Crisp, Business-wise Analysis of the New Films

- RANSOM!
- LAME OF THE ISLANDS
- STORM FEAR AT GUNPOINT
- THE LONE RANGER
- THE LIEUTENANT WORE SKIRTS
- THE INDIAN FIGHTER
- THE SQUARE JUNGLE

Viewpoints
Constructive Comments on Industry Issues

ERIC JOHNSTON'S OFF-KEY TUNE

There's No Business Like No Business

The Wheels Grind Toward Regulation

RED ROSES FOR RKO
The Colossus
Who Conquered The World...
NOW...THE MOST COLOSSAL
MOTION PICTURE OF ALL TIME!

THE BATTLES—
The Battle Of Illyria
The Battle Of Cheronea
The Rape Of Olynthus
The Siege Of Miletus
The Battle Of Issus
The Battle Of Granicus
The Battle Of Gaugamela

THE INFAMIES—
The Captured Women Of Miletus
The Assassination Of Phillip Of Macedonia
The Debauched Grecian Maidens
The Burning Of The Palace At Persepolis
The Victory Orgy At The Gateway To Athens
The Macabre Jig Of Triumph Among The Battlefield De

THE SPECTACLES—
The Forced Marriage Of Thousands Of Persian Women
The Human Juggernaut Of Shield, Sword And Spear
The 11,000-Mile Route Of Conquest
The Charge Of The Knife-Studded Chariots
The Court Of Darius At Babylon
The Macedonian Fleet Crosses The Hellespont
The Cutting Of The Gordian Knot
The Statued Agora At Athens
The Shrine Of Zeus-Ammon
The Decadent Palace At Pella
The Awesome Siege Machines Of Macedonia
The Massive Stone Gods Of Babylon

I think this is
one of the greatest
boxoffice attractions
I have ever seen -
let's back it with
at least a
$1,000,000
campaign.

MAX E. YOUNGSTE
There's No Business Like No Business

Until Eric Johnston unfurled his bright new theory of public relations, Film BULLETIN labored under the rather staunch impression that a more judicious means of selling tickets consisted of booming movie industry progress instead of debunking it. Indeed, so accustomed have most of us become to those shrill rules of present-day drum-beating—"Everybody’s Doing It ... Using It ... Buying It"—that perhaps we’ve overlooked the merits of a more, shall we say, forthright approach to institutional selling. Not Eric Johnston, a salesman who apparently believes in the doctrine of tell-em-the-worst-at-any-cost because sooner or later virtue reapeth its own reward.

This, it appears, is Mr. Johnston’s theory of furthering his industry’s interests. And he lives up to every splinter of this unique platform. Before a packed and predatory gallery of the lay press (plus the friendlier trade press), Mr. Johnston summarily stated: (a) a boxoffice recession is in progress; (b) he cannot pinpoint the causes; (c) it is unlikely that business will ever return to the level of 1946-1948; (d) the industry, like Great Britain, would somehow muddle through. Needless to say, the lay press, much of it hip-deep in TV investments, wasted little time dispatching Mr. Johnston’s grayish impressions to the world.

Some undoubtedly will applaud Mr. Johnston and find his approach as refreshing as a sprig of mountain poppies in this age of the three-button Barker and blatant hyperbole. Practical industryites—those who man the theatre ramparts, who make and distribute pictures—will not. They will adjudge his a rather curious means of winning movie converts and influencing stay-at-homes.

Frankly, we were dumfounded by Mr. Johnston’s oddly inverted interpretation of his obligations to the industry of which he is virtual high commissioner. Smart public relations, we believe, call for beating of the drums, blaring of the trumpets. Instead, our industry is treated to the spectacle of its appointed maestro stepping to the podium, tapping for silence and striking up the band for movie pictures—with a dirge. The tune was clearly: “There’s No Business Like No Business.”

Diplomacy, as Mr. Johnston so well knows, is not usually a matter of blunting out the naked truth, and throwing caution to the windmost. It is more often the art of softening the unpleasant, of observing the amenities, of delicate euphemizing. We shudder at the thought of absolute candor in the international sphere, an area in which Mr. Johnston is well practiced. It could lead to a hurried dusting off of the bomb shelters.

The plain fact of business life is that the public loves a winner, turns its back on a loser. Who jumps aboard empty bandwagons? The gregarious consumer always has and will follow the crowd.

Admittedly it is no secret that our boxoffices have resembled no bulging bandwagon since the Fall. Nor is it a secret that current conditions warrant the most serious study and repair. It is regrettable that a president of the Motion Picture Association of America should have chosen to invite the general public to sit in on an internal industry discussion that was down-beat. Already that jaundiced mentality as respects movies, so familiar during the late depression years, has seeped into public print and public talk. Some publications—those that regard any anti-movie gesture as their favorite sport—received Mr. Johnston’s unhappy report with spasms of glee, as confirmation of their own long nurtured opinion of Hollywood as a second-class artistic medium suspended temporarily by the kindest whims of gravity. These journals may now continue their “needling” of the industry in a considerably relaxed air. After all, Mr. Johnston, himself, admits that many fewer people are going out to theatres. Even the kindlier journalistic hands are again asking: “What’s wrong with the movies?” The aid and comfort taken by television must be prodigious. In sum, Mr. Johnston’s off-key tune had all the devastating effect of saying, “The show’s not drawing.”

True, Eric Johnston has the stature and the talent to fill more than adequately the requirements of his office in our industry. What he seems to lack is a grasp of the fundamentals of movie industry commerce and a feeling for the unusual sensitivity of filmdom to every freshest and flow of public opinion.

It may be well and good for more mundane businesses to state publicly the sometimes sad facts of financial

(Continued on Page 10)
M-G-M WISHES YOU A PROSPEROUS 1956

We couldn’t say it more sincerely than with fine attractions:

“KISMET” (CinemaScope-Color) Biggest first week of any Christmas attraction in Music Hall, N. Y. history. Simultaneous nationwide openings BIG! Howard Keel, Ann Blyth, Dolores Gray, Vic Damone.

“THE TENDER TRAP” (CinemaScope-Color) Just what the boxoffice needs. The No. 1 hit that’s built for extra time. Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Jarma Lewis.

“I’LL CRY TOMMORROW”—Susan Hayward’s great performance in the life story of Lillian Roth, already hailed as the picture of the New Year! Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton.

“RANSOM!”—Another high voltage drama in the tempo of “Blackboard Jungle” and “Trial.” Glenn Ford, Donna Reed, Leslie Nielsen, Jarno Hernandez, Robert Keith.


“DIANE” (CinemaScope-Color) The battle of the sexes in a truly big attraction. Lana Turner and an outstanding cast including Pedro Armendariz, Roger Moore, Marisa Pavan, Sir Cedric Hardwicke, Torin Thatcher, Taina Elg.

“THE LAST HUNT” (CinemaScope-Color) Stampede of 1,000 wild buffalo in a great adventure filmed in the Dakota Bad Lands. Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget, Russ Tamblyn.

“It’s A DOG’S LIFE” (CinemaScope-Color) Refreshingly different screen delight from Richard Harding Davis’ celebrated story. Jeff Richards, Jarma Lewis, Edmund Gwenn.


“GABY” (CinemaScope-Color) The separation and reunion of a GI and his dancer-sweetheart. “Keep me in your heart” was young love’s vow. A great picture! Leslie Caron, John Kerr, Taina Elg.


“INVITATION TO THE DANCE” (Technicolor) Headed for the Hall of Fame of motion pictures. Something new, startling, magnificent. Gene Kelly, Tamara Toumanova, Igor Youssekevitch.


“The SWAN” (CinemaScope-Color) The story of the beautiful young girl who had to fall in love to become a woman. A notable stage hit now a memorable motion picture. Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorehead, Jessie Royce Landis, Leo G. Carroll, Van Dyke Parks, Estelle Winwood, Robert Coote.

And Many More!

Biggest Event Of The New Year! “M-G-M WEEK”—FEB. 5-11 • An M-G-M Picture On Every Screen!
Tom O’Neil’s Financial Genius Revealed

He Has Confidence in Future of Theatres

For RKO, a Path of Red Roses

Two hurricanes ago Thomas F. O’Neil, an athlete of some prowess, achieved the feat of his career. He bought for $25,000,000 cool cash, from Howard Hughes, the Gower Street Quixote, a property for which Mr. Hughes had previously declined a piffling $60,000,000: namely, control of RKO Radio Pictures.

The news descended on the motion picture industry with the same kind of thud Tom O’Neil had been accustomed, in his earlier days, to making on the football field. For Mr. O’Neil had been reared in the highly speculative world of television and radio. Almost everyone assumed, therefore, that RKO was about to be “milked” for TV.

As it turns out, almost everyone was right, for, as is by now well known, most of the RKO backlog features have been licensed to a soft drinks company—the C & C Super Corporation—with which Matty Fox is associated.

In the meantime, however, O’Neil and his associates had to dispel any idea that RKO was being broken up. Word was assiduously spread that the company would continue in the motion picture field as its primary interest. If any other notion had become firmly established Thomas O’Neil would have had on his neck not only the bankers from whom he had borrowed part of the cash with which to pay his good friend Howard (he calls him that), but also his own father to whom he was in hock for the balance of the purchase price.

As far as films are concerned, in those summer days of 1955 Tom O’Neil was an Innocent Abroad. As he confessed at the time, he didn’t know the difference between studio production and independent production, he couldn’t yet tell how many of the RKO backlog pictures he had become possessed of, or how he was going to raise the money with which to make pictures.

Has Deep Convictions

But he knows now, and the Tom O’Neil of today cuts a remarkable figure. He has gained confidence, he can talk freely and knowledgeably about film industry matters of some obscurity, and he has developed some pretty deep convictions. These things were obvious to everyone at a recent conference held in New York at which the Press was invited to act as midwife at the delivery of a new company called RKO Teleradio. And significantly enough the meeting was held in a room wallpapered with roses, roses, all the way—right up to the ceiling.

Mr. O’Neil, President of General Teleradio, sat beside Daniel O’Shea, President of RKO, on a sofa floodlit from behind, and explained that RKO Teleradio was the corporate entity in which General Teleradio and RKO Radio Pictures would be the operating constituents. He also announced that he had just received a check from Howard Hughes for $8,000,000. With it Mr. Hughes had bought back from RKO’s new owners two pictures in which he had a special interest—“Jet Pilot” and “The Conqueror”. Both pictures will be distributed by RKO. From the proceeds RKO will take a further $4,000,000 of “first money” with which it will recoup its expenditure on prints, promotion and publicity, getting, therefore, $12,000,000 altogether from Hughes for two pictures—no mean achievement!

With this disclosure a few things became clear—though not many. It seemed as though, from Mr. Hughes’ twelve million lettuce leaves, and more than twelve millions more of the Matty Fox group’s, Tom O’Neil had contrived to whistle up funds to get the RKO studios working at full pelt again, after a too-long lapse.

But how much working capital would these deals produce? That was the $64,000 question, for an important consideration had, up to this minute, not been illuminated: how much money had to be paid back to those who had provided Mr. O’Neil’s purchase money? That some would have to be paid back was reasonably obvious since, presumably, the cash had been secured on some of the RKO properties (such as the two films sold to Hughes).

Tom O’Neil now explains it this way:

“When we first went into this proposition (i.e., the original purchase from Hughes) we borrowed $25,000,000 from

(Continued on Page 6)
For RKO, a Path of Roses

(Continued from Page 5)

Chase Manhattan Bank. We also borrowed $5,000,000 from the parent company (General Tire & Rubber, controlled by O’Neil, Sr.). Our problem immediately became one of working capital. By borrowing these sums we had assumed a considerable senior debt.

“The first thing we did was to have General Teleradio own all of the stock, instead of 90 per cent, so G. T. acquired R. H. Macy’s 10 per cent interest for $2 1/4 millions.

“We had, with Chase Manhattan, one $10,000,000 note for five years and another for $15,000,000 for ten years. As a result of our $8,000,000 deal with Howard (meaning Hughes) and the $12,200,000 backlog agreement with Matty Fox and the C. & C. Super Corporation, we have been able to apply $15,000,000 against our indebtedness to Chase, reducing our obligation to the bank from $25,000,000 to $10,000,000. We have additionally reduced our indebtedness to General Tire by $2 1/4 millions, and we have the rest of the money as working capital.”

Holding $5 Million Cash

If Film BULLETIN’s office statisticians are as good as they ought to be, this means that the new outfit, RKO Teleradio, has about $5,000,000 cash left of the $20,000,000 covered by these astute transactions. It also has, as potential income, any proceeds which will result from the sale to national advertisers of 150 backlog films not passed on to Matty Fox, plus normal operating revenues.

Now, this is not a great amount of money with which to operate a great film company which aims to make about 17 films in the coming year, and to release 20, and Tom O’Neil is already casting his eye around for other financial cards to play—perhaps the sale of the studio on a leasing basis.

That he will manage to pull the business together is a reasonable certainty in view of the way he has handled the business end of this complex operation so far. For it is not generally known that when the O’Neil figure experts had paid Hughes his original $25,000,000, and had delved into the books and records, they found the company’s book value was only $12,000,000.

Was O’Neil perturbed by this discovery? On the contrary. The huge accumulation of old films had been written down to $1 each—a tremendously valuable “hidden asset”, as events have since shown. The studio properties were listed in the books at $1,000,000. They are worth at least $8,000,000 to $10,000,000—though unless they were sold on a leasing arrangement, their disposal would virtually put RKO out of the film business.

So far, then, this new figure on the Hollywood horizon has shown himself to be alert and able. He seems to have complete mastery of the intricacies of high finance. And he is insistent that, whatever rumors have circulated to the contrary, the Hughes and Fox sales do not represent any desire or intention to liquidate RKO for capital profit.

“My view of the future of motion pictures is high,” he said the other day, and he accompanied the words with a characteristic motion towards the ceiling.

Strong Sense of Humor

His sense of humor is strong. Ask him what made Howard Hughes buy back “Jet Pilot” and “The Conqueror” and he will say, “I suppose it was partly sentiment, but Howard’s sentiments are usually tied in with good commercial considerations”...” Asked what would happen if Mr. Hughes, who has been tinkering about with “Jet Pilot” for years, did not deliver it to RKO by next June for release, as specified under the contract, O’Neil grinned, and answered, “Well, if that happens he’ll have the picture; but we’ve got the money!” And again, his reply to a query as to the methods Matty Fox would use to release the old RKO backlog to TV was “Unorthodox!”

He is a very confident man is Tom O’Neil. He is not unduly concerned by the effect his recent activities will have on the motion picture exhibitor. By the time RKO’s pre-1948 films have reached the TV screens, he believes, they will have lost all their reissue value. Moreover, reissue of “oldies” on TV, in due time, cannot possibly keep people out of the theatre, where alone they can get Cine- maScope, Vista Vision and color and stereophonic sound, and entertainment made in the modern idiom.

“I don’t believe those old films on TV can possibly compete with the new ones in the theatre,” he declares.

And Film BULLETIN agrees wholeheartedly.
20th makes history in February!

Rodgers & Hammerstein's
Carousel

The first motion picture in CinemaScope
55
more than your eyes have ever seen
Brother against brother, man against woman in the Ranch Society Jungle of today's great Southwest!

VAN JOHNSON·JOSEPH COTTEN
RUTH ROMAN·JACK CARSON

THE BOTTOM OF THE BOTTLE
COLOR by DELUXE
CinemaScope

with Margaret Hayes,
Bruce Bennett, Brad Dexter
Produced by BUDDY ADLER
Directed by HENRY HATHAWAY
Screenplay by SYDNEY BOEHM
From a story
by Georges Simenon
strangest spy story in the annals of naval espionage!

The greatest, most dangerous frontier of them all ... just 17 miles from your home—straight up!

GUY MADISON · VIRGINIA LEITH
JOHN HODIACK · DEAN JAGGER

ON THE THRESHOLD OF SPACE

COLOR by DE LUXE

Produced by WILLIAM BLOOM
Directed by ROBERT D. WEBB
Screenplay by SIMON WENCHELBERG
life, but show business is unique, a business partially built of papier mache and imagination. Much of its stock in trade is pretense and emotion, and it leans far more heavily on exploitation than any industry furnishing tangible goods. Because it is soUnlike any other industry and so vulnerable to popular sentiment, it is incumbent upon those who labor in all the branches of show business to wear their brightest face at all times. That goes for everyone, certainly including the publiciy acknowledged chief Barker of movieland.

Film BULLETIN is in accord with those who see in Mr. Johnston’s “frankness” evidence of his failure to understand the vital public relations function of his office, and his failure to comprehend that show business must always appear to the customers happy and thriving. The title of that tune, Mr. Johnston, is “There’s No Business Like Show Business”.

The Wheels Grind Toward Regulation

“What,” Disraeli was asked, “is the difference between a misfortune and a calamity?”

The reply: “If Gladstone fell into the Thames, that would be a misfortune; and if anybody pulled him out, that would be a calamity.”

Substituting the words “little exhibitor” for “Gladstone” and “Federal Government” for “anybody”, one might find a not-so-funny parallel in the thinking today among too many of the industry’s policy-makers. Yet with February 2 named as the starting date for the Senate Small Business subcommittee hearings on exhibitor complaints, the wheels will start to grind toward a hazardous destination—government regulation.

It is inconceivable that anyone in the motion picture industry actually desires any sort of governmental controls, including those who are setting the wheels in motion. If Allied’s call for legislation is allowed to run its course, the ultimate ramifications are bound to be far-reaching. Certainly, it bodes ill for an industry like ours, tenuous and unsettled as it is in the desperate struggle for the public’s patronage.

Why, then, it is asked, is the Federal Government being asked to intercede in the affairs of this industry? It is not sufficient answer to charge Allied with being careless or reckless. The fact is that there exists strong sentiment among the rank-and-file little exhibitors for some form of government regulation of film pricing policies. Extensive questioning of theatre men by this publication has indicated clearly that a mood of desperation pervades the ranks of exhibitors operating small sub-runs. They are caught in a devastating vise formed by the product shortage and high prices on one side, and television competition on the other. No, they do not desire governmental regulation of anything; they merely want to survive, and if there is no alternative, then give them the kind of regulation that will ease one side of that vise.

The more logical question is this: why do not the film companies, with their vast stake in this industry, lift their hand to detour the perilous flight to government regulation? They have it easily within their power to open a broad highway to industry harmony, yet they persist in sales policies that constantly engender turbulence among those customers who provide them with the least revenue. Major distribution companies have long claimed that 85 percent of their income is derived from a comparatively small number of first-run and key run accounts. In that case, why is it so difficult for them to adjust their terms to keep the large number of theatres that provide the remaining 15 percent of revenue contented and in business?

By incurring the animosity of these small exhibitors, the film companies have brought down on themselves legislation and litigation that has restricted their methods of operation and has cost them millions of dollars in lawsuits and legal fees. Even if the distributors felt that they were sacrificing revenue—and we believe they would not be in the long run—it would seem sound investment practice to accede to the pleas of the little exhibitors, within reasonable limits, to keep away from the courts and government regulatory bodies.

Insisting on the same selling terms to theatres that gross $1000 weekly as those that gross $5000 weekly doesn’t make any kind of sense in a business as flexible as this must be. It behooves the film companies to revise their thinking about the profit-margin group, if just to keep them in business.

On the exhibitors’ side, there is equal recognition, we believe, of the dangers that lurk in a course that seeks Government intervention and, probably, ultimate regulation of one sort or another. But what was repugnant in prosperity, loses its ugliness in duress, even becomes embraceable when it means survival. It isn’t easy to tell these little showmen struggling for existence that the industry’s major problem is getting people back into theatres; that the battle of Government regulation will be a diversion that is apt to plunge the industry into an interminable struggle, turning it from its major objective of beating outside competition. What answer can there be for a man who says: “I know Government intervention is no real solution, but I’m being put out of business by my own industry!”

The answer to the little exhibitor’s problems will never be found by any Government agency, we believe. All we can get from such a body is some bastardized attempt to balance the scales. Restrictions will be imposed by men without a real knowledge of this unique industry—and more time and effort will be channeled off by movie and theatre men in trying to meet (and, no doubt, beat) these restrictions. While regulation may permit temporary survival for some, it certainly doesn’t hold the promise of a healthy, hearty industry capable of taking on potent competition.

We do not believe the answers must be either a “misfortune” or a “calamity”. The answers lie within the industry itself, nestled in the laps
Year's-End Look at TV

Looking backward over the past year, one can see at a glance that 1955 was the year in which the film industry publicly announced its "engagement" to television. '55 saw the movie studios plunge into active TV production and make wider use of the medium to exploit its theatre market product. At the year's end, there were many who gossiped that the long-expected "marriage" had actually taken place—secretly. This rumor was started by the news that RKO Radio Pictures' complete film library had been sold for $15,200,000 to C & C Super Corp., for TV showings, and that Columbia will let loose 104 of its older features through its Screen Gems TV subsidiary.

