of spot announcements will be on a round-the-clock basis.

Have Picture, Will Travel
Says Columbia’s Rube Jacker

Columbia general sales manager Rube Jacker will use a person-to-person approach to promote the sales campaign for "Bonjour Tristesse".

Within the next week or so, Jacker will open a series of meetings with his top field sales executives that will take him to every section of the country. On his travels, he will devote his efforts exclusively to the Otto Preminger production.

The unusual campaign, kicked off at a recent combination luncheon-screening-conference of Columbia marketing and advertising topers, is the first such undertaking in Columbia's history.

In his first swing around the nation, the ubiquitous Jacker will hold sessions with branch and division managers in four areas: Southeastern group in Atlanta; West Coast and Rocky Mountain, Los Angeles; Northwestern area in San Francisco; Southwestern, Dallas.

Mouseketeers Unit To Cover
N.E. Plugging 'Snow White'

Leo F. Samuels, president of Buena Vista, announced that New England will be blanketed by an intensive four-week publicity-exploitation campaign for the re-release of Walt Disney's "Snow White and the Seven Dwarfs" prior to its opening in mid-February. The campaign, under the direction of advertising director Charles Levy, will include local radio, TV, press and school appearances of Jimmie Dodd and other cast members of Disney's Mickey Mouse TV program. The group will also make p.a.'s at theatres showing "Old Yeller" during this period.

Prior to the arrival of the Mouseketeer unit, each city will be given advance build-up with the help of merchandisers and manufacturers of film-keyed items who will tie-in with the "SWASD" campaign.

UA to Back '58 Releases with
$9 Million Promotional Budget

Approximately $9 million of promotional effort will be poured by United Artists into selling some $50 million worth of 1958 releases, it was announced by Roger H. Lewis, national director of advertising, publicity and exploitation.

Speaking at the UA sales convention in San Francisco, Lewis emphasized that the promotional monies would be used to develop more effective techniques, find new markets and stimulate existing markets. One of the campaign's plans will be an attempt to influence newspaper readers by off-the-movie-page advertising. These ads will differ in copy angle and art approach from the usual amusement page displays.

Other facets of the all-out promotional program are these: additional suburban preview screenings, better use of TV, an increase in the number of advance showings for special groups, wider utilization of 24-sheet posters and the slanting of more ads to the feminine audience.

AA Telecast Plans

Promotional plans for the Academy Awards telecast are moving forward. COMPO and the Advertising and Publicity Directors Committee of the MPAA are mobilizing their joint efforts in an attempt to boost "Oscar's" TV audience to some 75,000,000 from last year's 65,000,000 for the first industry-sponsored telecast.
It Has Youthfulness!

This bouncy, peppy musical, is the kind of film that might slip by the showman with an eye for pat exploitables. But any showman worth his salt can see immediately that it is loaded with that top selling ingredient—youthfulness.

The names may not be powerhouse pullers and the title may sound a bit obtuse, but let's dig a bit deeper into the exploitation possibilities.

The director, for example, cues the bounce behind the frothy tale. Mitchell Leisen has a string of successes way down to here ("Lady in the Dark", "To Each His Own", "Suddenly It's Spring", "Tonight We Sing") to name a few), built on a real pro's touch with light romantic comedy, both with and without music. Another hallmark of quality is the fine prominent in the credits: "Dances and Musical Sequences Staged by Gower Champion", lending that extra sparkle to the production numbers to boost them above average.

Then there are the young people, five of them, featured in the top roles. They are an attractive and personable group collectively, led by Jane Powell, bloomed into well-rounded young womanhood with a voice as lovely as ever; Cliff Robertson, remembered for his role opposite Joan Crawford in "Autumn Leaves" following his screen debut in "Picnic"; the increasingly popular Tommy Noonan and the ebullient Broadway comedienne-singer Kaye Ballard for the risibles, and handsome newcomer Keith Andes rounding out the starring quintet. They are the kind of performers who sit well with the young audience—and their appeal is, happily, not limited to the teenagers.

Abetting the principals is a large and talented batch of terpsichoreans who cavort in a stirring variety of colorful and unusual settings in the sextet of Champion-inspired and directed production numbers. It is here perhaps that the bulk of the showmanship ideas will make their mark most tellingly. Built around the six new tunes by Hugh Martin and Ralph Blane, the song-and-dance scenes pulsate with rhythmic movement and spectacular splashes of Technicolor. The "Travelogue" beach number is a frenzied frolic that will leave the audience as breathless as the performers: "All the Colors of the Rainbow" gives the color cameras as violent a workout as it does the dancers; the famed Balboa beach resort is glorified in a swirl of dancing figures in the sequence of the same name—and so on down the gamut of Champion creations.