Production for TV

Three film companies — Warner Bros., MGM, and 20th Century-Fox initiated TV series of their own last year, the first majors to enter the field under the aegis of their own studios. (Columbia, Universal and Republic had previously been producing for TV via subsidiary organizations.) The TV output of the three newcomers was designed to provide entertainment and to highlight the company's current theatre attractions. After a somewhat rocky critical reception, the series gained steadily in production values and in popularity — by increasing entertainment and decreasing the selling angle and at least two of them have become staples of regular televiewing. It is highly probable that other majors will proceed in this direction during 1956.

Promotion and Selling

On all sides one could observe a striking and patterned increase in the use of TV for film advertising, publicity, and exploitation. The "spot" announcement became a regular, and almost universal, part of the film advertising budget. Film premieres were telecast with increasing regularity, and film stars made more and more "guest" appearances on important network shows to spotlight their current theatre fare. Television's top-rated variety program—CBS "Ed Sullivan Show" — devoted more programming time to film activities, and their chief competition — the NBC "Variety Hour" — instituted a similar format. One Sullivan show devoted its entire 60 minutes to aspects of one film — "Mr. Roberts". And an entire NBC spectacular — 90 minutes worth — concerned the activities of a single film studio — Universal-International. These items are only representative and characteristic of the year's general developments.

TV as a Source

Another important feature of the overall program was the use of TV's programs and stars — for major film production. Universal signed TV star Steve Allen for a leading role in one of their films, and then exploited the fact to the obvious benefit of both media. Few days went by without news that either a TV personality, script, or writer, had been signed to a film contract. One of the year's outstanding critical and popular film successes, "Marty," was adapted from a TV script, and turned out to be a surprise hit. TV series like "Foreign Intrigue" and "The Lone Ranger" were the sources for feature films soon to see theatrical release. There is hardly space enough to list items of a similar nature.

The RKO Sale

1955 witnessed the heaviest flow of feature films to the home screens. Many comparatively recent British releases were made available to television. J. Arthur Rank, the British movie mogul, being unable to peddle his films extensively to theatres in the U. S., simply decided to grab TV's smaller, but ready, revenue. Korda's "Constant Husbend" was given an airing even prior to theatrical release and the same policy will be employed in the forthcoming exhibition of "Richard III." Of course, these are dead for theatre showings.

The significance of the RKO film library sale can't be over-estimated. The question now is this: will the other major companies hold on to their backlogs as tightly as they have done heretofore? Fifteen million dollars is, after all, far short of the one hundred and fifty million at which Spyros Skouras values the Fox library. What will be the effects of the RKO sale? A series of films that includes the likes of "Citizen Kane," "Kitty Foyle," "Stage Door," and a host of Astaire-Rogers musicals, must be regarded as serious competition for theatre exhibition. But there are those who contend that no films, however great, can outdraw a good "live" show on television. It is our guess that other major film libraries will be held back from TV, at least until all sides of the complex problem have been examined more thoroughly.

—Dick Bretstein
"CHEER UP. BETTER DAYS ARE COMING!" scribbled a stock broker chum in a Christmas greeting to this corner. He was speaking of movie stocks, of course, which in 1955 displayed all the flair and exuberance of warmed over tapioca. We have already thanked him for his cheery prescience but politely inquired at the same time if he could support this bravado with information unavailable to us. Frankly, we know of very little to indicate a near term—let alone immediate—reversal of the financial rock-slide that bruised film industry shares so severely over much of last year. Though rehabilitation measures are being seriously discussed, mainly in terms of increased product, it is unlikely that the full effect of this therapy can perk up the industry until well into 1956. And lest we retreat into that old delusion regarding quantity of film, we had best first dust off the reliable prescription: quality in large and liberal doses. Enlarged studio output may partially solve the exhibitor's dilemma, but enough feature films to fill Fort Knox would go for naught unless Hollywood is capable of endowing them with some degree of distinction. The market today will accept only quality films or those with unique showmanship attributes.

Before plunging into a modest survey of 1956, we might first assess the damage inflicted upon movie shares by 1955. The charts below illustrate month-by-month price movement of leading film company stocks and theatre chain stocks. The extreme left-hand bar in each chart represents the closing level of 1954.

Film BULLETIN Cinema Aggregate*

![Graph showing Film BULLETIN Cinema Aggregate](image)

*Composed of carefully selected representative industry issues.

What a difference a year makes! To turn back the clock for a moment, here is what the Cinema Aggregate looked like 12 months ago when 1954 was contrasted with 1953:

<table>
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<th>Close 1953</th>
<th>Close 1954</th>
<th>Net Change</th>
<th>Percentage Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Companies</td>
<td>111 1/2</td>
<td>178 1/2</td>
<td>+66 1/2</td>
<td>+60%</td>
</tr>
<tr>
<td>Theatre Companies</td>
<td>22 3/4</td>
<td>40</td>
<td>+17 1/2</td>
<td>+77%</td>
</tr>
</tbody>
</table>

And here is 1955 weighed against 1954:

<table>
<thead>
<tr>
<th></th>
<th>Close 1954</th>
<th>Close 1955</th>
<th>Net Change</th>
<th>Percentage Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Companies</td>
<td>178 1/2</td>
<td>158 1/2</td>
<td>-20</td>
<td>-11%</td>
</tr>
<tr>
<td>Theatre Companies</td>
<td>40 3/4</td>
<td>37</td>
<td>-3 1/2</td>
<td>-8%</td>
</tr>
</tbody>
</table>

There it is. Film companies advance 60% in 1954; drop 11% in 1955. Theatre companies advance 77% in 1954; drop 8% in 1955. The one saving factor is that in the case of each category, a rather firm consolidation of the 1954 gains was evidenced. In short, movie stocks defied their severest critics who a year ago boomed the proposition that the 1954 upsurge was a bogus, exclusively speculative phenomenon based upon short-lived industry factors, and would therefore soon descend to the more realistic levels of 1953. Not so. Industry conditions generally in 1955 warranted stocks operating from the higher base at which they were stationed. And while things may yet get worse before they get better, such criteria as earnings, boxoffice grosses, weekly attendance and potentially meritorious 1956 product indicate that 150 in the Film BULLETIN Cinema Aggregate should be a truly objective base for some time. We do not look for film shares to dip below this level, or, in the eventuality that they do, to remain so depressed for any serious length of time.

In summary, while 1955 lacked the zip and zest of 1954, it did render an achievement of sorts. It protected quite jealously and well the coveted treasure trove won the year before. Losses of only 11% and 8% do not seem so frightening when measured against gains of 60% and 77%—provided, and here's the rub, that the industry has the heart, the imagination and the fortitude to keep striving. In 1955, the film industry seemed like a football team that had run up 21 points in the first quarter, started to coast, and suddenly found itself, in the third quarter, facing stiff opposition and struggling to hold its lead. True, it is still ahead, but the job now—build up more boxoffice touchdowns.

The movie scene in 1956 will be marked by certain significant developments that figure to exert important influence on film and theatre shares. At this juncture the following appear most likely to happen:

*Increased production by all studios with less emphasis on spectacle, more on the low-budget, so-called "honest" theme.

A final resolution to sell backlogs to television for several reasons: (1) there is less to fret about than first believed as regards the adverse effects on boxoffice of telecasting important films; (2) live entertainment is the more serious threat to theatres; (3) why not get as much coin as possible from the competitor and plow it back into much needed new production.

*Entry of new leadership at the in-charge-of-production level in several major companies.

*Possible entry of powerful non-movie interests into at least one important production company.

*Merger of two operating studios.
what picture

Russell Downing, talking about when he says:

"We try to play all of the best pictures of the year. This will assuredly be high on any list."
“picnic”

is the picture Russell Downing calls “High on any list”!

COLUMBIA PICTURES presents

WILLIAM HOLDEN

with

KIM NOVAK

BETTY FIELD • SUSAN STRASBERG • CLIFF ROBERTSON

and co-starring ROSALIND RUSSELL

as ROSEMARY

Screenplay by • Directed by • Produced by TECHNICOLOR

DANIEL TARADASH • WILLIAM INGE • THEATRE GUILD, INC. and JOSHUA LOGAN

Printed in U.S.A.
Product Boost Due in '56, Wall Street Journal Reports

The following appeared in the Wall Street Journal issue of December 29.

The film fare at your neighborhood theatre will be changed more frequently in 1956.

That's the word from the nine largest studios here, the so-called "majors," who shoot about four of every five of the movies you see. This year, for the first time since 1951, most have been making more pictures instead of fewer. During the first 10 months, the film industry turned out 254 features, 12% more than in the like period a year ago. And for all of 1955, the total will probably run about 30 higher than last year's 303. There is every indication that production will continue upwards next year too.

The increase next year will include such spectacles as "Moby Dick" and "Away All Boats" and popular Broadway plays like "Tea and Sympathy" and "The Solid Gold Cadillacs." If you want to pay extra, you will also be able to see, in a few big-city popcorn palaces, more extravaganzas such as "Carousel," "War and Peace" and "The Ten Commandments".

Measure of Decline

Motion-picture production started downhill after 1951, when 432 features were made. Output dropped to 368 features in 1952, to 354 in 1953, and then banged to a low of 303 last year.

It will be a few months before the upturn is felt fully in the movie houses. The reason: Many of the completed films are being held for later release.

Increased production is good news for movie fans and theatre-owners who've been complaining about not getting enough new movies. Theatre-owners—some of whom have even threatened to make movies themselves—claim they've had to run flickers so long that they play to empty houses before the next feature arrives.

"Shortage of product has been one of our biggest problems," declares Tom Bloomer, owner of six theatres in southern Illinois. The "shortage" has resulted in lower grosses for J. J. Rosenfeld's five theatres in Spokane, Wash., and even National Theatres, Inc., America's second-largest theatre chain, blames lower theatre income this year on the "shortage" of new films.

Independents Up, Too

Most of the increased movie making comes from the big outfits such as Twentieth Century-Fox Film Corp., Warner Bros. Pictures, Inc., Allied Artists Pictures Corp., and Republic Pictures Corp. They've boosted 1955 output over 1954 by anywhere from three to ten flickers apiece. "Independent" production is up too, as a result of an estimated increase of about 20% in the number of free-lance producers, who rent studio space when they're ready to shoot a picture.

Not all the studios have increased their shooting schedules. Paramount Pictures Corp. cut back six, from 18 in 1954 to 12 this year, "in order to concentrate on 'The Ten Commandments,' which will take the place of several ordinary films." Cost of Paramount's throttled output will, however, be "slightly higher" than that of the 18 features last year, according to Y. Frank Freeman, vice president and studio head.

The film companies slowed output in previous years partly because the various new wide screen systems were being introduced and they were not too sure how to produce with them, or the kind of films to make. The slowdown then was partly offset by longer runs because of the public curiosity aroused.

Output slowed too because of the much-publicized drop in movie theatre attendance. From a record 90 million weekly average in 1948, attendance fell to 45.9 million in 1953. It rose to 49.2 million last year, but some theatre operators estimate another drop for the industry for 1955. They put the dip at 8% to 15%.

Interestingly enough, some movie producers say they are now increasing production because of declining attendance. The hope is to stimulate interest in movies by changing the fare more often.

Movie Makers Have Say

Ask other movie executives why they've finally upped production and you get such answers as:

"The total supply of pictures is still short compared to a few years ago, but demand is great," according to a spokesman for Warner Bros., which will make three more flickers this year than in 1954. "We knew we could sell at least three more, so we made them."

Demand for more movies is up because of "faster turnover at the boxoffice, especially in the short-run houses that change films one to three times a week," according to an executive of Universal Pictures Co., Inc., which expects to up its 1956 production by six films.

Though some movies still return hefty grosses at the big-city box offices, a Fox executive notes that "the time when lots of pictures played four and five-week stands seems to have gone by."

"Now," he says, "even our biggest hits seem to have shorter runs." Fox has increased its 1955 output to 20 features, five more than it shot in 1954, and plans to make "at least 30" next year, according to Spyros Skouras, president.

Republic's Report

Other movie moguls will tell you they're shooting more features to "satisfy the theatre-owners." That's the reason cited by Jack Baker, vice president at Republic Pictures Corp., which this year is making 29 features—compared with 19 last year—and expects to make more than 30 in 1956.

A top man at another studio echoes this theme: "We're boosting production because we want to supply the demand of the public and exhibitors for more films."

(Continued on Page 16)
This type of public concern may be praiseworthy, but it hardly seems sufficient to explain the upturn in movie making. Besides the fact that attendance, and presumably “demand,” is down, Hollywood has not heretofore been impressed by theatre-owners’ pleas for more pictures. Why is Hollywood now listening to such requests?

It’s the latest turn in Hollywood’s running battle with TV, says Bill Dozier, vice president of RKO Teleradio Pictures. In the last two years RKO has released only two pictures of its own. But now, under new owners, it plans to turn out 12 to 15 pictures in 1956.

“Hollywood is no longer frightened by TV,” says Mr. Dozier bravely. With some of the novelty of TV wearing off and people becoming more selective in the shows they watch at home, “good pictures are capturing their audience.” He points to “Mr. Roberts” and “Marty” as two 1955 films “which have done very well.” (“Marty” first became an entertainment world sensation on TV.)

“Shock State” Ends

“Now we’ve evaluated the competition; we know how to live with it,” declares another movie executive. He explains the current rise in shooting schedules this way: After coming out of their “state of TV shock,” movie makers offered theatre goers fare they couldn’t get on their home sets—color “travelogue” type films, big screens and spectacles. Now that such pictures as “Marty” and “Trial” have shown expensive spectacles aren’t necessary to snare customers, production is being stepped up.

There’s additional evidence that Hollywood has indeed learned to adjust to TV. Some of the increased picture production this year and next is coming from studios’ “taking over” TV shows and personalities.

A TV show or star with a following of loyal, living-room fans ought to pack them in at neighborhood theatres, Hollywood reasons.

After the financial success enjoyed by the movie-version of “Dragnet,” studios are following up with film rehashes of “Medic,” an Allied Artists endeavor, and “Our Miss Brooks” and “The Lone Ranger” by Warner Bros.

Motion picture companies have also been watching TV for short-plays—the one-shot TV shows—which can be expanded into big movies. M-G-M alone has three movies coming up next year that first appeared as plays in your living room: “The Rack,” “Fearful Decision” and “The Catered Affair.” The hope is, they’ll duplicate the box office success of “Marty,” also originally a TV production. Made by Hecht-Lancaster, an independent studio, for $325,000, “Marty” is expected to gross about $4 million.

TV personalities are also going into neighborhood theatres. Liberace is already flashing his famous smile at movie goers—although so far they’re disappointingly small in number—in a film called “Sincerely Yours”. Ed Sullivan with his equally well-known smile is to follow soon in Warner Bros.’ “The Ed Sullivan Show.”

Although total attendance has been down this year, there have been some notable box office successes.

“We’ve had more big grossers in 1955 than ever before,” says Dore Schary, M-G-M vice president and studio head. “Blackboard Jungle,” he claims “is the biggest hit we’ve ever had.” He hedges on the exact amount but says this tale of juvenile delinquency in a trade school will net M-G-M “several million dollars.” He adds optimistically: “There’s no limit to what a picture can gross today. Times are good, and people are willing to spend money on good movies.”

Allied Artists has been encouraged by its success with “Wichita.” This king-sized Western starring Joel McCrea will top “The Babe Ruth Story,” the firm’s previous all-time grosser, by $400,000, says stocky Samuel Brody, president. It’s boosted production to 24 films from 19 in 1954 and will make still more movies in 1956 “in order to fill the demand for the kind of low-budget films eliminated by most other studios,” Mr. Broidy says.

Good for Independents, Too

It’s been a good year for the independents too, as well as the major studios. The Hecht-Lancaster organization, biggest of the free-lance producers, predicts that “Marty,” “Apache” and “Vera Cruz,” its first three films to date, will take in a golden gross of about $25 million at theatre box offices. Their combined cost was $6.5 million. The firm, a combination of actor Burt Lancaster and ex-agent Harold Hecht, is currently talking of hiking next year’s production to five features and spending $10 million on them.

On a smaller scale, a couple of fast-moving independents, Sam Bischoff and Dave Diamond, knocked out a hit picture, “The Phoenix City Story,” for only $350,000. They predict that, on the basis of returns thus far, they will each net $1 million from this tale of violence and corruption in an Alabama city that was the roughhouse playground for Fort Benning soldiers.

Another sign of boom times among the free-lancers: The rise in gross income of United Artists Corp., biggest financier and distributor of independent flickers, to about $50 million this year from $43 million in 1954.

The success of these small studios has attracted new people into the independent field in recent months. Frank Sinatra, for instance, is now shooting his first film as a producer. Mr. Sinatra claims that he went into production for artistic reasons. He says he wanted to be his own boss: “An actor may have pretty good ideas. But as an employee of a major studio he has no say-so in expressing them.”

But the opportunity to make some money would also seem to be an attraction leading Mr. Sinatra into independent production. His very first film, for instance, is to be a Western, and Westerns are known to be good bets at the box office. Called “Johnny Concho,” the movie will feature the cadaverous crooner in his first cowboy role.

Academy award-winning Marlon Brando is another star about to turn producer. Next year, he too will don chaps and spurs and gallop off in a Western of his own. He’ll call it, “To Tame a Land,” and claims he’ll be taking on an “entirely different kind of role: that of a desperado who dislikes killing.”
**Film of Distinction**

"Ransom!" Hard-Hitting Suspense Melodrama

**Business Rating** 3 3 3 (Plus)

Strong off-beat drama about kidnapping in hard-hitting style of "Blackboard Jungle". Has power and suspense. Boxoffice prospects are very good in all markets.

The exciting and successful style that MGM employed in two of their big money films of last year, "Blackboard Jungle" and "Trial", has been used again to advantage in "Ransom!". Provocative subject matter (on a contemporary theme), hard-hitting plot development and fast-paced direction are combined in candid, sharp black-and-white photography. Expertly handled, these elements result in a tense, exciting, thoughtful film that has very strong box-office potential. "Ransom!" figures to be very much in the money class of those other recent hits.

The story is concerned with the kidnapping of a wealthy industrialist's young son. The father (Glenn Ford) must then decide whether to pay the ransom money—which will contribute to the success of future abduction attempts—or not pay and chance having his son murdered. Meat of the drama is the social pressure that's applied on Ford to pay, and the courage of his decision to refuse, in the face of public—and his own wife's—opinion. Adapted from an original TV script ("Fearful Decision"), writing credit is given to Cyril Hume and Richard Maibaum. Their script is terse, clarifying all aspects of the complex problem with a minimum of words. Alex Segal, from TV, applies many of the directorial techniques of that medium in this movie. Adapting TV's necessary economies of scope, he has stripped the film of everything but relevant dramatic gesture, and achieved a kind of under-stated impact. The pace is superb, with nary a slow spot in the 104 minutes.

In the role of the man with an important decision to make, Glenn Ford adds another portrayal of stature to his recent successes. What he lacks in variety of characterization, he makes up for in sincerity and conviction. His work for Metro over the past year certainly has increased the value of his name on the marquee. Donna Reed is excellent in the demanding role of Ford's wife. The full supporting cast is uniformly good. Outstanding are Robert Keith, as the police chief, Leslie Nielsen, as a cynical reporter, and Juano Hernandez (the judge of "Trial") as Ford's loyal servant. Under Segal's direction, crowd scenes, in addition, are handled with great skill, and provide an extra element of impact. Arthur E. Arling's lensing couldn't be better, making particularly fine use of close-ups, another manifestation of director Segal's TV training.

Simple, but packed, story finds the day starting out like "any other day" for Ford and his wife. He promises to leave work early to help son Bobby Clark build a wooden "fort" when the lad returns from school. When Ford comes home, he is annoyed to find that his son has not come home yet. A call from school soon suggests that Clark has actually been kidnapped. Police chief Keith is called in, the phone is tapped and everyone waits for a contact call from the kidnapper. Mother Donna Reed is put to bed suffering from shock. The call comes in, demanding five hundred thousand dollars in ransom money. Ford martialis his business associates and prepares to pay the money until a chance remark by reporter Leslie Nielsen leads him to believe that not paying the money, in fact, is the greatest safeguard he has that the boy will live. In the face of opposed public opinion, he goes on TV to proclaim that not a cent of ransom will be paid—but that the money will be used as a reward. Reed leaves Ford, resenting his action bitterly. Only Nielsen and his faithful houseman, Juano Hernandez, have faith in his decision. He is rewarded when his son suddenly appears unharmed.

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[More REVIEWS on page 18]
"The Indian Fighter"

Business Rating: ⋆ ⋆ ⋆

First-rate outdoor meller a solid bet for the action market. Douglas name will up returns in general situations.

Kirk Douglas' first independent production for UA release is a rugged, galvanic outdoor show. While it's another tale of the Cavalry vs. the Sioux, it boasts a bright script by Frank Davis and Ben Hecht, plenty of zip and whip, fine photography. It should be a sock entry for the action market, and the Douglas name will carry it to above-average returns in other situations. Filmed on location in Oregon, the CinemaScope-Technicolor photography is most impressive—long, rich shots of mountains and valleys providing a treat for the eye. Andre de Toth's direction is smooth, allowing for no slow spots over the 88 minute run. Douglas cuts an imposing figure as a professional Indian fighter, being most convincing in combat. The numerous battle scenes, in general, are overflowing with hard-hitting action that convinces. Italian beauty Elsa Martinelli is introduced as Douglas' Indian love, and while her accent detracts somewhat from her portrayal she is, nevertheless, a refreshing and exciting personality. Support is good down the line, and all aspects of William Schorr's production are first-rate. When a wagon-train, enroute to Oregon, is halted in Sioux territory, Douglas is sent to find out why. He discovers that the Indians resent white men trading whiskey to their people for gold. Douglas persuades the Indian chief to sign a peace treaty with Cavalry commander Walter Abel, but the treachery of the traders—led by Walter Matthau and Lon Chaney—upsets the plan. Douglas, meanwhile, has fallen in love with the chief's daughter (Martinelli). Later, when Indians meet the train to trade, Matthau and Chaney incite a riot, and the war is on! Douglas returns from a rendezvous with the Indian girl to discover what's happened. He apprehends the villains, who are killed, and calls off hostilities when he announces his marriage to Martinelli. The lovers remain behind as the train goes on its way in peace.


"The Square Jungle"

Business Rating: ⋆ ⋆ ⋆ (Plus)

Fairly engrossing prize-fight melodrama. Should do above average in action spots, less elsewhere. Tony Curtis name marquee aid.

Tony Curtis fans should delight in his hero's role of a fighter who rises to the championship in this melodrama about the boxing game. Others may be less satisfied, for the film's thesis—which has something to do with the "rules of the game", the code of sportsmanship—is never very clear, and lacks the substance to exploit, convincingly and meaningfully, the story-line. As it stands, George Zuckerman's script is more like an outline for a screenplay than the finished product itself. Despite this inadequacy, "The Square Jungle" does have some moving moments and manages to be rather engrossing. The boxing sequences themselves are exciting and good—much the best part of the film—but the surrounding talk has a rather phoney ring to it. Technically, the picture is satisfactory; the black-and-white photography being generally effective, and brilliant in the ring scenes. Jerry Hopper's direction is good, brisk and spirited. Curtis turns in a first-class performance as the rising pug, and John Day adds realism as his ring opponent. Joe Louis makes a brief appearance. Proud, but ashamed of the poverty in which he lives with his widowed father (Jim Backus) Curtis decides to enter the fight game, secures the services of trainer Ernest Borgnine. His rise is sensational. He wins the championship from Day, but loses it in a return match. He feels that the fight was stopped too quickly, and before the third bout asks the referee to "think twice" about stopping it. Curtis injures, nearly kills, his opponent. Ashamed and miserable, he gives up boxing. Borgnine gets him to attend a championship fight with his father and fiancée, Pat Crowley. Day walks into the ring and asks the crowd to forgive Curtis. When Curtis joins him and expresses his sorrow for what he's done, the crowds' boos turn to cheers.


"The Lieutenant Wore Skirts"

Business Rating: ⋆ ⋆ Plus

Comedy is on the broad side, but provides plenty of laughs. Will do best in metropolitan areas.

20th-Fox teamed two of their brightest comedy stars in this Buddy Adler production, and the result is a broad, boisterous, sometimes hilarious romp. There's no getting away from the humor of the very adept Tom Ewell's mugging, double-takes, etc., the rather attractive charm that Sheree North exhibits, and the basically funny situation, but the Albert Beich-Frank Tashlin script, despite its many funny moments, is composed, much too often of tastelessly suggestive lines. This is a point to be considered by exhibitors in judging whether this comedy is suitable fare for family and small town audiences. Taste is simply not this film's virtue, as it describes how a husband tries to get his wife out of the air-force. Otherwise, it has plenty of funny spots, and Ewell and North play them to the hilt. Boxoffice outlook is fair-plus to good, particularly in metropolitan areas. Tashlin's direction milks all the laughs out of the script, and implies some extra ones, too. Technical credits are all good. A colorful and perky CinemaScope-De Luxe color lensing job is turned in by Leo Tover. Insane plot begins with successful writer Ewell receiving notice that he's to be re-inducted into the air force. Rather than face being separated from her husband, Sheree renlists, too, only to find that Ewell hasn't passed his physical. So she is off to Hawaii, with hubby remaining behind. When neighbors Les Tremayne and Rita Moreno begin to suggest that Sheree may be "carrying on" out there, Ewell flies to Hawaii, and moves into an on-base apartment with his wife. His jealous fears, however, lead him to insist that she get out of the force. Failing everything else, he tries to make her believe she's losing her mind, for a "psycho" discharge. Sheree discovers the plan, is about to leave Ewell when she learns she's pregnant.

20th Century-Fox. 99 minutes. Tom Ewell, Sheree North, Rita Moreno. Produced by Buddy Adler. Directed by Frank Tashlin.

[More REVIEWS on Page 20]
Hitchcock’s new suspense hit heads for the big boxoffice money! Nine weeks in New York paces first out-of-town dates now! National release in January climaxes top-powered preselling!

THE UNEXPECTED FROM HITCOCK!

... as a young widow with a yen meets a very yummy guy!

UNEXPECTED ROMANCE

UNEXPECTED COMEDY

... as the body they keep pushing down keeps popping up!

UNEXPECTED SUSPENSE

... as it reaches a spine-chilling climax you’ll feel right down to the marrow of your bones!
"The Lone Ranger"

Business Rating 3 1/2

Routine western based on the well known radio and TV characters. Strongest appeal to kids. Will do OK in action spots, but boxoffice looks thin in other situations.

Warner Bros. continue to manifest their proclivity for bringing to theatre screens creatures spawned on the airwaves. We've had Joe Friday, Liberace, and now the Lone Ranger, of legendary radio and television popularity. This newest entry depicts the same characters and general story line of the long-familiar adventures, right down to the opening and closing "William Tell" music. It is thoroughly a routine western designed for the same juvenile audience that follows the masked rider and his pal Tonto on the living room screen. There's little story, lots of action. As a straight old-fashioned hoss opera, it is well-produced, moving quickly and energetically, under director Stuart Heisler's guidance, to its obvious climaxes. Edwin DuPar's WarnerColor lensing is not only colorfully effective, but "experimental" in some shots, with an interesting focus-close up technique. The leads, familiar only to television audiences, perform adequately. The Lone Ranger (Clayton Moore) and Tonto (Jay Silverheels) will delight the youngsters and the grown-ups who are avid western fans.


“Storm Fear”

Business Rating 2 1/2

Heavy crime meller is talky and morbid. Will get by as dualler in minor action houses and naborhoods. Fair name values.

Cornel Wilde, as producer and director, as well as star, is responsible for this heavy, off-beat crime melodrama. Its boxoffice potential is definitely limited. From beginning to end, it's morbid, without a minute's relief from its depressing atmosphere. While the plot concerns the getaway of a trio of bank robbers, there is little action or suspense, and a great deal of talk. Under Wilde's direction the first two-thirds of the picture are curiously static, and even in the last third—a trip through the snow over a mountain—there is little excitement. The Horton Foote screenplay broods all over the screen and has a kind of Chekhovian quality. Performances range from fair to good, with nice jobs contributed by Jean Wallace and Lee Grant. The black-and-white lensing against a background of snow is much the best aspect of the production. Wilde, running away from a bank robbery with associates Grant and Steven Hill, turns up at the country home of his ailing brother, Dan Duryea, latter's wife, Jean Wallace and son David Stollery. It is soon revealed that Stollery is really Wilde's son. After much argument and debate of various sorts, Duryea gets away to notify the police. Wilde and crew are thus forced to make a hasty exit, and take Stollery—who has formed a deep attachment to Wilde—to lead them over the nearby mountain. Along the way, Grant, Hill, and Wilde are killed—one by one. Duryea is found dead in the snow, and Wallace and Stollery are comforted by their hired hand, Dennis Weaver, who loves the widow.

United Artists (Theodora Productions, Inc.). 88 minutes. Cornel Wilde, Jean Wallace, Dan Duryea. Produced and directed by Cornel Wilde.

“Flame of the Islands”

Business Rating 2 1/2

Romantic melodrama burdened with improbable plot. Has above average cast and good exploitable.

This Republic melodrama with some music will satisfy only the undiscriminating. The plot makes little pretense at being logical, and there is not enough action to compensate. The story—about a misunderstood girl, social snobbery, embezzlement of money, and a mixture of other elements (with a Bahama setting)—is hopelessly complicated and trite. Boxoffice wise, this does offer some good values in an above-average cast headed by Yvonne deCarlo, Howard Duff and Zachary Scott, as well as some good ballyhoo angles. Miss deCarlo has three vocal numbers, but they're rather irrelevant to the general proceedings. Film runs to a slow 90 minutes, not abetted much by Edward Ludwig's tepid direction. Reputedly lensed on location in the Bahamas, Trucolor photography is good, but there are few exteriors. Story has deCarlo pretending to have had an affair with an ex-client, recently dead, in order to get "hush" money from his widow (Frieda Inescort). When Kurt Kasznar suggests that she invest in his hotel in the Bahamas, she and associate Zachary Scott go down there. deCarlo meets an ex-flame, Howard Duff, and makes an unsuccessful play for him. Meanwhile, Kasznar's hotel has been a front for crooks. Kasznar and Scott are killed, while deCarlo gets away with James Arness, a friend of Duff's, and decide to build a new life together.

Republic. 98 minutes. Yvonne deCarlo, Howard Duff, Zachary Scott. Associate producer-director Edward Ludwig.

“At Gunpoint”

Business Rating 2 1/2

Laborowd western has too much talk, fair action. Should serve adequately as dualler in action situations.

This western from Allied Artists traverses well known territory in dealing with a gun-shy character who becomes the target for a vengeful outlaw. While patterned on the now-familiar "High Noon" theme, this modest CinemaScope moves rather leisurely and devotes too much footage to talk. The action is only sporadic, which should disappoint the fans for whom this Vincent M. Fennelly production is intended. Daniel B. Ullman, who wrote the story and the screenplay, uses a lot of dialogue to stress the angle of the people's responsibility to oppose the outlaws, rather than shun the marked hero. Latter is played by Fred MacMurray in one of his better performances. Best of the supporting roles are those by Walter Brennan, the faithful old doc, and Dorothy Malone, as MacMurray's fearful, but brave, wife. CinemaScope, as usual adds body to the visual production, and the Technicolor print is good. When the town sheriff is slain by a gang of bank robbers, gun-shy storekeeper MacMurray fires a pistol and luckily slays the leader. He is hailed as a hero by the townspeople until they learn that he is marked for death by the dead desperado's brother, Skip Homeier. Then, the cowardly citizens plead with MacMurray to leave town with his wife and child. Supported by Brennan, he holds his ground and gets ready to defend himself against the returning gang. Eventually, the townsfolk help him in the showdown.


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the Global Premiere
January 26th
in over 50 Countries

WARNER BROS. PRESENT

Helen of Troy
FROM THE FAMOUS "ILIAD" OF HOMER

For Paris of Troy
Helen flies the
victory-crazed
pillagers of Troy!

Achilles — invincible —
Dill the fated arrow
finds his heel!

Paris rescues Helen
from the victory-crazed
pillagers of Troy!

3 YEARS IN THE MAKING —
6 MILLION DOLLARS TO PRODUCE!

starring
ROSSANA PODESTA as Helen

JACK SERNAS as Paris

also starring SIR CEDRIC HARDWICKE, STANLEY BAKER, NIALL MacGINNIS, ROBERT DOUGLAS, TORIN THATCHER

SCREEN PLAY BY JOHN TWIST AND HUGH GRAY — DIRECTED BY ROBERT WISE

CINEMASCOPE
AND WARNERCOLOR

The handsome prince
beats giant Ajax
in fantastic test!

Fiery bow-battalions seek to stem
the raging Spartan tide!

The awestruck populace
sees how their mighty
Hector has fallen!

Music by MAX STEINER
THE PRODUCT SHORTAGE

Allied T. O. of Indiana

All the recent trade papers published a letter from Myron Blank, president of TOA, expressing his views on several industry problems. His first concern is the shortage of product and with very little reasoning to substantiate it, he blames the condition on the Consent Decree. "Prior to the decree, the large producing companies also owned theatres and they would not allow the market to become so short," he says. Some exhibitors seriously believe that divestiture is a contributing cause to the shortage, but we are sure that most statements such as Mr. Blank's have a purely propaganda purpose to put the onus of the shortage on Allied for their negotiation of the decree. Repeated over and over again it is hoped that exhibitors will accept without reasoning that it is a self-evident truth that Allied is responsible for the shortage.

An unbiased questioning for the reason of the product shortage should lead to the answer that it is the result of the great change in the entertainment market brought about by TV. Like any other manufacturer, the film maker cannot grind out product in complete disregard of what the ultimate customer will buy. Since television, the public just will not buy a lot of the kind of merchandise that formerly constituted a product supply in quantity. The proof is in the pattern of your own boxoffice. At one time you could expect 40% of your audience to be regulars but now if your lucky, half that number are steady customers. Then your day to day and week to week grosses did not vary so far from a norm. Now you may experience some peak grosses but at the same time you have deeper valleys than ever in your business graph. Who, and for what good reason, will continue to make product that is likely to be represented by one of those valleys—even though a few years ago the same kind of picture would have been marketable and profitable. Secondly, is it reasonable to believe that the few hundred theatres owned by producers, important though they might be, controlled the supply for the world market of over 75,000 theatres? As long as it was saleable, wouldn't you continue to produce merchandise for 75,000 outlets even though you had lost 86 (RKO) of your own "stores"? Third, why are Republic, A. A., Columbia and Universal producing about 35 fewer pictures than a few years back? Those companies never owned any theatres from which they are now divorcing. Fourth, to what extent are the former affiliates really divorced? Look over the names of the heads of these circuits—the same men and their kin who were top executives in the original company. Do they seem like men who no longer have "a voice in seeing that there were adequate pictures on the market" and whom Mr. Blank says were once heard? Last, the picture that by intent or misfortune becomes a "program" picture is harder to sell today than ever.

To say, like Mr. Blank, that "the shortage of pictures . . . without question has come about because of the consent decree" may be a less disturbing answer and one that does not place a demand on an exhibitor to seek solutions. But we think that the exhibitor who recognizes that the shortage is one phase of an entirely new set of market conditions will be the one more likely to adjust his operation for a prosperous future.

IMPORTANCE OF THE THEATRE TO THE TOWN

IT0 of Ohio

Charles A. Owen of the Logan County (Okl.) News told residents of Crescent, Oklahoma recently, that they were on the verge of losing their theatre—and if the theatre went, they could look to a gradual deterioration of their town.

"I hope you will take five minutes to read this piece; one minute's reading time, and four minutes to think it over," he pleads with his readers, and then informs them that unless something is done about it, the town will lose its theatre.

"If that happens, you can kiss goodbye to some of the other businesses in town, and if enough of them are forced to close, you can kiss the town goodbye.

"Perhaps you think the theatre isn't important to your community. You couldn't be more wrong. For example, look at our neighboring town of Marshall," he wrote.

Owen pointed out that the Marshall Theatre closed two years ago. Since then about half of the businesses in town have been forced to close. The only drug store locked up Saturday night, "and when your town loses its drug store, you've had it."

"Television hurt the theatre business only temporarily, he told his subscribers, and more theatres were open last year than ever before. Rural folks and teenagers have been loyal patrons of the Ritz Theatre, which Jess Jones operates, and enough of them have been attending to allow the exhibitor to almost break even in recent weeks.

"Then, who isn't attending?" he asks. "You and I and the rest of the townfolk, to whom the growth or failure of our city means more than anything else.

"In fact, if all the movie dollars spent by folks in the Crescent area had been spent at the Ritz last month, the problem would not exist.

"The problem is immediate . . . we are open to suggestions as to what to do and how to do it. Let's don't wait and buy our ticket after the train has left."

The Ritz has CinemaScope, wide-screen and most of the other advantages offered by a modern theatre. If anything else is needed, your attendance dollars will have to buy it. "Jess doesn't know we are writing this," and may not even approve. But we refuse to stand idly by and see a vital concern lost when so little effort by each of us would spell the difference.

"What are you willing to do about it?"

ON FEDERAL REGULATION

North Central Allied

Many have a natural aversion to the words "Federal Regulation", but the more that exhibitors understand just what kind of relief is being sought and the more they know about what is actually taking place in other countries, the more they favor seeking help. Today's staunchest advocates of government regulation were its bitterest opponents of yesterday. One such is Julius Gordon. Following a three week trip to Europe by TOA Pres. Myron Blank, the trade papers headlined that "TOA is not against 'Beneficial' regulation". TOA remains vague about what constitutes "beneficial" regulation but, at least after some education, they are no longer in blind opposition to the principle of regulation. Exhibitors can be assured that any Allied proposal will not contain provisions that are not beneficial to theatremen.

Some questions on the subject asked by Julius Gordon but remaining unanswered are: If there are evils to exhibitors where regulation exists, why don't the distributors who have the best knowledge of these conditions, pinpoint some of them for the information of American exhibitors? Advocates of the measure point to many benefits that those exhibitors enjoy.

Would opponents whose only attack on regulation is that it is "un-American" discard every other principle of our government that did not originate in this country? If so, we would discard the Bill of Rights and many other fundamentals that were borrowed from other lands. What other manufacturers have starved American retailers for product because of limitations on what they could sell abroad? What other companies have agreed to arbitrate with their foreign customers on terms, but have refused that same advantage to their fellow Americans? What other manufacturers sell customers 5000 miles away across the ocean cheaper than they sell customers just 5 miles away from their factory door?

MAN WITH GOLDEN ARM

IT0 of Ohio

Since writing about this picture two weeks ago, we have seen more reviews by both trade and newspaper reviewers. The consensus, except for the Quigley papers, seems to be that it is a powerful, well made and well acted production. One trade paper man said (not in a review) that he wants his two oldest sons to see it because he doesn't think that anyone will ever touch narcotics after seeing the degrading torment and torture that results.

The Legion of Decency has given the picture a "B" rating. This is the first time in our recollection that a picture which has been denied a Code Seal has been given anything but a "C" rating by the Legion.

More important than anything else to the exhibitor is the fact that in its only engagement so far, in New York, business has been terrific.
SPYROS P. SKOURAS & DARRYL ZANUCK teamed up to make good news last week when the latter, following conferences with the 20th-Fox president, revealed that Fox will spend an estimated $70,000,000 on 34 pictures "to be either produced or released" in 1956. The production head listed such potential box-office hits as two Rodgers and Hammerstein musicals, nine Broadway plays and 14 literary best-sellers. The two R & H productions, "Carousel" and "The King and I", will launch 20th-Fox's new Cinemascope 55mm technique, with "Carousel" slated for February release and "King" for later in the year. Zanuck also said that his company plans to produce two pictures a year in its 55mm process. Among the films to be filmed in '56 is the stage hit "Anastasia" which will star Ingrid Bergman. In conjunction with the proposed production plans, a two day sales convention was held last weekend at the Fox New York office presided over by distribution head Al Lichtman. Participating in the conclave were president Skouras, vice president-advertising chief Charles Einfeld, executive assistant general sales manager W. C. Gehring and ass't sales manager Arthur Silverstone.

THOMAS F. O'NEIL, who took the lid off the simmering pot of speculation by closing the deal for RKO to sell its entire backlog of more than 740 feature films to television interests for over $15,000,000, probably opened the floodgates of films for TV. The buyer, the C & C Television Corporation, whose principle stockholder is Matthew Fox, has the right to rent the films for television use throughout the world and for theatrical presentation everywhere but in the U.S. and Canada. Within three days of the RKO announcement, Columbia revealed that it is offering 104 of its features to the television market. (See adjoining column.) RKO can withhold any of the sold pictures until they have been in theatrical release for three years domestically and five years abroad.

HARRY COHN, president of Columbia Pictures, not to be left holding his back-log, let go of 104 aging features for release to television via its TV subsidiary Screen Gems. The film company made it clear that this does not constitute a sale since it will maintain title to the pictures and to all residual rights. "The changing character of our business and the need for all companies to remain fluid and flexible" was given as the prime reason for the move to television. The official announcement declared that Columbia management wants to study "at first hand the potential of the television market as it relates to feature pictures" now lying dormant in a "back-log".