A closer examination of the title reveals another broad gimmick outlet, dovetailing beautifully with store tie-ups, co-op newspaper advertising, contests and audience participation stunts.

Universal, releasing the RKO Radio Stanley Rubin production, is backing it with an appropriately gay magazine advertising campaign aimed at garnering the youth element. The newspaper ads (right) are also calculated to spur the want-to-see of this most important segment of the paying customers, with romance on a perky level highlighted, while the music and the dancing play whirlingly in the background.

A tie-up with Capitol Records has uncoiled a Jane Powell Record Festival in which retailers and disc jockeys will be staging special events and broadcasts featuring the star's recordings and her newest picture. Local Capitol Records distributors have been alerted and stocked with display material to work hand in hand with theatres.

The ads above are typical of the entire campaign, pushing the youth theme to the hilt. Captions all stress the daring young gal with three eager-beaver beaux.
Music, Title, Theme Stunts

On the musical front, seven new songs offer showmen a golden opportunity for tie-ins with music stores, platter spinners, local band leaders and music editors of local newspapers. There's a Capitol sound track album plus sheet music to help boost promotional efforts in this direction. For the working gals, this film is a natural for an early morning sneak previews complete with orange juice, coffee and doughnuts.

A contest to find your town's "girl most likely" can be snowballed by newspaper, radio-television sponsorship. Such an exploitation gimmick contains plenty of human-interest editorial and pictorial angles. With prizes offered by co-op advertisers such as beauty salons and women's specialty shops, you'll be able to garner more than your share of space and plugs, especially if newspaper and radio-television beauty, fashion and movie editors act as judges. For an extra push, peg this musical to the teenagers by inviting the kid crowd to vote for their fum classmates as those "most likely" to be engaged, married or win some special honor.

Gower Champion's choreography provides a double-barreled outlet for promotion—via the topnotch dancing and the unique settings. Where stage facilities are available, a dance contest tied in with the production numbers is a certain teener-gatherer and word-of-mouth hypo.
COLUMBIA
September
AMERICAN IN-PLANTS
September

CAIT GIRL, THE (Barbara Shelley, Robert Ayres, Kay Callard, Producer Lou Russof, Director William Shaye.

COLUMBIA
September
WAR OF THE SATELLITES (Sue Cabot, Dick Miller, Producer Roger Corman.

RAWHIDE TRAIL, THE (Rex Reason, Nancy Gates, Producer Earle Lyon, Director Robert Gordon. Western. Two men are forced to lead waggon train into an Indian ambush.

October
MOTORCYCLE GANG (Steve Terrall, John Ashley, Frank Goshin, Producer Alex Gordon. Director Edward L. Cahill. Melodrama. 78 min.

SORORITY GIRLS (Sue Cabot, Dick Miller, Barbara Morris. Producer-Roger Corman. Melodrama. 60 min.

BLOOD OF DRAULCA (Dorothy Harrison, Lewis Louis, Gail Remley. Producer, Herman Cohen. Director Herbert L. Strock. Horror. 85 min.


December
JET ATTACK (John Agar, Audrey Totter, Producer Alex Gordon. Director Edward L. Cahill. Drama.

January
ASTOUNDING SHE MONSTER, THE (Robert Clarke, Cathy O'Donnell. Producer-director Mickey Alford. Horror. 60 min.

FANTASTIC PUPPET PEOPLE, THE (John Agar, John Hoyt, Engaged by Herbert A. Coleman. Director Philip Karlson. Horror. 60 min.

February
SUICIDE BATTALION (Michael Connors, John Ashley, Russ Bender. Producer Lou Russof, Director E. C. Cahn. Drama.

COLUMBIA
September
BROTHERS RICO THE Richard Conte, Kathryn Grant, Dianne Foster, Producer Lewis Rachmil. Director Phil Karlson. Drama. Former racketeer, trying to get straight, exposes organization when they push him too far.

PARSON AND THE OUTLAW, THE (Sonny Tufts, Anthony Dexter, Marie Windsor, Producer Robert Gilbert. Director Oliver Drake. BIlly the Kid tries to escape law-abiding citizen. 71 min.


October
DOMINO KID (Ronny Cohan, Kristine Miller. Producer Roy Cohn and Victor M. Orsatti. Director Ray Nazarro. Western. Ring leader; War hero returns seeking vengeance on outlaws who killed his father. 74 min.

HOW TO MURDER A RICH UNCLE (Charles Coburn, Nigel Patrick, Wendy Hiller. A Warwick production. Director Joel Schumacher. Comedy-adventure. 73 min.