GEORGE WELTNER & EDWARD K. (Ted) O'SHEA were Paramount newsmakers last week with the announcement that O'Shea had terminated a nine-year association with that company to become vice president and world sales manager of Magna Theatres Corporation. Weltner, Paramount world-wide sales chief, named Hugh Owen to step in for O'Shea as eastern sales manager, and Sidney Deneau as western sales manager.
Howard Hughes put 2 years and $6,000,000 into

THE CONQUEROR

Coming in early 1956 from RKO

Incidentally...

JAMES A. MULVEY, president of Samuel Goldwyn Productions, announced that MEYER HUTNER has been named Eastern advertising and publicity manager, and that DAVID GOLDSING, director of advertising and publicity, will make his permanent headquarters on the West Coast. Hutner recently left the 20th-Fox exploitation department.

MOREY R. GOLDSTEIN, Allied Artists vice president and general sales manager, named ARTHUR GREENBLATT captain of Allied's "March of Progress" sales drive to run from January 28 to May 24. Greenblatt is home office sales executive.

WILLIAM J. HEINEMAN & SPYROS S. SKOURAS, JR., co-chairmen of the amusement industry's 1956 Brotherhood Drive, named five exhibition officials who will head local phases of the drive: HENRY PLITT, New Orleans; TED SCHLANGER, Philadelphia; DAVID WALLERSTEIN, Chicago; ED ZABEL, Los Angeles; SOL STRAUSBERG, New York.

KIRK DOUGLAS was honored by the American Heart Association for his services on behalf of that organization. WALT DISNEY won the 1955 Parent's Magazine Medal Award for Outstanding Service to Children. Disney was among eight recipients, including DANNY KAYE . STEVE ALLEN of TV fame was chosen by Variety Club of Wash. as its "Personality of the Year" for 1955.

HERBERT J. YATES announced the appointment of REGINALD ARMOUR as executive vice president of Republic Pictures International. CLARENCE J. SCHNEIDER was elevated to assistant manager of United Artists foreign publicity department. He replaces BEN HALPERN, made UA manager of advertising, publicity and exploitation for Europe and the Middle East. MERVIN HOUSER, RKO studio publicity director, announced that PAT McDERMOTT is his new assistant. HOWIE HORWITZ was made assistant to Paramount production head DON HARTMAN . DARRYL F. ZANUCK, 20th-Fox production head, added DAVID BROWN to his production staff which includes BUDDY ADLER, LEW SCHREIBER and SID ROGELL.

COYNE

[More NEWS on Page 31]
Rhoden Urges Hotter Showmanship To Beat B.O. Doldrums, Dearth of Mass Appeal Films

Dropping attendance and fewer mass appeal pictures last year are a "challenge to the showmanship ability" of exhibitors, Elmer C. Rhoden told his National Theatres managers in a year-end review. "We must eternally seek new ideas of showmanship, new ideas that can be applied circuit-wide to improve our gross receipts," he urged.

Rhoden's words were particularly significant in the light of this showmanship-conscious circuit's exploitation efforts, traditionally among the most widespread in the industry. Of no small importance in distributing ideas throughout the far-flung NT chain is the coverage of individual efforts in the circuit's house organ, "Showman". Ranging from a real camel with cheesecake, a poster-carrying lion, and umbrellas above swaying hips, stunts are combined with contests, co-ops and displays, photographed and shot into the West Coast headquarters where they are assembled and broadcast via the house organ to the organization's showmen.

In his review, the NT head also questioned whether production had responded to the voice of the younger people evidenced in the Audience Awards poll: "We know that the greatest enthusiasm in the casting of ballots was by the young people... Are we making pictures that appeal to the great segment of the movie public?"

He urged "careful analysis to the selling approach of our attractions. We can no longer assume that pictures have a pre-sold market. Only the occasional picture has that quality. The public must be informed and it is our job as operators of motion picture theatres to see to it that the message of good entertainment... reaches its mark."

Rhoden envisioned new interest in 1956 with forthcoming innovations like Cine-Scope 55, Todd-AO and NT's new Cine-miracle process. "There is no question but what it takes something new to capture the attention of audiences, and 1956 will be a historical year in technical advancement."
Envoy, Timeliness Help Boost 'Ranchipur' Holiday Showings

With India prominent in the current news scene, the events surrounding the bow of 20th Century-Fox's "The Rain of Ranchipur" at the Roxy, Dec. 15, highlighted by the appearance of Mohammed Ali, Pakistan Ambassador, made important news copy.

Stressing American movies as the most important medium of understanding between people of diverse customs, the Ambassador noted: "In my country, American movies have achieved a wide and deserved popularity. Because of this feeling, my country had a particular desire to lend whatever assistance necessary to 20th Century-Fox in their effort to film 'Rains of Ranchipur', which was made in Pakistan. During the two months of shooting, the members of the movie company proved to be ambassadors of good will not only for their company but for the United States of America as well."

Cementing this feeling, a jug of water from the River Indus was flown from Karachi to New York and the Roxy Theatre, where it was poured in well-photographed ceremonies on the ice-coated stage of the Roxy, doubly dedicating the picture and the theatre's new ice show.

The night before, "Rains" was given a back-to-back national TV push with the appearance by Joan Caulfield on the "I've Got A Secret" network show, immediately followed by a feature on the "20th Century-Fox Hour".

Novak "Person-to-Personned"

Having established herself as one of the most wanted cover girls in Hollywood, Columbia's Kim Novak was immortalized on TV via Ed Murrow's "Person to Person" TV show on Dec. 16. The star of "Picnic" was interviewed in her Chicago home on the widely viewed show.

What the Showmen Are Doing!

(Continued from Page 29)

Extraordinary New York newspaper coverage for the benefit world premiere of Paramount's "The Rose Tattoo" was lured by the names and showmanlike activities at the Astor. The Journal-American spread with 3 full columns of cuts; the Herald Tribune headlined it with a five-col. cut at top of front page of local section; the World-Telegram spotted cuts at top of amusement page, and the Post featured it in the forepart of its major news section.

Nat'l TV Spots Back Campaign On 'All That Heaven Allows'

Universal is on a strong TV kick for this month's release of "All That Heaven Allows". The national video spot campaign calls for 338 individual announcements during January in 37 cities covering some 14,-000,000 television homes.

The company's success with this pattern of national TV spots in advance of release during last summer's run of "To Hell and Back" prompted the "Heaven" airing, geared primarily for the female market. The campaign is in addition to the video ballyhoo developed by the individual theatres.

If you've got a terror subject to sell, then sell it shiveringly big, believes Jack Silverthorn, manager of the Hippodrome Theatre in Cleveland, shown with the striking lobby display he created for U-I's "Tarantula".

Glamor Gimmicks Gain High Coverage For 'Rose Tattoo' Bow

Capitalizing on the glamour opportunities afforded the benefit World Premiere of "The Rose Tattoo", with proceeds from ticket sales going to the Actors Studio, Paramount pyramided coverage of the event to gain priceless publicity for the Hal Wallis film.

With N. Y. Mayor Robert F. Wagner as Honorary Manager of the Astor for the event, heading a name-loaded audience from stage, screen, TV and public life, the affair made top air shows, gained wide coverage in the city's newspapers (see cut). Showmanship gimmicks abounded. Usherettes were Marilyn Monroe, Helen Hayes, Joan Crawford, Leslie Caron, Joyce Grenfell, Viveca Lindfors, Geraldine Page, Rita Gam and Dagnar, giving newspaper, wire service and TV photos a field day. Arrivals and interviews were caught for such air shows as Pulse, Weekday, Monitor and Tex & Jinx. The Voice of America beamed taped accounts in four languages to the free world.

Festivities didn't end with the showing of the picture. The post-premiere party at the Sheraton Astor read like a list of entertainment who's who, who made a choice addition to the Steve Allen show as the luminaries performed in impromptu offerings, with Abe Burrows as emcee. Such gems as Mary Martin and daughter Heller Halliday duetting, Michael Redgrave singing to the accompaniment of Leonard Bernstein, helped stimulate the coverage further.

In New York for the premiere of 20th-Fox's "The Rain of Ranchipur", Joan Caulfield (left) who co-stars, and Pakistani beauty Eileen Gilligan pour water from the Indus River on the ice stage of the Roxy. The star and husband Frank Ross, who produced, were busy guesting a week in advance of the Roxy opening on December 15.
THEY MADE THE NEWS

(Continued from Page 26)

FREEMAN & HITCHCOCK

Y. Frank Freeman presents Alfred Hitchcock with a framed photograph of the latter's meeting with Queen Elizabeth at Royal Film Performance of "To Catch A Thief". The producer-director, returned from a recent worldwide tour, said he was impressed with the tremendous interest in Hollywood films in the Far East and predicted Japan will become the number one U.S. market before long.

MEET IN MEXICO

United Artists Mexican sales manager Alfonse Valades was a recent visitor on the set of "Run For The Sun" where he met Jane Greer and Richard Widmark. Film is being made for UA release in Mexico.

MARILYN MONROE

MARILYN MONROE settled her year-old differences with 20th Century-Fox last week when it was announced by Darryl Zanuck that Fox had entered into a seven-year, non-exclusive contract with Marilyn Monroe Productions, Inc., under which the star will make four pictures a year. She was suspended by the studio last January. Her first film under the new contract is expected to be "Bus Stop".

BROTHERHOOD CHAIRMEN

William J. Heineman, left, United Artists vice president, and Spyros S. Skouras, Jr., right, president of Skouras Theatres, were recently installed as co-chairmen of the 1956 Brotherhood Week campaign by J. Robert Rubin, chairman of the amusement division of the National Conference of Christians and Jews which sponsors the drive. Purpose of the campaign, now in its 23rd year, is to foster better understanding among all faiths.

25 YEARS OF SERVICE REWARDED

Adolph Zukor, assisted by Barney Balaban and other Paramount executives, recently awarded gold watches and scrolls to company employees from the New York metropolitan area who completed 25 years of service. Ceremonies took place at the home office.

Big Big Big
biggest picture ever filmed by RKO

THE CONQUEROR

Coming in early 1956 from RKO

Film BULLETIN January 9, 1956 Page 31
WHY DID

Film
BULLETIN

SHOW A

30 Per Cent

ADVERTISING INCREASE

IN 1955?

and 1956 is loaded with big plans for the industry’s Important publication
Because . . .

It hit the bull's eye capturing the devoted readership of the thinking . . . acting . . . leading people of movie business with its unique interpretive industry journalism
Allied Artists

August


September

JAIL BUSTERS Bowery Boys, Leo Gorcey, Hunts Hall. Producer Ben Schwalb. Director William Beaudine. Melodrama. The Bowery Boys get themselves arrested to help reporter expose prison corruption. 60 min.

WARRIORS, THE COMPANY OF THEE, color. Director Errol Flynn. Joan Bennett, Shirley Russell. A Western about the Black Knights of the Middle Ages who brought peace to England and France and saved fair damsels in distress.

October

BOBBY BOY IS MIRROR Whitman White, Kim Charney, Neville Brand. Producer Vincent M. Fennelly. Director Thomas Cott. "Dare a man and a cat race each other on a 90 mile track" is an eating challenge which is in reality a spy chase. The second of a four-film "mystery" series. 66 min.

RETURN TO THE KIDNAPPED SPY. John Ericson, Mari Blanchard, Michael H. P. Lindsey Parsons. Director Harold Schuster. Western. Young Snake a Pinkerton guard seeking information on band of outlaws encounters the Kidnapped Spy in Holyrood. The Kidnapped Spy later is completely wiped out. 80 min.


November

PARIS FOLLIES OUIRE. Color. Director Forrest Tucker. Whiting Sisters, Producers Bernard Tabakin. Lesley Goodwyn. "Current's amusing girl and tuneless music is an intriguing story set in the 'revolution's ring, active in Central Europe. 73 min.

December

SHACK OUT ON DEATH Valley of the Dolls Pictures Corp. Prod. Terry Moore, Frank Lacey, Sean McNamara. Producer Mort. Millman. Director Edward Dein. Melodrama. "Valley of the Dolls" is the story of a young woman with the talent to write and the courage to make a difference.


January

AT GUNPOINT CinemaScope, Technicolor. Fred MacMurray, Dorothy Malone, Walter Brennan. Producers Vincent M. Fennelly, Director Alfred Werker. Western. A luckless turn of events, a loving-plant-beloved story into her heart's desire, the song of a gang of bank robbers. 80 min.


Sudden Danger Bill Elliott, Beverly Garland, Tom Drake, Ben Schwalb, Director Herbert L. Stew-field. Drama. Using insurance money of murdered mother to finance his specialized operation and sets out to capture his mother's killer. 63 min.

January

CINEMA SCENE THE SUPERCAGE, Technicolor. Fred MacMurray, Dorothy Malone, Walter Brennan. Producers Vincent M. Fennelly, Director Alfred Werker. Western. A luckless turn of events, a loving-plant-beloved story into her heart's desire, the song of a gang of bank robbers. 80 min.


Sudden Danger Bill Elliott, Beverly Garland, Tom Drake, Ben Schwalb, Director Herbert L. Stew-field. Drama. Using insurance money of murdered mother to finance his specialized operation and sets out to capture his mother's killer. 63 min.

Coming

EVENT COME ON, THE SUPERCAGE. Anne Baxter, Sterling Hayden, Michael Pate. "The Supercage" directed by Robert Aldrich. Drama. Greedy woman and lover conspire to steal the proceeds from a horse robbery.


November

QUEEN BEA Rosalind Russell, John Hodiak, directed by Vincente Minnelli. "Queen Bee" is a crime drama set in New York City.

THREE STRIPES IN THE SUN CinemaScope, Technicolor. "Three Stripes in the Sun" is a crime drama set in New York City.

December

A LAWLESS STREET Technicolor, Randolph Scott, Angela Lansbury, directed by George Archainbaud. "A Lawless Street" is a crime drama set in New York City.


CROOKED WEB THE Frank Lovejoy, Mari Blanchard, Richard Denning, directed by Sam Newfield. "CROOKED WEB" is a crime drama set in New York City.

HELL'S HORIZON John Ireland, Maria English, Bill Williams, directed by Tom Gries. "HELL'S HORIZON" is a crime drama set in New York City.

January

COCKLESHELL HEROES Jose Ferrer, Trevor Howard. "Cockleshell Heroes" is a crime drama set in New York City.

LADY IN THE LACE, directed by Sam Newfield. "LADY IN THE LACE" is a crime drama set in New York City.

LONE WARRIOR, directed by Sam Newfield. "LONE WARRIOR" is a crime drama set in New York City.

NEEDLE IN A HAYSTACK, directed by Sam Newfield. "NEEDLE IN A HAYSTACK" is a crime drama set in New York City.

NOVEMBER

INDEPENDENTS
**September**

**JANUARY SUMMARY**

New features scheduled for release this month number 28, an increase of four over December. Five films will be offered by Columbia, Allied Artists, Republic, 20th, United Artists and Universal each have set three, while MGM, Paramount and independent producers will release two each. The month's schedule includes eight in CinemaScope, two in VistaVision, and one in SuperScope. Color films total thirteen.

The breakdown for January:

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<th>Genre</th>
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<tr>
<td>14 Dramas</td>
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<td>12 Westerns</td>
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<td>8 Melodramas</td>
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<td>4 Musicals</td>
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<td>2 Advantages</td>
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**October**

**ULYSSES** Technicolor, Kirk Douglas, Silvana Mangano, Producer-director Bryan Foy, Wally苹, Camarillo, Adventure Spectacle. Homeric feats of Ulysses as taken from the Odyssey. 10/6, 7/11.

**November**

**LUCY GALLANT WOLF** Technicolor, The Woman, Charlon Heston, Claire Trevor, Thelma Ritter. Producers Pinta-

**December**


**January**


**TROUBLE** Technicolor, John Forrythe Shirley McClean, Edmund Gwenn, Producer-director Alfred Hitchcock. Comedy-drama, Nice old gentleman is suspected of accidentally killing man while out hunting, but death is complicated by number of angles including pretty widow. 9/9, 10/17.

**Coming**


**July**


**WE'RE NO ANGELS, The** Technicolor, Humphrey Bogart, Spencer Tracy, Janis Paige, Director Michael Curtiz. Comedy. Escaping from Devil's island, two prisoners and their crew join_ubo because at the verge of bankruptcy, 103 min.

**August**


**September**

**SCARLET COAT, The** Cinematograph, EastmanColor, Car- roll Wilde, Michael Wilding, George Sanders, Ann Sothern, Producer Nicholas Nayfack, Director John Sturges. Western, A Western is a story about a black officer and the treason of Benedict Arnold during Revolutionary War. 10/13.

**December**

**METR0-GOLDWYN-MAYER**

**August**

**REPUBLIC**

**July**


**September**

**SUMMER BREEZE** Technicolor, Tyrone Power, Gene Tierney, Producer-director Michael Curtiz. Comedy-drama, A young, total-teen model becomes great singer under hypnotic influence of a mad musician. 8/2.

**October**


**November**

**GUYS & GALLANTS, The** Technicolor, Marlon Brando, Jean Simmons, Frank Sinatra, Producer Samuel Gold- wyn, Director Joseph L. Mankiewicz. Musical, Based on Runyon story and story of Marie Callender. 9/16, 11/14.

**December**

**I'LL CRY TOMORROW** Susan Hayward, Ricardo Cortez, Edma Aragon, Producer-director Ira Landes. Mitigation of a buttler in the Bowery, 88 min. 9/5.


**January**

**DIANE** Cinematograph, Technicolor, Lana Turner, Pedro Armendarez, Producer-director Ingmar Bergman. The story of a small town vicar who destroys the faith of every man. 1/11.

**Coming**


**September**


**October**

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**October**


"Help me, too"

JOIN THE MARCH OF DIMES

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS • FRANKLIN D. ROOSEVELT, FOUNDER
A New Look in
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MYSTERY OF LOEW'S STOCK

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MORE THAN YOUR EYES HAVE EVER SEEN

Your first chance to see for yourself:

- the images are radiantly bright and sharp
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- the illusion of depth is breathtaking
- no distortion, no fading at extreme sides or top and bottom of screen
- the same fine quality when viewed from any seat in the theatre

AND

NO CHANGES REQUIRED IN THE BOOTHS OF THEATRES EQUIPPED FOR STEREOPHONIC SCOPIC
Below is a list of the cities, theatres and dates on which these demonstrations will be held:

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<tr>
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<td>ST. LOUIS</td>
<td>St. Louis</td>
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<td>SAN FRANCISCO</td>
<td>Fox</td>
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<td>SEATTLE</td>
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<td></td>
<td>WILKES BARRE</td>
<td>Paramount</td>
<td>Feb. 8</td>
</tr>
</tbody>
</table>

All showings begin promptly at 9:45 a.m., except Roxy, N. Y., which begins at 9:15 a.m.

*"It's always a pleasure to do business with 20th!*"
When this thundering herd comes stampeding at your audience and your theatre trembles with the terror of frantic, pounding hoofs; when Robert Taylor, as the kill-crazy hunter, and Stewart Granger, who foresees the extermination of the buffalo, come to grips over a beautiful Indian girl; when the thrills of "THE LAST HUNT" and the majesty of its backgrounds in CinemaScope and Color unfold on your screen, you'll know you have one of the BIGGEST attractions of 1956!
**Commander McDonald's Crocodile Tears**

In a heartbreaking letter to the editor of The Wall Street Journal, Zenith's Commander E. F. McDonald, Jr., once again zippers open his bleeding heart for the woes of the poor little television stations tottering on the brink of extinction. In the same doleful gesture, the Commander throws a protective arm around the heaving shoulders of a suffering public deprived of the opportunity to pay for his Phonevision offerings by the reluctance of the Federal Communications Commission to permit him to install his cash registers on the free airwaves.

McDonald cites "startling statistics" released by the FCC revealing that 16 per cent of TV stations built since 1952 have gone off the air and another 150 construction permits have been withdrawn. In all cases, he says, the reason given is insufficient revenue from advertisers to meet expenses. "Subscription TV is one way, perhaps the only way, to provide independent TV stations, especially those in smaller cities, with the supplementary revenue they need to survive and prosper," is his beneficent advocacy.

Whatever doubts one may have of the shrewd Commander's motives, there can be none regarding his groundings in economics. Surely he must know that any business that has mushroomed as fast and voluminously as television will draw many unqualified dollar-seekers to get "in" on this bonanzaic bandwagon, or at least put in their bid with a construction permit. That 16% have fallen off and 150 have been scared away as this gigantic new industry settles slowly toward stabilization is just about par for the course, was prudently overlooked in his bleeding heart plea. If there is insufficient revenue from advertisers for these stations, let it reflect on the wisdom of the advertiser who refuses to waste his money on fly-by-night stations.

The Commander cannot resist tossing in another presumption: "Such an (FCC) authorization would permit independent stations to broadcast, for not more than two or three hours a day, subscription programs of new motion pictures and other box office features not provided by networks or advertisers."

We must assume that by "new" motion pictures McDonald refers to such as presently offered for theatrical consumption by Hollywood producers. Unless the Commander has some secret commitments from the film companies, this must be viewed as a blatant offering of a product that has been persistently refused him for sound business reasons despite his cajoling and threats. There has been no indication that any of the major companies would forsake their solid theatre market for McDonald's ephemeral pay-TV idea. Yet it would be foolish to underestimate his machinations. Most likely, having secured FCC blessing, McDonald would press for Government action in forcing the companies to release new product to his toll-TV, under the guise of being benefactor to the little broadcaster and the public.

It is clear that whatever mask McDonald dons, the $ mark is on the reverse side. He promises new films and other box office features. But does the Commander also promise to toll-TV subscribers those public-interest features now provided by free TV? Of course not, because there is no moola in that kind of presentation. Obviously, the good Commander contemplates offering only those programs in which there is a buck—a nice, big, juicy buck for him and his cohorts in the pay-to-see TV scheme.

**Post Your Feature Time**

We would like to pass on a pertinent and practical suggestion made recently by Robert A. Wile, executive secretary of Independent Theatre Owners of Ohio, in a recent organization bulletin:

"Television has aped our industry in many ways and has certainly tried to take all the good parts of it, anyway. One thing television has never adopted is continuous performances of the same show repeated.

"During the lush days (may they come again) it was considered wise not to advertise feature times, because that way the cashier would be rushed beyond capacity at certain hours and sit idle otherwise. The result is that we accustomed people to coming in the middle of a picture, seeing it to the end and then later from beginning to middle. No book, magazine, television or radio program or legitimate show would think of doing that. And certainly no picture was made to be seen in that way.

"It seems wisest, therefore, to do something which television does—"

(Continued on Page 6)
advertise the time of the showing of each item of the program.”

The exhibitor worth his salt as a showman strives to provide his audience with maximum satisfaction. Since there is no doubt that a spectator can derive fullest enjoyment from a movie only by seeing it from start to finish, the listing of feature starting times (in newspapers and on theatre fronts) should be a simple ABC of smart showmanship. The theatreman who hesitates to do this lest he lose a ticket sale or two is living in an age gone by.

Forward with CinemaScope 55

“I believe with all my heart that in the years which lie immediately ahead we can prosper as we never have before. We must never stand still.”

These were not the idly optimistic words of someone with a bill of goods to sell; they were spoken by the man who, more than any other individual, lifted our industry back up on its feet when it was sagging so badly about two and a half years ago. It was Spyros Skouras speaking.

The occasion was the trade demonstration in New York of CinemaScope 55, another marvelous technical advance developed by 20th Century-Fox. If reports from the excited professional viewers at the Roxy Theatre can forecast public reaction—and there is no reason to expect otherwise—Mr. Skouras and the industry at large have another high-powered stimulant working for them.

Those of us who had the opportunity to see CinemaScope 55 demonstrated during the Allied convention in Chicago a couple months ago knew then that the 20th-Fox technicians had come up with the finest motion picture photographic process yet developed. We reported as follows in the issue of November 14:

“The effect (of CinemaScope 55) was startling and drew rounds of applause from the seasoned theatre-

men in attendance. For clarity, sharpness of focus, brilliance of color and depth—the illusion was almost three dimensional — those scenes (from “Carousel!”) have never been excelled on a motion picture screen. It was truly a pictorial treat that augurs a gasping audience response when first seen.”

The demonstration film shown in New York last week, and which will be screened for exhibitors all over the world, includes not only the scenes from “Carousel”, but also clips from another wonderful Rodgers and Hammerstein musical, “The King and I”. The sheer magnificence of the scenes from both films gave sharp point to Mr. Sokuras’ words about the status of our industry. He had been talking about the general prosperity of the country, in which our industry has not fully shared “because of the unfair competition of television”. But never one to sit and moan about adversity, the dynamic Skouras prescribed a remedy: “Exciting new technical developments, plus important screen subjects, will have superiority over any other medium, when we offer the kind of entertainment you can’t see elsewhere. That kind of entertainment will surpass the unequal competition.” CinemaScope 55 and pictures like “Carousel” and “The King and I” provide the kind of entertainment to which Mr. Skouras referred, a unique, superior entertainment.

New “Comedy” Hour

In the last two weeks NBC has unveiled their latest “threat” to Ed Sullivan’s popularity, programming a new comedy hour in the all-important Sunday, 8-9 EST slot. On the basis of the first two shows, one may guess that the series will in no way suffer from the effects of longevity. The combined efforts of such acknowledged talents as Ernie Novacks, Jonathan Winters, Bob and Ray, Dick Shawn, Paul Gilbert, and others, succeeded in producing no more than two hours of weak, tasteless, and almost consistently unfunny, “entertainment”. Improbable as it seems, the new show makes the recently departed Colgate Variety Hour appear for better than it really was. And so, while NBC makes one fumbling effort after another to get some vital programming in this Sunday night hour, smiling Ed Sullivan rolls on and on, unchecked.

NBC Keeps Trying

The almost comic ineptitude of this competitive struggle between the two networks on Sunday evening struck this department the other night. Various suggestions have been thrown out about what would be effective to offset Sullivan’s draw. For instance, TV critic Harriet Van Horne believes a “cultural” program would do it, but we suspect that any steady diet of culture will be a spotty competitor at best. While the rating of a recent NBC cultural event, the “Sleeping Beauty” Ballet, were quite good, one of the most dismal flops of the season, rating-wise, was another class attraction, Wilder’s “The Skin of Our Teeth” (with Helen Hayes and Mary Martin, no less). It fared poorly in opposition to killer Sullivan.

Entertainment as a “Habit”

It seems to us that, more and more, Sullivan has come to mean Sunday night TV, as, in the early days, there was an identity between Tuesday night and Milton Berle. There is, however, little likelihood that the public will grow weary of Sullivan’s diverse variety format, as it did with Berle’s highly individualized comedy. Everything points to the plain fact that Sullivan has become a Sunday night TV “habit”. Surely his program is not so consistently superior as to explain its consistent popularity. The situation rather suggests Saturday nights of old, when going to the movies was simply the thing that “everybody did”.

It’s certainly not news that habit is a powerful factor in dictating the public’s entertainment buying, but it apparently needs reaffirmation for those in the movie business. Our industry has fallen into the habit of thinking and saying that only the picture counts. We contend that this has led to abandonment of the thesis that people are creatures of habit—and that movie-going is a habit that should be sustained. As the exhibition brains of this industry should be directed toward that goal.

—Dick Bretstein
A New Look in
Exhibitor-Distributor Collaboration

Theatre Executives Point the Way To
BALANCED DISTRIBUTION

The last curtain of light was closing down over the city and across the Hudson on the Jersey meadows it was darkness. The day was January 12 and the hour was festive with the first bright bulbs of evening. Three movie men walked west on 44th Street in that casual gait suggesting those in search of a short snort as a cap to the day's occupation. Suddenly, one of the three, in an obviously expansive state, threw his arm around a partner's shoulder and said: “You know, Charlie, this could be the beginning of a hell of a thing.” The others loudly uhuhed their approval, then turned a left flank into Sardi’s and fell into deep discussion.

At this point we leave our trio of good fellows and turn attention to their subject of discourse: the New Look in intra-movie industry collaboration. Nothing revolutionary, mind you. Nothing involving the basic schism between buyer and seller over trade practices or price, which matters will be getting an airing before a Senate committee in Washington within a week or so. But a New Look all the same, and dealing with an issue which in the long run will assume dollar and cents consequence. The threesome mentioned above, along with the many others who attended the recent ABC-Paramount Theatres press luncheon, had just witnessed a dramatic manifestation of the New Look, as presented by the circuit's executives, Leonard Goldenson, Edward Hyman. If we may accept the statements of Messrs. Goldenson and Hyman as evidence of future industry comity, then progress of a very real kind may be celebrated in 1956. What kind of progress? The most fundamental kind: the growth of a greater rapport between the interests of theatre men and the interests of the men who sell the films. Specifically: a plan to provide the industry with a balanced distribution of pictures.

More Product, Too

The New Look appears to have been born with recent declarations by a number of film companies that they would accede to demands of theatre men for increased feature output in 1956. There were statements by several prominent theatre men that they had received from film executives assurances of greater solicitude for the needs of exhibition. Then came this announcement by Mr. Goldenson that associate Hyman had made his pitch—on a purely pocketbook basis—for a more sensibly balanced

Some Seek Motives

Some cynics promptly sneered and told us to ponder the times. For the first time in the past couple of years, they point out, the film companies are having a bit of rough sledding, with the profit cycle in reverse. Then, too, there is that threat brewing in Washington, where the Senate Small Business Committee will be lending an ear to the complaints of little exhibitors that they have been pushed to the wall—and through it—by the sales practices of the distributors. And the Congress may soon be considering a bill to regulate film pricing policies. Whatever the motivations, however, most theatre men are quite willing to accept at face value any evidence that the film companies aim to mend their monseigneur manners and are beginning to learn the value of collaboration with exhibition. Certainly, concrete evidence, such as that furnished by Mr. Hyman, that they plan to pay more than lip service to exhibition's point of view is a highly encouraging sign. An extension of this harmonious climate is almost too beatific to contemplate. But those of us have been pleading all along for a brighter display of industrial statesmanship in our industry eagerly accept the promise of these recent gestures.

It has long been contended, and rightly so, that too many of the film studio people live in ivory towers, oblivious to what is happening in the industry outside their own walls. In many instances, production has forced policies upon the distribution branch, which the latter regarded as contrary to sound business practice and productive of ill will. Many of the business mistakes our industry has made in the past could have been prevented had there been a closer community of interest in common problems and cooperation in planning. The New Look of intelligent collaboration might be the remedy for some of our basic weaknesses.

That such a doctrine is practical is proved beyond dispute in the results flowing from ABC-PT's overtures to the film companies, and the latter's response. One of the most aggravating examples of lack of cooperation between

(Continued on Page 24)
UA WELCOMES
FRANK SINATRA
"The hottest thing in show business today!"
to its roster of producing and acting talent as he starts his first independent production... a lusty, actionful western drama

"JOHNNY CONCHO"

"Currently in more demand than any other performer! A rating that stands second to none in pull or payoff!"
—TIME MAGAZINE

★ NOW SHOOTING...
NUMBER 1 IN A PRODUCTION PROGRAM INCLUDING 6 MOTION PICTURES IN 4 YEARS .............
LOOK AT LOEW'S! For a company on the threshold of announcing its most dismal earnings report in years, the demand for Loew's Inc. shares was remarkably robust. Here was a company preparing to report that its per share earnings for the fiscal year ended August 31, 1955, had dipped from $1.28 to $1.03. Here was a company about to announce the even more funereal tidings that for the 12 week term ended November 24, 1955, its per share earnings had tumbled from 30 cents to a barely-in-the-black 5 cents.

Yet, beginning January 12, only five days before Bad News Day (Jan. 17) and only three trading days before, Loew's suddenly exploded on the ticker tapes as though it had been confused with the new Ford Motor Company common. To add to the mystery is the not-too-startling revelation that no apparent fillip to Loew's film earnings is in sight beyond the normal steps that film companies have taken to shake the current boxoffice slump. Indeed, Loew's, like most other movie shares, had passed much of late 1955 and early 1956 in a sedentary stupor. That is, until January 12. On that date, on January 13 and the following trading day, the 16th, traffic in Loew's shares totaled a prodigious 113,000 shares. All the more amazing: the stock spurted nearly two points—not bad for something selling around $20.

In the market very little happens without good cause. There was cause here all right, but not apparent. As it has done before, the market was playing out another of those little dramas of "tout and pray" that so often boomerang and just as often do not—the type that drive unwary brokers to their cups and wary ones to Florida for the winter. In short, somebody got the Loew-down.

Loew's insiders may tell you the action is attributable to a Walter Winchell radio tip of Sunday, January 15. Acknowledging Mr. Winchell's market influence, this explanation accounts only for the 55,000 share volume of the following day. Clearly the buying tempo had been building days before. No, the answer is simply that some prize information had leaked to the street, news of such character as to defy the normal discounting practice of the market to earnings news as grim as that from Loew's. The nature of that information is not hard to guess. It deals with Loew's treatment of its assets, treatment which may well hand its shareholders a juicy plum come Divorcement Day—the time for divestiture of theatre holdings from the film company.

It seems that Loew's enjoys a veritable Comstock Lode of hidden assets, which, curiously, do not appear on its balance sheets. In the main, these assets consist of real estate (theatre) holdings. The company books show these properties at substantially less than their estimated true value, $44 million according to most recent figures. However, these properties have a gross book value of $108 million, but through the sleight-of-hand depreciation have been pruned to the low $44 million figure. By way of documenting true values, it is well to note the amount of insurance carried on the Loew's properties. The figure is between $90 and $100 million. Therefore, it seems certain that when divestiture is made on these fixed assets the amount suggested by the insurance coverage will be a more realistic one.

Under Loew's current bookkeeping, total fixed assets on a per share basis break down to about a net of $18 a share. By reckoning the higher and more reliable value of these assets, the per share value would be some 50%-60% more, or $28-$30 per share—compared to the current market price of approximately 20%.

Beyond real property assessment is the potential profits stimulus projected by Loew's gold-tinged film library, one of the best in the business from a TV viewpoint. This treasure has been conservatively appraised at a minimum of $50 million. Some quarters calculate that on a per share basis this backlog alone would seem to represent some $10 per share in probable gross "first TV release" income. This estimate appears high to us, since TV's liquidity is not all it has been cracked up to be. But, nonetheless, a very solid potential may also spring from the dusty library shelves. Loew's is a hot item. We'll watch it with interest.

CINEMA SHARES IN '55. Here's a quickie review of the price performance of individual film industry stocks in 1955—in terms of their percentage gain or loss.

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<th>Film Company</th>
<th>% Gain/loss</th>
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<tr>
<td>Allied Artists</td>
<td>+16-2/3%</td>
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<tr>
<td>Columbia</td>
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<tr>
<td>Loew's</td>
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<tr>
<td>Paramount</td>
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<tr>
<td>RKO Pictures</td>
<td>(unchgd.)</td>
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<td>National</td>
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(THEATRE COMPANIES)

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<td>Republic</td>
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<td>RKO</td>
<td>+9%</td>
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<td>Stanley Warner</td>
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(SPECIALTIES)

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<td>Walt Disney</td>
<td>+33-1/3%</td>
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By Philip R. Ward
20TH CENTURY-FOX MANAGEMENT made news at the company's recent sales and merchandising meeting. Distribution chief Al Lichtman announced that 24 Fox-produced features, at the rate of two per month, will be released this year, and that this releasing schedule will be augmented by an unspecified number of independently produced films. President Spyros P. Skouras called for a dynamic merchandising campaign to introduce CinemaScope 55, which will be launched this year by the release of "Carousel" and "The King and I". Vice president Charles Einfeld put on display for the sales force the vast promotional campaign prepared by his department to push "Carousel", the initial CinemaScope 55 production, which goes into release in February, plans for merchandising "The Man in the Gray Flannel Suit", 20th's Easter release, and the campaigns on other '56 productions, including "The Bottom of the Bottle", "On the Threshold of Space", "The Man Who Never Was" and "The Lieutenant Wore Skirts".

MYRON BLANK set in motion a drive to solidify the position of TOA on such matters as Government regulation and arbitration. He revealed: 1) That a questionnaire is being sent to all members for opinions on regulation, product shortage, etc., the answers to which will govern TOA's position in regard to these subjects; 2) Results of the questionnaire will be presented at the Senate Small Business Committee hearings which begin February 2; 3) TOA will send three members to testify at the hearings. At the same press conference, Blank expressed the view that the sale of features to TV "represents poor economic judgment" on the part of film companies and "will shrink the potential return on pictures today and in the future," he said. TOA counsel Herman Levy said other TV deals are in the offing, and that exhibitors have no legal recourse to prevent them.

SI FABIAN reported a decline in the net profit of the Stanley Warner Corporation for the period ending November 26, but reassured stockholders that the loss had been recouped during December. The Stanley Warner president said that while gross income for the quarter was slightly higher than the corresponding period in 1954, the net profit was $810,500, or 37 cents a share, compared with $1,110,100 or 50 cents a share for 1954. Despite the slight financial set-back, he told the shareholders the company takes a "cheerful view regarding the country's economic health, and believes it will be reflected in Stanley Warner's operations during the months ahead." A 25 cent dividend per share will be declared at the board meeting Jan. 24 payable Feb. 24. "Cinerama Holiday" has outgrossed "This Is Cinerama" and Fabian predicted even better things for "Seven Wonders of the World".
Destined to spearhead the parade of hits coming from the new RKO

THE CONQUEROR
The new RKO will grow stronger in 1956, release after release...when these fine pictures hit the screens...each backed by an advanced-type of pre-selling.

**JANUARY 11 RELEASE**

**GLORY**
- MARGARET O'BRIEN • WALTER BRENNAN • CHARLOTTE GREENWOOD

**JANUARY 18 RELEASE**

**POSTMARK for DANGER**
- TERRY MOORE • ROBERT BEATTY • WILLIAM SYLVESTER

**JANUARY 25 RELEASE**

**CASH ON DELIVERY**
- SHELLEY WINTERS • PEGGY CUMMINS • JOHN GREGSON

**FEBRUARY 8 RELEASE**

**SLIGHTLY SCARLET**
- JOHN PAYNE • ARLENE DAHL • RHONDA FLEMING

**FEBRUARY 15 RELEASE**

**The Brain Machine**
- PATRICK BARR • ELIZABETH ALLAN • MAXWELL REED

**FEBRUARY 22 PRE-RELEASE • MARCH 28 GENERAL RELEASE**

**HOWARD HUGHES presents**

**THE CONQUEROR**
- JOHN WAYNE • SUSAN HAYWARD

**CINEMASCOPE**
- PRINTED BY TECHNICOLOR
MARCH 7 RE-RELEASE

Rebecca
DAVID O. SELZNICK presents
LAURENCE OLIVIER • JOAN FONTAINE
GEORGE SANDERS • JUDITH ANDERSON

MARCH 14 RELEASE

The Bold and the Brave
WENDELL COREY • MICKEY ROONEY • DON TAYLOR • NICOLE MAUREY
SUPERSCOPE

MARCH 21 RE-RELEASE

ONE MINUTE TO ZERO
ROBERT MITCHUM
ANN BLYTH

APRIL 4 RELEASE

GREAT DAY IN THE MORNING
VIRGINIA MAYO • ROBERT STACK • RUTH ROMAN
SUPERSCOPE
TECHNICOLOR

APRIL 11 RELEASE

THE WAY OUT
MONA FREEMAN
GENE NELSON

APRIL 18 RE-RELEASE

THE BIG SKY
KIRK DOUGLAS • DEWEY MARTIN
ELIZABETH THREATT • ARTHUR HUNNICUTT

APRIL 25 RELEASE

While the City Sleeps
DANA ANDREWS • RHONDA FLEMING • IDA LUPINO • GEORGE SANDERS • THOMAS MITCHELL • SALLY FORREST

and that's only the beginning...from the new RKO
“Get your dates in fast
I’m ready for your best playing
time in January"
HERBERT J. YATES
presents

YVONNE DE CARLO

"FLAME OF THE ISLANDS"

TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES

HOWARD DUFF ZACHARY SCOTT

with KURT KASZNA... BARBARA O'NEIL... JAMES ARNESS... FRIEDA INESCORT

SCREENPLAY BY BRUCE MANNING
STORY BY ADELE COMANDINI
ASSOCIATE PRODUCER-DIRECTOR EDWARD LUDWIG

A REPUBLIC PRODUCTION

Hear
YVONNE DE CARLO
sing
"Take It or Leave It"
and
"Bahama Mama"
“The Prisoner”  

**Business Rating 4 4**

Engrossing, but complex and subtle film about the imprisonment of a Catholic cardinal by a totalitarian regime. Alec Guinness name for marquee. Should draw well in the art houses and serve as adequate dualler generally.