PAPA, THE (Milan L. Robert Lamoureux, Gaby Morlay, Nicole Courcel. Director Jean-Paul Le Nain. The lives of a typically Parisian family. 94 min. 9/17.


TJUSANA JOURNEY, THE (Rodolfo Acosta, James Darren, Robert McQueeney, Producer Sam Katman. Director Lella Karso. Drama. Editor wages fight against vice lords in community.

COLUMBIA
November
ESCAPE FROM SAN QUENTIN (Johnny Desmond, Merry Anders. Melodrama. Escape of three prisoners from San Quentin. 72 min.


T往年TO Documentory starring Lluis Procura. 75 min. Disney. Director Robert Stevenson. Drama.

December


December
COUSTORZ. Documentary starring Lluis Procura. 75 min. Disney. Director Robert Stevenson. Drama.

January


Coming

GODDESS, THE (Kim Stanley, Lloyd Bridges. Producer Millton Perlman. Director John Cromwell.


HIGH FLIGHT (CinemaScope, Technicolor, Color, David Niven, Deborah Kerr, Jean Seberg. Producer-director Fred de Cordova. 11/25.


November
TRASH, THE (Richard Conte, Kathryn Grant. Director Ray Nazarro. Western. Ring leader; War hero returns seeking vengeance on outlaws who killed his father. 74 min.

HOW TO MURDER A RICH UNCLE (Charles Coburn, Nigel Patrick, Wendy Hiller. A Warwick production. Director Joel Schumacher. Comedy-adventure. 73 min.

PAPA, THE (Milan L. Robert Lamoureux, Gaby Morlay, Nicole Courcel. Director Jean-Paul Le Nain. The lives of a typically Parisian family. 94 min. 9/17.


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THIS IS YOUR PRODUCT

All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review At Ends of Synopsis)
October

GENTLE TOUCH. The Technicolor George Baker, Belinda Lee, Producer Michael Balcon, Director Pat Jackson. A young doctor becomes a father and is nursed with making choice between career or marriage. 86 min.

November

AS LONG AS THEY'RE HAPPY Eastman Color, Jack Bechann, Janette Scott. Producer Raymond Stross. Director Robert Aldrich. A story of a group of artists is said to be the first of the group to be loyal. 88 min.

PACIFIC BREEZE Technicolor, John C. Ireland, Producer Pat Jackson. A story of a group of artists is said to be the first of the group to be loyal. 88 min.

December

ONE WAY OUT Rod Steiger, Lyndon Brook, Eddie Byrne, John Chandon, 60 min.

January


February

SMILES OF A SUMMER NIGHT Ulla Jacobson, Eva Dahlbeck, Harriet Anderson. 108 min.

September

OPERATION CONSPIRACY Philip Friend, Leslie Dwyer, Mary MacKenzie, Director Joseph Sterling, Producer A. E. Sabin. A story of a group of artists is said to be the first of the group to be loyal. 88 min.

PHANTOM LADY George Montgomery, Bill Williams, Lola Albright. Director George Waggner. Western. A story of a group of artists is said to be the first of the group to be loyal. 88 min.


October

HILL CANYON OUTLAWS Dale Robertson, Brian Keith, Rosanne Scott. Producer John Farnum, Director Ken Annakin. Western. A story of a group of artists is said to be the first of the group to be loyal. 88 min.

November

EIGHTEEN AND ANXIOUS Mary Webster, William Campbell, Martha Scott, Producer Irving H. Levin, Director Joe Ralston. Melodrama. Story of wayward girls. 91 min.

Coming

CROOKED CIRCLE. The John Smith, Fay Spain, Steve Brodie, Producer Rudy Ralston. Director Joe Kane. Drama. Sports editor suspects death of fighter is murder. 77 min.

DEAD END STREET Roland Culver, Patricia Roc, Paul Cavanagh. Dram. 77 min.

FIGHTING WILDCATS Keefe Brasselle, Kay Callard, Kent Smith. Drama. A big cat with a bad back is called in the back hill country of California. 71 min.

GUN FIRE Vera Ralston, Anthony George, George Macready, Producer Rudy Ralston, Director Joe Kane. Western. 70 min.
The Importance of the Motion Picture Industry Press*

"It is my opinion that trade publications are very important to the welfare of any industry. They serve as a medium of information that is certainly necessary in show business. One creative idea taken from a trade publication can mean thousands of dollars to a theatre man.

"A free exchange of views via trade publications is a healthy thing for our business, and it certainly should be maintained. Naturally, there can be an abuse of trade publications, and to be constructive the publication offices must use good judgment in the conduct of their trade paper. Fortunately, in this industry we have publishers of the highest integrity and well meaning."

*One of a series of opinions by prominent members of our industry