This British film, being released by Columbia, has already become the object of political censorship abroad. Although everything in the film is clothed in anonymity, the plot deals with the “brainwashing” of a Catholic cardinal by a totalitarian power. It should prove provocative for class audiences, but may be too subtle and complex to be generally appealing. With Alec Guinness offering good marquee power, “The Prisoner” is sure to draw well in art and class houses. It has enough exploitation angles to make it good dual bill fare in the general market. The story is almost wholly concerned with the explication of ideas, providing in static and highly stylized form, an intellectual debate between two protagonists—Guinness as the cardinal, and Jack Hawkins as the relentless interrogator. It explores profoundly and leisurely the ideas of self-knowledge, justice, power, and loyalties—and more. The production is topflight. Guinness and Hawkins are superb (as is Wilfred Lawson, a jailer), and Peter Glenville’s direction is thoughtful and imaginative, and Bridget Boland’s script is thought-provoking. The black-and-white lensing achieves a variety of striking effects through stylization. High credit is also due the marvelous score by Benjamin Frankel. The conclusion of the “story”, in which Guinness, thoroughly broken, confesses to crimes he did not commit, will surely be the subject of comment.


“Fury at Gunsight Pass”  

**Business Rating 4 4**

First-rate western has interesting plot and direction. Lacks marquee names, but should do OK in action situations.

This brief (68 min.) and unpretentious western, under the Columbia banner, is an uncommonly good entry in its field. Well plotted and ably directed, the film is tightly-knit and well-paced and should hold viewers with its measured suspense. David Lang’s screenplay is highly serviceable, and under Fred F. Sears’ skilled direction, comes alive with plot tensions and excitement. Over-all effect is of much action and movement and of just the necessary amount of talk. Photography is also a cut above the average for black-and-white, particularly in the last third of the film, played in a blinding—and exciting—dust storm. While the cast lacks marquee strength, the acting is convincing, with David Brian and Neville Brand believable villains, and Richard Long effective as the hero. On the day of Long’s wedding to Lisa Davis, Brian, Brand, and their gang, plan to rob the bank of Long’s father, Addison Richards. Brian double-crosses partner Brand by staging the hold-up before he arrives, and Richards is killed. Brian is captured, Brand escapes, and the money is hidden. Long attempts to clear his father’s name, it is suggested that he was in cahoots with the outlaws. Brand and his men capture the pose that’s sent out in search of them, and take over the town, searching for the hidden money in a fierce storm. Brand discovers Brian’s double-cross but is shot by him. Katherine Warren, discovering the money, is killed trying to escape with it. The remaining outlaws are eventually captured, and the loot is retrieved.


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**SHOWMEN...**

What Are YOU Doing?

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in our EXPLOITATION & MERCHANDISING DEPARTMENT
“Glory”  
*Business Rating 2 2 2*

Margaret O’Brien returns in romantic horse-racing yarn that is diverting. Figures above average in general market.

Margaret O’Brien’s first “grown-up” film appearance is bound to arouse interest in those who flocked to her films of a decade ago. This vehicle is a colorful, amusing, and generally diverting picture that has an appealing locale and theme—Kentucky and horse-racing fever. While here’s little that is inventive about Peter Milne’s screenplay, it is both cute and corny, and the racing scenes pack excitement and verve. Good comedy dialogue is allotted to veterans Walter Brennan and Charlotte Greenwood, and Miss O’Brien handles the romantic angle quite adequately. This is pleasant, escapist fare for the general run of audiences, and the family trade especially. Another factor in its favor is outstanding lensing-work in wide-screen Superscope and Technicolor. It captures nicely the fairy-land quality of the “Blue Grass” and the excitement of the race. David Butler’s production and direction are first-rate, the pace is good. A filly is foaled at Charlotte Greenwood’s table, and O’Brien, her step-granddaughter, names it “Glory”. She falls in love with wealthy, young stable-owner John Lupinto. Despite the faith of O’Brien and racer Walter Brennan (who constantly bickers with Greenwood), the horse fails to win consistently. O’Brien joins Byron Palmer’s band as vocalist, to finance “Glory’s” upkeep. O’Brien insists on entering the horse in the Kentucky Derby, sees the fee money raised by a host of enthusiasts, and is present when the filly wins. O’Brien also wins Lupinto, who finally realizes he loves her.


“Texas Lady”  
*Business Rating 1 1 1*

Routine, implausible meller about a lady newspaper owner. Claudette Colbert will draw fair returns in family situations.

A refreshing performance by that “old pro” Claudette Colbert doesn’t quite manage to overcome the handicap of a generally implausible situation—in which a woman takes over the newspaper of a small Western town and liberates the town of its tyrannical overlords. The competent acting and a fine Superscope-Technicolor lensing job do manage, however, to lift this melodrama to a satisfactory level. Returns should be about average in the general market.

Tim Whelan’s direction is adequate, given the disadvantage of a rather talky script by Horace McCoy. The Holtson production is pleasing to eye and ear. Miss Colbert wins a large sum of money from Barry Sullivan, a professional gambler, in a New Orleans poker game. She then leaves for Texas, where she is taking over a small-town newspaper. The town’s surrounding area is owned by two ruthless land barons, who proceed to set up a series of obstacles in the path of Colbert, who opposes them. Sullivan arrives, pursuing her, and is soon in on the fight. The town elects their own officials, but the “baddies” set up a blockade—allowing no one to enter or leave. With survival imminent, rangers arrive, the town is freed, and Sullivan and Colbert prepare to start a new life therein.


“Joe Macbeth”  
*Business Rating 2 2*

Modern paraphrase of Shakespeare is too self-conscious and plodding to fully satisfy action fans. Action exploitables.

In the manner of “Carmen Jones”, a classic story has been turned into contemporary drama, with the outlines of the original still intact. In this Frankenovitch production, Shakespeare’s “Macbeth” is transformed into a modern underworld meller. The basic idea is a good one, but scripter Philip Yordan has followed the original remorselessly, and his screenplay is a highly mechanical and self-conscious affair, lacking the directness and hard conviction of good crime fare. Moving slowly and deliberately under Ken Hughes’ direction, it figures to disappoint the action fans for whom it was intended. Boxoffice prospects are only fair. Photography is generally good and imaginative at times. Bonar Colleano (Macduff-Ellence) and Sidney James (Banquo) deliver the best performances. Paul Douglas (Macbeth) is a member of a New York gang headed by Gregoire Aslan (Duncan). Douglas marries Ruth Roman, a girl of strong ambition, who soon goes to work on her husband, reminding him of the insecurity of his job. The upshot is that the couple murders boss Aslan when he pays them a visit. One crime leads to another, and Douglas is forced to kill his best friend, Sidney James. Colleano, James’ son, seeks safety but vows revenge. He shoots down Douglas and the now deranged Roman, but gives up his rights of succession in the gang hierarchy.


“Three Bad Sisters”  
*Business Rating 1 1*

Unconvincing meller has sadistic violence galore. Lacks names, but exploitation should make it OK for action spots.

The team of Schenck and Koch, producers of consistently reliable action fare, have departed from their norm in this Bel-Air production for United Artists, and the result is a turgid, unconvincing meller, but one loaded with violence and unsavory (and exploitable) characters. It deals with three rich, spoiled and unpleasing sisters, in conflict with each other about money and men. The acting by a cast of little-knowns and the direction, by Gilbert L. Kay, have an intensity about them that’s arch and unnerving. Exhibitors will have to rely on the exploitation angles in the plot’s unpleasant aspects and the repugnant characters who people it. Photography—and technical credits in general—are okay. Acting is on the mechanical side and fails to supply the very much needed note of conviction. John Bromfield is the pilot of a plane in which a millionaire industrialist is killed. One of his three daughters (Kathleen Hughes) approaches Bromfield to suggest that he romance sister Sara Shane, executor of the estate which Hughes wants to control. Maniacal Hughes drives a third sister, Marla English, to suicide by disguising her, and turns her fury on Bromfield, who has betrayed her by really falling in love with Shane. Bromfield and Shane are married, but Hughes soon convinces the disturbed Shane that she is having an affair with Bromfield. Latter rescues his wife as she attempts suicide; Hughes dies in auto crash.


[More REVIEWS on Page 18]

Film BULLETIN January 23, 1956 Page 17
"Anything Goes"
Business Rating 3 3

Cole Porter’s music, topnotch production values, and a fine cast, with some extras, add up to lively musical with good boxoffice potential.

One of the real classics of Broadway musical comedy is the source of this lively musical, check-full of entertainment values in its lavish production numbers, color, and attractive marquee. This Robert Emmett Dolan production also is strong in commercial values. It has the benefit of an unmatchable Cole Porter score, no less than six of the maestro’s classics being in evidence: “I Get a Kick Out of You,” “You’re the Top,” “All Thru the Night,” “It’s De Lovely,” “Blow, Gabriel, Blow,” and “Anything Goes”, all belted with spirit and in fine fashion and style by the Misses Gaynor and Jeanmaire and Messers. Crosby and O’Connor. They’re still songs of immense freshness and appeal which will have audiences humming along. In addition, the talented team of Sammy Cahn and Jimmy Van Heusen have added three special numbers, each of a topflight production number—“Ya Gotta Give the People Hoke” (Crosby and O’Connor), “A Second Hand Turbin and a Crystal Ball” (Crosby and O’Connor), and “You Can Bounce Right Back” (O’Connor). There’s no dearth of attractive music in this production. Dancing is on the level of the singing, if not surpassing it. Nick Castle’s choreography is bright and tasteful, and Roland Petit has arranged two dance highlights featuring Jeanmaire. The French dancer is going to win a lot of fans in these numbers. Unfortunately, Sidney Sheldon’s screenplay isn’t of the same calibre as the production’s mountings, with a pronounced tendency toward thinness, but has a fair share of amusing lines and situations. Broadway director Robert Lewis milks the script for all it’s worth. Under his hand, the musical numbers have punch, while the story is played in just the right light-hearted manner, and pace is very good. From beginning to end he has avoided the pitfall of slow spots. John F. Warren’s VistaVision-Technicolor lensing has extraordinary clarity and richness of texture, and the color is bountifully appealing. Costumer Edith Head has a field day in this one, with some scintillating wardrobes that make the colorful tableaux even more colorful. Bing Crosby is his usual casual and appealing self. Jeanmaire makes the strongest impression with a charming performance. In one of his rare film appearances, Phil Harris is amusing as Gaynor’s father, on the wrong side of the law. Simple story concerns the misadventures of Broadway stars Crosby and O’Connor, who sail to Europe to seek a leading lady for a forthcoming production. Complication occurs when Crosby, in London, sees and signs Gaynor for the role, and O’Connor, in Paris, does likewise for Jeanmaire. Most of the film concerns the boat trip back to the U. S. and the humor of keeping the girls apart and resolving what looks like an insoluble problem. Further difficulty is that O’Connor falls for Gaynor (whom he wants to axe) and Crosby falls for Jeanmaire. After some farcical proceedings, solution found is for the show to be re-written, with both girls included. The show, naturally, is a smash.


"Schack Out on 101"
Business Rating 2 3

Spy meller has too much talk, but fair suspense. Will serve as dualler in nabothoods, action houses.

The story idea for this William F. Broidy production was a good one, but something went awry and the end product is a curiously static and talky film. The Edward and Mildred Dein script starts out promisingly enough—with some fast, slick, and amusing dialogue—but becomes wearisome in its protracted, and rather flat, verbal assault. Coupled with the burden of the over-talky screenplay is the fact that virtually the entire film takes place in one spot—the eating shack of the title—located near a vital electronics plant. Edward Dein’s direction fails to develop enough movement and action for the audience this will draw. Pace is decidedly slow with running-time seeming a good deal longer than its actual 80 minutes. Performances are satisfactory, with Lee Marvin, as the heavy, taking honors from Terry Moore and Frank Lovejoy. Keenan Wynn is the proprietor of a diner on Highway 101, where Terry Moore is employed as a waitress, Marvin as cook. Terry is being romanced by scientist Frank Lovejoy, but she becomes suspicious that Lovejoy and Marvin are both spys and traitors. She accuses Marvin and he attacks her. Marvin discovers Lovejoy is an FBI agent. In a showdown Marvin is killed.


"There’s Always Tomorrow"
Business Rating 3 3 (Plus)

Routine treatment of a familiar “other woman” situation. Appeal for women, plus good marquee values, should carry to above-average returns in general market.

The plot of this drama—in which a middle-aged husband turns to another woman because he feels his wife is neglecting him—is familiar, but the situation is still the kind that properly executed, provides forceful and moving fare. In this Universal production, however, and under Douglas Sirk’s spiritless direction, the story lacks punch, the film never attains emotional power, and the result is a very routine treatment of a routine situation. The pace is slow and the climaxes just kind of drift in. The appeal of “There’s Always Tomorrow” is primarily to the fem trade and this factor, plus good marquee values, make the box office outlook a bit above average. Veterans Barbara Stanwyck, Fred MacMurray and Joan Bennett provide the marquee power, but their performances are only lukewarm. Ross Hunter’s physical production is better than the dramatic content. MacMurray, a successful industrialist, is upset because wife Joan Bennett pays too much attention to their children, and not enough to him. When an old friend, Barbara Stanwyck, appears, he sees her readily. When he runs into her accidentally on a business trip, the children discover the meeting and suspect the worst. On Pat Crowley, fiancée of a son, believes in its innocence. MacMurray professes his love for Stanwyck, but when she is confronted by the children, she rejects him and tells them to be more considerate of their father.


Page 18 Film BULLETIN January 23, 1956
Exhibition Leadership Providing Spark
To Showmanship Drive in Various Sectors

With 1956 still in its swaddling clothes, there is a great stirring in the fold of exhibition that bodes a new, aggressive showmanship in the industry. It's not the rah-rah "Let's go sell 'em, gang!" approach that bubbles up in froth and soon simmers down to flat lethargy. There is a determined, methodical, analytical aspect to this new movement, sometimes even a little angry, that indicates the exhibitor leadership means business.

Words like Leonard Goldenson's, presenting American Broadcasting-Paramount Theatres' program for recognizing the greatest potential from this year's product, are a key to this approach:

"Let us be honest with ourselves. There has been a deterioration in showmanship in the last few years. What we need now is its rebirth. We need to light a fire under this industry without another week's delay."

Highly inflammable kindling for the spark has been supplied by AB-PT, by National Theatres and by Texas COMPO in the last few weeks alone. Other major circuits and independent exhibitors have given signs of a similar jaw-jutting exploitation militancy.

And not all of the showmanship upheavals are coming from exhibition. Film companies are showing signs of more serious attention to the promotion of new movies. 20th Century-Fox, for instance, while it anticipates no increase in the number of releases, has announced a step-up of production so that more time can be devoted to proper promotion of new films farther in advance of release. RKO, now that it has done its business with television, is turning its attention to the theatre product it has on hand with a vigor that bespeaks its slogan, "The Showmanship Company". Columbia has a vast program afoot for its "Picnic". And so it goes with other distributors.

Let's look at some of the ideas advanced by exhibitors:

The AB-PT program, as presented by Mr. Goldenson and Edward L. Hyman, Paramount Theatres vice-president, names nine points to be tackled by showmen:

1. The increase in TV advertising makes it imperative to check the TV ad rates in various areas compared with theatre lineage rate, and to make certain movie advertising is not overshadowed by video space.

2. Streamline and effectuate trailers—"some trailers are too long—some reveal too much—some do not reveal the proper ingredients". An innovation by United Artists, a "featurette" showing scenes being filmed for forthcoming pictures, available both for TV and theatres, was commended for other companies.

3. A plan to recapture the women audience through specialized public relations is in the hands of a committee and is due to be submitted shortly for use by all segments of the industry.

4. Intensifying efforts to get the young.

(Continued on Page 27)
TOA POLLS MEMBERSHIP

The following bulletin and poll forum were sent to TOA members.

Dear Member:

On February 2nd, the Select Committee on Small Business (U.S. Senate) will hold hearings of great importance concerning the motion picture industry. TOA will be heard on your behalf.

We must have views from our entire membership as to the courses of action and policies to be adopted, so that they can be conveyed to our representatives who will testify at the hearings. In order to help us compile your thoughts, we are sending you the attached questionnaire. All replies will be kept confidential.

To be completely effective, your Committee needs facts, statistics and proof to substantiate your views and comments. We realize that the proper answering of the questions in this questionnaire will take a considerable amount of your time. We also feel, however, that it will be time well spent. This opportunity to appear before the Select Committee on Small Business may well be our last one, in a public forum, for some time to come. Kindly give this matter your substantial and immediate attention.

This is an excellent opportunity for TOA, representing rational and responsible exhibitors, to bring its case to the Senate in a statesmanlike and effective manner. The exhibitors of this country need help immediately. Help TOA get that help!

We shall be guided by your advice and counsel.

Kindeast personal regards.

Herman M. Levy
General Counsel

GOVERNMENTAL REGULATION

1) What are your views on Federal Government regulation of the entire motion picture industry?
2) What are your views on Federal Government regulation of film rentals?

PRODUCT SHORTAGE

1) Are you faced with a shortage of product?
2) If so, is this your Number one problem?
3) If this is not so, what is your Number one problem?
4) “Former affiliates” is a phrase used to designate national chains of theatres, such as Warners, Fox and Paramount, that once belonged to, and were operated by, the distribution companies of the same names. These distribution companies were divorced from theatre ownership by the decrees in the case of U.S. vs. Paramount, et al. With that background in mind, please answer the following questions:
   a) Are you in favor of these “former affiliates” producing and distributing motion pictures?
   b) If you are, would you still be in favor, if the “former affiliates” were given the privilege of exhibiting the pictures they produced in their own theatres first, before placing them in general release?

ARBITRATION

Arbitration is a system whereby an exhibitor is able to go into an informal hearing rather than into the courts for the purpose of having his complaint heard and decided. It is a speedy and inexpensive method of determining rights. Under the proposed system, the right of an exhibitor to go into court, instead of arbitration, is in no way impaired. The exhibitor has his choice. Based on these facts:

1) Are you in favor of the principle of arbitration, that is, the granting to an exhibitor of the right to turn to arbitration instead of to litigation for a hearing on his complaint?
2) Do you have grievances in the fields of clearances, runs, competitive bidding, failure to deliver a print on time, etc., which you have not, for one reason or another, started suit on, but which you might bring to arbitration if you had the opportunity to do so?

TRADE PRACTICES

1) Have distributors’ higher film rental terms forced you to increase admission prices?
2) Are you being forced to rent pictures through the process of distribution conditioning the rental of one feature picture on that of another or others, or on shorts or newsreels?
3) Have distributors forced extended playing time on you? Give examples.
4) Have you been asked to advance admission prices as a condition for getting a particular picture? Give examples.
5) Are pictures available to you only long after your former customary clearances?
6) What trade practices do you consider unfair? Please name the companies that indulge in these practices.

COMPETITIVE BIDDING

1) Do you have any bidding situations?
2) If so, did you request bidding, or was it forced upon you?
3) What competitive bidding practices do you consider unfair?

DECREMENT IN U. S. vs. PARAMOUNT, et al

1) What effect has the elimination of block-booking had on the operation of your theatres?
2) Are you in favor of the return of block-booking?
3) Has divestiture helped you? How?
4) Has divestiture hurt you? How?

EXPANSION OF “FORMER AFFILIATES” BY WAY OF ACQUISITION OF NEW THEATRES

Some of the “former affiliates” have applied to the courts, with the approval of the Department of Justice, for permission to acquire additional theatres. Some exhibitors are very audible in their objection to this, while others feel that they would rather have the “former affiliates” as competitors than independent circuits. In answering the following questions please keep in mind that you are being asked how you feel about the expansion of “former affiliates”, and not about competition in general.

1) Are you, or are you not, in favor of the acquisition of additional theatres by the “former affiliates”. Give your reasons.

1954 FEDERAL ADMISSION TAX REDUCTION

1) Are you in favor of pursuing the battle to have the remainder of the Federal Tax on admissions eliminated?
2) Many exhibitors feel that the gains derived from the 1954 tax reductions were confiscated by the distributors by increased film rentals. What are your views on the subject?

COMMENTS

Exhibitors of this country represent a major segment of the American economic scene. They also have a tremendous investment in the motion picture industry. The best available figures show that exhibitors’ investment is just under three billion dollars. It is, therefore, important that every exhibitor express his views on what he feels is wrong with the industry, and to state his views as to what he feels can be done to better his and the industry’s position. Please do so in the space provided.

We of TOA are very eager to know how and in what way you feel we can be of further assistance to you. Please tell us.

METRO’S ONE-PURPOSE PRINT

Allied T. O. of Indiana

Exhibitors who attended ATO’s Fall Convention heard a great deal about Metro’s new magnetic-optical print. The announcement that “Kismet” will be served both on the new print and the regular optical print has caused some exhibitors to question the need for their purchase of new sprockets, demagnetizing equipment, etc., to handle the combination print.

This policy removes some of the urgency to install the new equipment but it still might be desirable to have. The theatre’s ability to handle both types of prints may give the exhibitor greater choice of availability on a picture. Also, at this date, Metro has no announced policy regarding future releases. It could be that subsequent pictures will be served only by combined prints or it might be that optical prints would continue to be available on a number of releases during a transitional period in order to give all accounts time to modify their equipment.
UNIVERSAL-INTERNATIONAL Presents

The sensational star of "TO HELL AND BACK"
in the fighting story of the Champion of all the World

AUDIE MURPHY • BARBARA RUSH

WORLD IN MY CORNER

CO-STARRING JEFF MORROW • JOHN McINTIRE
WITH TOMMY RALL • HOWARD ST. JOHN • CHICO VEJAR • ART ARAGON • CISCO ANDRADE

Directed by JESSE HIBBS • Screenplay by JACK SHER • Produced by AARON ROSENBERG

ANOTHER PICTURE WITH THAT PRE-SOLD UNIVERSAL APPEAL!
THEY MADE THE NEWS

(Continued from Page 10)

MICHAEL TODD inked an agreement with United Artists to distribute his multi-million dollar Todd-AO production “Around The World In Eighty Days”. Entrepreneur Todd told UA board chairman Robert S. Benjamin and president Arthur B. Krim that he is “extremely impressed by the dynamic methods of operation displayed by UA’s youthful management.” Following the successful launching of his first film in the Todd-AO process, “Oklahoma!”, Todd severed connections with the distributing company, Magna Theatres, and the Todd-AO Corporation, though retaining the right to make ten pictures in the new process. “Around the World” is based on the Jules Verne classic and will have a raft of stars, including Marlene Dietrich and Noel Coward, screenplay by S. J. Perelman.

ROY DISNEY reported an increase in the net profit of Walt Disney Productions for the fiscal year ended October 1 as $1,352,576, compared with $733,852 for the same period the preceding year. Gross income amounted to $24,638,632, or $2.07 a share, against $11,641,408 and $1.12 a share. Much of the increase was attributed to good returns from “20,000 Leagues Under the Sea” and “The Lady and the Tramp”. New activities last year, including television, drew heavily on working capital, Disney said, and unless a better profit from TV can be realized, TV output will be greatly reduced.

PERRY W. LIEBER ended a 25-year association with RKO Radio when he resigned as national director of advertising to take a post with 20th Century-Fox’s publicity department in Hollywood. Fox announced that Lieber will handle special assignments on the studio’s production schedule of 34 pictures in 1956. A University of Illinois graduate, Lieber joined RKO as office boy in 1930. Meanwhile, it is generally believed that Lieber’s replacement at RKO will come from the O’Neil-Mutual Broadcasting ranks.

ARThUR M. LOEw released his first annual stockholder’s report on Loew’s, Inc., since becoming president. A decline in the profit for the year ending August 31 was noted. (See FINANCIAL BULLETIN, this issue.)

President Eisenhower’s budget message, sent to Congress January 16, called for a continuation of all Federal tax rates at present levels and indicated that a rise in Federal admission tax receipts is expected in the next 18 months. Estimated tax collections for the fiscal year ending June 30, 1956, are put at $108,000,000 and $110,000,000 in 1957, compared with $105,086,000 for the year ending last June 30. The President asked for an increased allocation to the U. S. Information Agency, of which the motion picture service would receive $12,883,000.

Executive of TESMA and TOA signed acontract to participate in the International Trade Show scheduled for Sept. 19-21 in New York. Seated, from left: TESMA director William Gedris, president Lee Jones; TOA president Myron Blank; TESMA vp. Tom LaPuzza; Standing: TOA’s Walter Reade, Jr. and Herman Levy; TESMA executive sec’y Merlin Lewis; TOA asst. sec’y Joe Alterman,

John Wayne is more John Wayne than ever in THE CONQUEROR

Coming in early 1956 from RKO
THEM THEY
MADE THE NEWS

WAYNE HOSTS FOR RKO

RKO president Daniel T. O’Shea, left, and
board chairman Thomas F. O’Neil, second
from right, were among guests at the party
hosted by John Wayne prior to his departure
for Europe and the premiere there of “The
Conqueror”. As right is Mutual Broadcasting
System commentator Ed Pettitt, who will ac-
company Wayne on his p.a. tour.

THOMAS F. O’NEIL, SAMUEL RIN-
ZLER and ROBERT W. DOWLING
were named recipients of the Annual
Brotherhood Awards announced by 1956
Brotherhood Week chairman WILLIAM
J. HEINEMAN and SPYROS S.
SKOURAS, Jr. Awards will be made
Jan. 31 at the Waldorf Astoria in New
York . . . OSCAR HAMMERSTEIN, II
will hand out achievements awards to
deserving industry personalities on behalf
of the Amusement Division of the Federal-
ity of Jewish Philanthropies at the Sher-
aton Astor in New York Jan. 31 . . . JOE
CRONIN, general manager of the Boston
Red Sox, and THEODORE FLEISCH-
ER, president of Interstate Theatres
Corp., released the good news that $465-
028 had been contributed in the 1955
Jimmy Fund Drive for children’s cancer
research.

MILTON STARR, founder of the Bijou
Amusement Co., in Nashville, was among
five new members named to the visiting
committees at Harvard University.
EMANUEL FRISH & LEO BÉRCH-
ER were designated representatives on the
COMPO board of directors by the
Metropolitan Motion Picture Theatre
Owners, as were A. JULIAN BRYLA-
SKI, of the MPTO of Washington, D.C.
and SEYMOUR HOFFMAN, of the
Virginia Motion Picture Ass’n . . .
CHARLES A. MOSES has been ap-
pointed director of advertising, publicity
and exploitation for Bel-Air Productions.

WALTER WANGER left for New York
to attend the New York premières of
“PERSUASION” and “THE
CONQUEROR”.

THE CONQUEROR

Incidentally...

Coming in early 1956 from RKO

Susan Hayward is just great greater than ever in...
The industry's branches has been the disorganized method of releasing films, resulting in alternating periods of feast or famine for exhibition. But let Mr. Edward L. Hyman explain the problem:

"The age-old custom of pointing all the best pictures for four major holidays—Easter, Fourth of July, Labor Day and Christmas—and leaving the pre-Easter, May and June and the month of December periods generally barren of quality pictures has prevailed up through 1955. This custom was started many years ago for the apparent reason that these particular periods were not conducive to the greatest business potential. However, our business has changed over the years and it is vitally necessary that we keep abreast of progress if we are to survive."

Calls For 'Orderly' Releases

To rid exhibition of its aptly-called "orphan periods," Mr. Hyman makes this pitch:

"... We feel that the excessive concentration on the major holidays must be diluted and a plan for the orderly distribution of quality product throughout the year be devised and consummated."

He then cites a practical illustration of the defect in the present distribution cycle:

"As we all know, our business in 1955 was good through the summer months. The last quarter, especially the period from Thanksgiving to Christmas was not good and was behind the same period in 1954. The difference a few quality pictures would have made in the May and June and September through Christmas periods just defies the imagination and this could easily have been accomplished with a more orderly distribution.

"The irony which is injected into this problem of orphan periods is that on holidays like Easter, Fourth of July and Christmas there are at times more quality pictures than can be absorbed..."

Mr. Hyman supports his plea with some pointed observations on specific "neglect" periods:

"With respect to the May and June period... here is a season of the year when the big TV programs have just gone off the air and we are confident that the release of the best pictures coupled with aggressive newspaper advertising and exploitation could very well make this period the best in the year... As you know Elmer Rhoden is sponsoring a Spring Festival and any quality pictures released in May-June would receive terrific sendoffs because of this.""

Of post-Labor Day:

"This past September... we saw quite a lull in business. We feel that it was the result of a combination of circumstances. The first... was the reaction in the quality of releases which set in following the tremendous pictures which were released in July and August... On top of this the big TV programs came back on the air with a tremendous fanfare of advertising and exploitation... We are in business every day of the year and must continue until times to give our patrons the proper inducement. This is not different from the way department stores are operated. They do not rest after the big Christmas rush but follow it with their big January White Sales. We must also follow our biggest seasons with our own 'White Sales.' We should have our best foot forward with some of the better pictures of the year..."

Of post-Thanksgiving through to Xmas:

"We are convinced that, if the biggest picture of the year were released at Thanksgiving, we in exhibition could as sure distributors of greater playing time and top terms to our best and most important theaters. It does not take an great imagination to realize that a quality picture with 'legs' and with proper advertising and exploitation can, in many instances, play from Thanksgiving until the year end attraction is available. What a difference this would make in the month of December."

Then, with a display of diplomacy rare in movie industry relations, Mr. Hyman nails down his case:

"We have now defined the evil and pointed out its fallacies. However, we cannot place the blame, for example on distribution or production or exhibition alone. We think the blame must be assumed by all these segments of the industry and the cure lies in complete cooperation among them. We cannot ask production and distribution to assume all of the risk entailed in releasing quality pictures in which many millions of dollars have been invested, during periods which, in the past, were not conducive to the greatest potential. Exhibition must also gamble... Exhibition should be more than happy, if given a quality picture with 'legs' during these orphan periods, to guarantee the maximum playing time and the best film terms so that the return to the distributor would warrant the release of such quality picture during such a period. We are certain most exhibitors would go along with such a plan..."

Asks Aggressive Showmanship

This, concluded Mr. Hyman, plus aggressive advertising-exploitation campaigns during "orphan" periods, seem the most certain formula for reducing the troughs in movie business and maintaining boxoffice returns at a consistent high plateau.

Naturally, Mr. Hyman cannot speak for the balance of exhibition, even though he chose to make assumptions for it. Furthermore, his comments are tempered to a degree by the fact that much of it seems applicable only to first run houses. Nonetheless, the manner in which his case was prepared and argued, and the results obtained, make it a good model for further efforts along this line. Judging by distribution's response, the film companies are ready at least in some degree, to heed the voice of exhibition. And if the theatreman in the balcony yells, "Yeah, we don't they go further!"—he has a good case and one that he should keep on arguing until they hear him, too.

But back to Ed Hyman's balanced distribution case. I direct conversations with key executives of all principals.
film companies, he obtained pledges of cooperation for an orderly release schedule. Not all the companies were in position to offer specific schedules, but this idea won full approval.

Columbia—will release “Picnic” in mid-February, despite the fact that it is aware that weather conditions during that month could be very bad and hurt boxoffice. “The Eddie Duchin Story,” originally scheduled for April will be moved back to early June. “The Harder They Fall” (Humphrey Bogart) will be delivered in April or May.

**Fox Line-Up Strong**

20th Century-Fox—has switched its release dates for “Bus Stop” and “Anastasia” from the 3rd Quarter of ’56 to the May-June term in order to capitalize upon the withdrawal of the big TV shows. “The Man In the Grey Flannel Suit” (Gregory Peck, Jennifer Jones) will be offered in March, including the pre-Easter period. “The King and I” goes into release in September, and “Island in the Sun”, Darryl Zanuck’s second personal production of the year, in November.

Metro—in complete accord with a policy of orderly release, is currently studying its product inventory with an eye to choosing the most helpful dates. Distribution head Charles Reagan will furnish a schedule of releases the first week in February.

United Artists—will put out its blockbuster, “Alexander the Great” for pre-release in April with most regular engagements in May and June. “Trapeze” (Burt Lancaster, Gino Lollobrigida, Tony Curtis) follows in July. For the Thanksgiving through Xmas period a likely prospect is “Johnny Concho” (Sinatra).

Universal—through Charles Feldman, sales head, indicated it considers January, February, March and April slack months and will strive to put its best foot forward at those times. The only important release named, however, was “Away All Boats”, which will be offered in August or September.

Warner Bros.—has set “The Spirit of St. Louis” (James Stewart) for June 2nd release, to be followed by either “The Searchers” or “Giant” in September. This company also promised an important film for Thanksgiving.

Paramount—was asked to fill in the Thanksgiving void with Alfred Hitchcock’s “The Man Who Knew Too Much” (James Stewart), but no definite commitment was obtained. Word on this and other releases will be forthcoming when distribution chief George Welurt returns from the studio.

RKO—under the new O’Neill management, and just organizing its production plans, could not yet provide specific information. Sales chief Walter Branson, fully subscribes to the balanced distribution thesis.

•Republic—has slated several of its most important films for the critical Spring month. “Adventures of Daniel Boone” in April, “The Maverick Queen” (Barbara Stanwyck) in May, “Lisbon” (Ray Milland, Maureen O’Hara) in June.

Allied Artists—according to general sales manager Morey Goldstein, hopes to have William Wyler’s “Friendly Persuasion” (Gary Cooper) available for June release. “Mother–Sir” (Joan Bennett, Gary Mereill) and “Crime in the Streets”, an exploitation show, will be Spring offerings.

Buena Vista—advised, through president Leo Samuels, that effort would be made to provide an important Thanksgiving release.

**Can Aid In Talent Search**

In a sense, this has been a case study of exhibitor-distributor rapprochement in action, Chapter 1 of filmdom’s New Look. Orderly product release certainly is not the only area in which buyer and seller can effectively collaborate to their common benefit. Indeed, Mr. Hyman listed a 10-point program for exploiting the maximum potential in 1956, of which product release is only one phase.

Another subject worthy of joint exhibitor-producer consideration is the development of new movie faces, a concept which Leonard Goldenson, among others, has championed for years. Who is closer to the tick of the public pulse in this matter than the theatreman? Who, better than the exhibitor, can aid the producers in his appraisals and reappraisals of star values? Who but those in the front trenches of exhibition can say with real authority just whose popularity is in the ascendency, who is fading? Likewise, the theatreman should be an invaluable source of expert opinion with respect to the selection of movie subject matter.

About three years back, when our industry was wallowing in the deep part of the attendance depression, there was much serious talk about calling in exhibition’s leaders for regular conferences with the key production and distribution executives, for the avowed purpose of drawing on the theatreman’s wide experience as a guide to the studios. Of course, when CinemaScope (and 3-D) came along and business boomed, that fine idea was promptly discarded. Isn’t it time now for further consideration of that kind of intelligent collaboration?

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"I have been around show business since 1900— started in motion pictures in 1914—
The Bulletin is tops with me."

H. D. SHEFFLER, Castamba Theatre, Shelby, Ohio
You, Mister Exhibitor, are the "X"... the unpredictable factor... the man who meets the public... the man whose interest makes the difference!

Keep shouting about your shows with the excitement and enthusiasm that builds a patron-pulling pitch and the "X" in your boxoffice will equal more profits!
What the Showmen Are Doing!

Exhibitors Sparking Showmanship Drive

(Continued from Page 19)

sers into the theatres to instill the movie-going habit and urging exhibitors "to open their bag of tricks in an effort to make their theatres the focal point of amusement in their communities."

5. A reiteration of Goldenson's long advocated practice of constant introduction of new youthful personalities into top pictures to (a) eliminate the shortage of boxoffice names by intelligent promotion and use of these new faces and (b) build movie interest of the vast teenage group with young faces attractive to them. Get these new faces on the road and build them up.

6. Revive newspaper interest in the movies on the local level. "The most insignificant event in TV is heralded by the columnists and other feature writers, whereas important events that take place in our industry are mentioned insignificantly." Much can be done to correct this with the contacts these have with their newspapers.

7. Continue the audience awards as an annual project and plan for continuously improving supervision as stated in a 9-point plan submitted by National Theatres' publicity head Thornton Sargent on the basis of experiences of those who participated in the initial campaign.

8. All-industry support of National Theatres' president Elmer C. Rhode's program for a Spring Movie Festival nationwide and Motion Picture Forum in Hollywood.

9. Submission of all these plans to producers, distributors and exhibitors, urging full cooperation in bringing out the "far-reaching potentials of these ideas and the absolute necessity of carrying them out."

From the Lone Star State, traditionally in the vanguard of showmanly activities, Texas COMPO advanced plans for four theatre-public participation programs, one to be used in each quarter of the year, implemented with actual promotion accessories available to theatres throughout the country. Kyle Roxer, executive director of the Texas Council, revealed the ambitious programs in answer, he said, to exhibitors requests for campaigns to sell the industry in general and to stimulate boxoffice attendance.

Leading off the year will be the Oscar Race, a proven stimulant last year, in which the public is invited to select the Oscar winner in each of six categories from the Academy nominations—Picture, Actor & Actress, Supporting Actor & Actress, Song. Winners get free passes to the individual theatre. Results of last year's competition showed an increase from 6 to 21% during the voting period. Campaign material costs $24.50 for two tinted trailers, two 40x60's, a composite mat and 2000 ballots.

Teacher of the Year is the project for the April-June period, calling for a selection of each town's Teacher of the Year by both school students and their parents. Ballots are distributed during a two week period at the theatres and deposited in theatre lobby boxes during the actual voting week. Each teacher in town receives two passes to the theatre, the winner gets a season pass with presentation made at the end of the school year in the school auditorium or on theatre stage—well covered by newspapers. A similar Texas COMPO exploitation package of trailers, etc. is available for $24.50.

The summer months will feature Drive-In Week with cash prizes going to drive-in managers for best exploitation of individual pictures and for best augmented campaign. A three-trailer package with display and publicity material is available also on this for the same price.

The Manager's Award campaign graces the final quarter of the year. In this, the individual theatremen selects pictures which he personally endorses as good entertainment with a money-back guarantee. Idea behind this is to stimulate confidence in the movie industry and forthcoming product. Two trailers, one to follow the regular trailer for the Award picture, the other to precede the actual showing of the selected film. The two trailers, mat, 40x60, TV and newspaper publicity materials are $19.50.

Such stirring, both general and specific, are gratifying signs of a showmanship renaissance. Obviously, not all of the ideas that are being or will be advanced are new. Many, in fact, have been advocated before and practiced on a limited scale. But the rolling-up-of-sleeves attitude is new and fresh and hopeful. It gives a bright promise that finally both the new and old will be activated on a large scale, and, collectively, may start the hottest showmanship bonfire yet conceived in the movie business.

[U-I's Charm Magazine merchandise promotion on "The Benny Goodman Story" brought Billie Sanders, manager of Sander, Inc. department store in Kalamazoo, Mich., to the Universal home office for more detailed discussions with U-I boxofficees on co-op exploitation. In the huddle with Miss Sanders are, from left, promotion head Jerome M. Evans, Eastern exploitation manager Herman Kass and Eastern ad publicity chief Charles Simonelli.

Metro Reported Revamping TV Series To Perk Show's Draw

What will and what won't sell movies on TV is the subject of M-G-M and American Broadcasting officials' discussions in Hollywood, according to a special story in the New York Times recently. The item held that a new format for "The M-G-M Parade", weekly ABC-TV half-hour feature, will be sought to heighten its audience appeal.

Twenty-seven of the shows have already been filmed at a production cost topping a million dollars, but it was questionable how many of them would be released, the report said. Present setup has scenes from past Metro films and previews of new pictures. One of the contemplated changes involves a switch to stories of the stars themselves in the "This Is Your Life" style. The Times also reported that George Murphy, who serves as host-narrator, would be replaced and that Leonard Spiegelgass, M-G-M studio writer, will take over the program's executive producer duties from Leslie T. Petersen.

Featurette Showmanship Contest

Columbia is giving big-scale exploitation treatment to its forthcoming two-reeler, "Wonders of Manhattan", including a nationwide exhibitor showmanship contest. A special pressbook on the CinemaScope featurette carries details of the competition, based on the best exhibitor campaigns. Two winners will be selected, one from either side of the Mississippi, by a four-man board: Columbia execs A. Montague, Rube Jackter, and Maurice Grad, and executive director of the N. Y. Convention and Visitors Bureau, Royal Ryan. Grand prize is an all-expense-paid trip to the Big City for the winners and one guest each for four days.

[More SHOWMEN on Page 28]
U-I Sets Major Press, Radio Tie-Ups for 'Benny Goodman'

Universal's whirlpool of activity-in-print for "The Benny Goodman Story", covering advertising in 220 national mags and weekend newspapers, will get an additional shot-in-the-arm with an offer to newspapers to use a five-part serialization on the life of the King of Swing. A special ad in Editor and Publisher and in Publisher's Auxiliary makes the pitch, offering a 6000-word story to any newspaper in the U.S. and Canada on an "exclusive" basis for each city. Serialization will be furnished in mat or galley proof form, together with stills and scene mats.

Airlines activity for the film was heightened with a tieup with "Queen For A Day", NBC network TV-radio show, to select a "Queen" to participate in the world bow at the Chicago Theatre, Feb. 2. After four weeks mention, the "Queen" will be named on Jan. 30, will report the following week on the show to review her experiences.

Road-Work

Producer-director Stanley Kramer did a week-long stint for his forthcoming UA big one "The Pride and the Passion", even though it isn’t due to start shooting (in Spain) until April. Working TV, radio, newspaper and magazine interviews, the production ace was a fascinating subject detailing the intensive research and preparations with hundreds of sketches and photos for the location filming.

Fred MacMurray, accompanied by the Mrs. (June Haver) is on a key city tour covering 11 major stops on behalf of his Allied Artists starrer "At Gunpoint," making air and TV appearances, with AA carefully making sure reps from surrounding territories are included in the press confabs for solid penetration.

Cornell Borchers, making her domestic debut in U-I’s "Never Say Goodbye", busied herself with a weekful of interviews on return in N.Y. from her native Germany, assure ample coverage in national and fan magazines.

Lucy and Desi hit the road Jan. 27 in Dallas for top-date p.a.’s across the country enroute to their appearance at the world premiere of "Forever Darling", co-starring the popular duo, at Jamestown, N.Y., Miss Ball’s birthplace. At each stop, they’ll participate in local promotions for the Heart Fund, in addition to seventeen press, radio and TV appearances.

Jimmy Stewart is planning a modern barnstorming tour in the replica of famed plane used in "Spirit of St. Louis". The star expects to make short-hop tours to key cities to tie in with the release of the WB production next spring.
What the Showmen Are Doing!

Beantown Ballymen Socks Over Detroit, 'Houston' in Boston

It's natural for a showman in a town amid in a picture's title to give the film a ring-up campaign. It's real showmanship when an exploit, like Paul Levi, publicity man of Boston's Pilgrim Theatre, can read on pictures naming "Detroit" and "Houston" in its titles.

Doubling Columbia's "Inside Detroit" and The Houston Story," Levi spurred a "City Names Movie Title" contest on a local radio station, aided by all its disc jockeys, with longest lists receiving free passes. A key discussion show interviewed local labor leaders on labor racketeering, subject of Detroit! Among other stunts, Levi held special advance screenings for labor and police reporters, and officials, columnists, etc., gaining oral and printed mentions; presented a car dealer to parade autos, banded "This Came from Inside Detroit" with ayda: had "gun mulls" handing out svelty herals on "Ten Don'ts for Gangster Movies".

NT Paper Delivers Exploittips For Big Leap Year February

"Short on days, long on opportunities" is the apt description of the big Holiday month, February, by National Theatres "Showman", lining up a series of exploittips for the big money dates.

In addition to the four big ones—Boy Scout Week, (Feb. 6-12), Lincoln's Birthday, St. Valentine's Day, and Washington's Birthday, there is the Leap Year extra day, and all of them are well covered in bally-hints to the showman.

Scout Week: Theatre parties, either merchant or club-sponsored, take an important slot in activities. Look for shorts on scouting, outdoor play, other subjects that will tie in with appeal to scouts and their families. Used to good advantage in the past is a march to the theatre culminated by a stage tableau where proper tribute is paid to honored members of the troop.

Lincoln's Birthday: Since this falls on Sunday, and is observed on Monday, theatre participation in ceremonies is a natural. Tie-ups with vets organizations, civic groups, merchants, etc., for an Americanism week in the period between the two presidents' birthdays can be kicked off Monday and continued through the period, with newspaper support enlisted.

Valentine's Day: On the 14th, a Sweetheart Show is suggested, with special inducements to teenagers, like a lucky ticket which admits the girl's sweetheart. Or, the merchants can pick up the young people's tab. Free admissions to sweetheart teams—youngest, oldest, longest married couples, biggest families, etc.

Washington's Birthday: Stunts and theatre parties (most schools have full or half day holidays) both afternoon and evening. Leap Year: Girls are hosts to boy friends, free tickets for best proposals from stage.

'Flannel Suit' Fashion Co-op To Go Feb. 15 for Easter Push

On the astute line of reasoning that (1) people think most about clothes before Easter and (2) what is paramount in the public's mind makes a likely area for exploitation of a movie, 20th Century-Fox has set Feb. 15 as the date for moving into high gear the mammoth national fashion promotion pre-selling "The Man In The Gray Flannel Suit", its big Easter holiday release.

The largest fashion promotion co-op ever set for a 20th-Fox movie, the campaign involves 12 leading manufacturers of men's wear and accessories and over 700 leading department stores in tie-in merchandising and was initiated two months ago when the Darryl F. Zanuck personal production was still shooting. Participating manufacturers, through national advertising, display material and special campaigns tailored to fit theatre engagements locally, will plug the film to customers in some 7000 stores throughout the country.

Bert Bacharach, known as the top men's fashion authority, co-ordinating the promo-
That "Itch" Man's Back—For Big B. O. Scratch

"The Lieutenant Wore Skirts" is twice-blessed in the exploitation fold. Not only does it boast a story loaded with belly-laugh situations on which the showman can hang a rackful of exploitables, but it shines brightly in the afterglow of the delightfully successful "The Seven Year Itch", with Tom Ewell, the star who won fame chasing Marilyn Monroe, transferring his aim to another charmer, Sheree North.

"That Seven Year Itch Man Is On The Loose Again" exemplifies the latter blessing, while another catchline, "The lieutenant was a lady . . . Her husband was a wack . . . Who drove the Air Force crazy . . . 'Til he got her back!" capsules the frolicsome faricicles in the script. Both get bang-up treatment with clever art in the versatile batch of ads and poster material concocted by the bally-lads of 20th Century-Fox. Prominent, too, in making the most of Ewell's popularity windfall from his earlier film is the phrase, "Keeping up with his itches will have you in stitches!", blithely indicating a continuance of the hilarity inspired by "Itch". Whatever campaign is used, this phase should be capitalized for a tidy exploitation bonus.

But there is plenty of rich fodder for showman activities in the rollicking script about a WAF lieutenant and her husband, who flunked his Air Force physical and fought a running battle with the USAF to get his wife out of the service. This thesis alone is well calculated to pique the public's fancy and a whole campaign can be plotted to center around this happy hub. A "What Would You Do" contest is indicated, with plenty of variations for male or female spots. Or, in keeping with Ewell's forced to become a "housewife" in the picture, a newspaper contest asking women to write, "Why My Husband Is Handy Around the House".

Another facet of the campaign should capitalize on the WAF angle. Even if there are no Air Force bases near the town, the showman can exploit this by honoring ex-WAF officers, or any ex-service women at the opening. Local newspapers can be induced to run stories inviting ex-WAFs to get in touch with the theatre manager to participate in a special salute to the Women's Air Force as a feature of the theatre premiere. There is real heart interest in locating local couples who may have undergone a similar experience. The theatreman could make a deal with the local newspaper to print a short synopsis of the picture—no mean selling angle in itself—and announce that the newspaper, in cooperation with the theatre, will offer free admissions to those who substantiate their story. Of course, newspaper photos of the couple(s) along with the story is a sure-fire stimulant.

20th is offering a wealth of material for a radio and TV campaign, both for local use and on a national scale. The latter is a five-way program comprising an advance TV publicity buildup, a special radio teaser campaign, a regular radio campaign, a filmed TV advertising campaign, and slides and telops. The advance segment was launched late last year when Ewell starred in NBC-TV's "Playwrights '56" dramatic show, followed by guest shots on the Perry Como show and "Alfred Hitchcock Presents". On Jan. 11, "The Twentieth Century-Fox Hour" featured a day with Sheree North, presenting a brand new "North Star" to the public, with scenes from the picture. Local campaign includes six free radio spots, two free TV trailers and two 10-second slides.

"THE LIEUTENANT WORE SKIRTS"

Frank Tashlin, who used to be a writer for Bob Hope, must have had—whale of a time writing and directing "The Lieutenant Wore Skirts". This breezy situation-comedy is loaded with opportunities for the fast quip, rollicking predicaments and the unique Tom Ewell brand of rubber-faced mugging that clicked so happily in "The Seven Year Itch". The script wastes no time putting Ewell in a fix, as wife Sheree North, a former WAF lieutenant leaning that her husband is being called back to the Air Force, re-enlists to be with Tom when he goes overseas. Only Ewell is rejected for a "psychosomatic knee" and Sheree sails for Hawaii as a WAF, paving the way for a round of ebullient situations as the distraught husband drives the Air Force crazy trying to get her back. Having hailed her to Honolulu, he finds himself locked out of sharing her lodging as a "dependent". To remedy this, Ewell turns beachcomber, rents a shanty and hires a stripper to be his native girl servant (opposite page). Sheree hotly changes her mind about sharing her quarters. In desperate efforts to have her discharged, Ewell tries to work "section 8"—G.I. slang for insanity—to convince she is wacky and unfit for service. He blows reveille at 2:30 in the morning (opposite page), puts eggs in her bed, makes her believe she is a sub-nambulist, and appeals to the base psychiatrist, only to have her discovery game and put him in hotter water. It all comes out happily, however.
EXPLOITATION PICTURE
of the issue
African Lion, the (Buena Vista) Technicolor. Producer-director, Richard Denning. Lori Nelson, Deirdre Danaher, Robert Round. Romances, seven people survive the atomic destruction of the world and the conflict among them to seek new life, 80 min.

Risky (DCA) (A Titanus Production). Gina Lollobrigida, Curd Jurgens, Director Luigi Comencini, Comedies. An archeologist finds himself in a world of ancient Mayans, 90 min. (France)

Little Orphan, the (Buena Vista) Technicolor. Pedro Armendari, Joseph Calleia, Rodolfo Acosta, Producer-director, Luis Bunuel, Comedy, a story of a boy and his wife who innocently start a war, 90 min. (Spain)

Haphazard, the (Paramount) (Spandorano) Superscope. Dorothy Lamour, Bing Crosby, Director, Vincente Minnelli, Musical. The story of a split personality who must choose between two lives, 80 min. (U.S.)

Return of the Professional, the (Buena Vista) Technicolor. George Sanders, Maureen O'Hara. Producer-director, Lew Landers, Western. The story of a gunfighter brought back from the dead for one last job, 72 min. (U.S.)

River of No Return, the (Paramount) Cinemascope, Directed by Nicholas Ray. Robert Mitchum, Joanne Woodward. A story of two youths who fall in love on the Rio Grande, 120 min. (U.S.)

FEBRUARY SUMMARY
First tally of February releases shows a total of 19 scheduled for distribution, a sharp drop from the 26 features released in January. However, a number of features on the release roster show up as promising product for the box office. Leading suppliers will be Columbia and United Artists, each with four releases. Allied Artists, Metro, RKO, 20th and Universal each will offer two. The month's schedule include five in CinemaScope, one in VistaVision and one in Superscope. Eleven February films will be in color.

Scheduled for release are:
8 Dramas 2 Comedies
3 Westerns 2 Musicals
1 Melodrama 2 Adventures

Paramount
September

TO CATCH A THIEF, a V-Tech/Technicolor. Cary Grant, Gracie Fields. Producer, David Butler. Director, Melville Shavelson. Comedy. A woman whose husband is accused of theft is subjected to real theft to clear his name, 105 min. (U.S.)

November

December
DESPERATE HOURS, the Humphrey Bogart, Fred MacMurray, Martha Scott. Producer-director William Wyler. Melodrama. Except for the title, a film in suburban home and terrorist roles, 112 min. (U.S.)

January

Trouble with Harry, the (V-Tech/Technicolor. John Forsythe, Shirley McLaine, Edmund Muskie, Producer-director, Alfred Hitchcock. Comedy-drama. Nice old bachelor is suspected of accidentally killing while out hunting, but death is complicated by his dog which orders him to keep going, 102 min. (U.S.)

February
Rose Tattoo, the (VistaVision, Anna Magnani, Burt Lancaster, Producer Hal B. Wallis, Director Daniel Mann. Drama. Worshiping dead husband's memory woman almost loses herself for love and her daughter until she learns he had been unfaitful, 117 min. (U.S.)

Coming
Anything Goes, the VistaVision, Bing Crosby, Donald O'Connor, Jeanette Macdonald, Producer Robert Emmett Boland, Producer-director, Robert Lewis. Musical. Two girls chosen for one role in Broadway show creates many humorous complications before problem is solved, 100 min. (U.S.)

Birds and the Bees, the, the VistaVision. George Gobel, Mitzi Gaynor, David Niven. Producer Paul B. Brown, Director George Cukor. Mapp and Lucia. English sailor and American lady fall for each other, 105 min. (U.S.)

Jester, the, the VistaVision, Technicolor. Danny Kaye, Glynnis Johns, Angela Lansbury, Producer-director, Norman Panama. Musical. A grand masquerade as court clown member of patriot group branded outlaws aids in restoring crown to rightful king, 105 min. (U.S.)

Coming
September

KANGAI Supercrce, Ricin McGlauglin, Richard Coit, Richard Carter, Mala Powers, Producet Eliza-ten Tevis and Sam Wyman, Director John Brahms. (Panama pictures). Melodrama, Gun runners seeking gold buried in desert during WWII become involved in intrigue, murder and siege by Arabs. 79 min. 10/3.

TENNESSEE'S PARTNER Technicolor, Superplce, John Payne, Ronald Reuel, Kenneth Fleming, Producer Edmund Bogart, Director Alan Dwan. Western, Cow men and peculiar people come together in tight situations including quiltsnig, marriage and a lynching. 87 min. 10/3.

TREASURE OF PANCHO VILLA, The Technicolor, Technicolour, Shelly Winters, Rory Calhoun, Gilbert Roland, Producers Edmund Grainger, Director Allan Dwan. Pancho Villa helps him to steal money to finance the revolution. The line is finally lost under an avalanche and the American is the lone survivor of his band. 96 min. 10/3.

NASHED, The Technicolor, Produced and directed by Allen Miller. A first person account of the daily operations of a New York restaurant to make a living by the seaing the catch to tunes. 70 min.

CASH ON DELIVERY Shelly Winters, John Gregson, Peggy Wood, William Tabbert, Producer-director Michael Fox. Comedy. A night club singer will inherit a fortune providing her ex-husband has not become a murder suspect. 86 min. 12/26.

GLORY SUPERCO produetion, Technicolour, Margaret O'Bren, Charlie Greenwood, Walter Brennan, Producers-director Marty Brenn, produced by Fred Lewis, (Her sprit of the Kentucky Derby). 100 min.

POSTMARK FOR DANGERS Harry Moore, Robert Beatty, Arthur Gardner, Producer Frank Godwin, Director Gene Green, Melodrama. A postmark starts a chain reaction that results in murder and mayhem. 86 min. 12/26.

BRASS MObINE, The, The Patricia Barr, Elisabeth Allan, Maxwell Reed, Producer Don Hughes, Melodrama.


BOLD AND THE BRAVE, The, Wendell Corey, Mike Connors, Norma Maure, Producer Hal E. Chester, Director Lewis R. Foster, Drama, The adventures of a young Mexican boy who grows up to be an expert border line cowboy and friend and also helps the protect others. 117 min.


JET PILOT Technicolor, Superpnce, John Wayne, Janet Leigh, Howard Hughes Production, producer Jules Furthman, Director Joseph von Sternberg. Drama. 119 min.

CARMEN DE LA VEGA, 1954 Technicolor, Produced by Frank Loesser, Director George Seaton, Melodrama. 70 min.

September

ROSE ALL DAY, Pan American Airlines, directed by Burt Lamont, produced by Charles Lederer, written by Frank Loesser, based on the successful West End and Broadway musical, "On a Clear Day You Can See Forever." 148 min.

October

GIRL IN THE RED VELVET SWING, The Cinemascope, Color by DeLuxe (Deluxe Technicolor by DeLuxe Technicolor), Produced by Howard Koch, directed by Henry Hathaway. 93 min. 10/3.


MISS JONES, The, Cinemascope, Color by DeLuxe, Produced by Chill Wills, directed by Henry King, 70 min. 11/28.

November


December

END PERFORMANCE, The, Directed by John Ford, 70 min. 12/26.

January


February

CINEMA, The, Technicolor, Produced by Charles Lederer, directed by Frank Cady, 70 min. 2/9.

March

ARMY WIFE, The, Technicolor, Produced by DeLuxe, directed by George Seaton, written by Hellmuth et al, 70 min. 3/9.

April

THE STREET OF PASSION, The, Cinemascope, Produced and directed by Charles Lederer, written by George Seaton and Henry Boland, 70 min. 4/9.

May

THE BARON, The, Technicolor, Produced and directed by John Rawlinson, written by Tom Tully, 70 min. 5/9.

June

THE SILENTpring, Technicolor, Produced by Charles Lederer, directed by Anthony Mann, written by Hellmuth et al, 70 min. 6/9.

July

THE ADVENTURE OF DOCTOR DOUGLAS, The, Cinemascope, Produced by DeLuxe, directed by Charles Lederer, written by Hellmuth et al, 70 min. 7/9.

THE LOVE AFFAIR, The, DeLuxe Technicolor, Produced by Charles Lederer, directed by Frank Cady, written by Hellmuth et al, 70 min. 8/9.

August

CINEMA, The, Cinemascope, Deluxe Color, Bette Davis, Richard Todd, Producer Charles Brackett, Director Henry Koster, historical drama, in attempts to secure ships to sail to the new world, 106 min. 8/6.

September

LIGHTS OUT, The, Technicolor, Produced by Charles Lederer, directed by Anthony Mann, written by Hellmuth et al, 70 min. 9/6.

October

DEEPIST SOUNDS, Superpnce, Print by Technicolor, Rolf Farkas, Produced by Howard Koch, directed by Henry Hathaway, 93 min. 10/6.

November

DEEPIST SOUNDS, Superpnce, Print by Technicolor, Rolf Farkas, Produced by Howard Koch, directed by Henry Hathaway, 93 min. 11/6.

December


January


February

CAROUSEL, Technicolor, Produced by DeLuxe, directed by DeLuxe Technicolor. 70 min. 3/9.

March

THE WIND, Technicolor, Produced by DeLuxe, directed by DeLuxe Technicolor, 70 min. 4/9.

April

THE BARON, The, Technicolor, Produced and directed by John Rawlinson, written by Tom Tully, 70 min. 5/9.

May

THE STREET OF PASSION, The, Cinemascope, Produced and directed by Charles Lederer, written by Hellmuth et al, 70 min. 6/9.

June

THE SILENTpring, Technicolor, Produced and directed by John Rawlinson, written by Tom Tully, 70 min. 7/9.

July

THE ADVENTURE OF DOCTOR DOUGLAS, The, Cinemascope, Produced by DeLuxe, directed by Charles Lederer, written by Hellmuth et al, 70 min. 8/9.

August

CINEMA, The, Cinemascope, Deluxe Color, Bette Davis, Richard Todd, Producer Charles Brackett, Director Henry Koster, historical drama, in attempts to secure ships to sail to the new world, 106 min. 8/6.

September

LIGHTS OUT, The, Technicolor, Produced by Charles Lederer, directed by Anthony Mann, written by Hellmuth et al, 70 min. 9/6.
Universal Intl.

September

FEMALE ON THE BEACH Joan Crawford, Jeff Chandler, Jan Sterling, Producer Albert Zugsmith, Director Jack Common, fall in love with handsome adventurer. Incidents indicate he is a suspected murderer. 7/7, 7:15.

SHRIKE, THE Joan Crawford, Producer Aaron Rosenberg, Director Jesse L. Franco, action drama, told in flashback. 8/8, 7:15.

October

KISS OF FIRE Technicolor, Jack Palance, Barbara Rush, Producer Samuel Goldwyn, Director George Sherman, historical epic, centering around朱元璋 during the signaled by romantic interest in the beautiful wife of her father's killer. He falls in love with handsome adventurer. Incidents indicate he is a suspected murderer. 7/7, 7:15.

November

THE WOLF Robert Mitchum, Jan Sterling, Producer Samuel Goldwyn, Jr, Director Richard Wilson, Western melodrama, action drama, told in flashback. 8/8, 7:15.

December

RUNNING WILD William Campbell, Keenan Wynn, Margaret Hayes, Producer Howard Pine, Producer David Goldwyn, action drama, told in flashback. 7/7, 7:15.


TARANTULA John Agar, Mara Corday, Leo Carroll, Producer Roy Hinckley, Director Edward D. Wood, Jr, action drama, told in flashback. 8/8, 7:15.


February

EENNY MEENNY GOOD STORY, THE Technicolor, Steve Allen, Donna Reed, Producer Aaron Rosenberg, valentine, Producer-director John Sherwood, Director, Musical, the life story of the famous clarinet player. 7/7, 7:15.

THAT'S THE SCENE, THE Technicolor, Steve Allen, Donna Reed, Producer Aaron Rosenberg, valentine, Producer-director John Sherwood, Director, Musical, the life story of the famous clarinet player. 7/7, 7:15.

Carter Kane, Producer-director John Sherwood, Director, Musical, the life story of the famous clarinet player. 7/7, 7:15.

Carter Kane, Producer-director John Sherwood, Director, Musical, the life story of the famous clarinet player. 7/7, 7:15.

Carter Kane, Producer-director John Sherwood, Director, Musical, the life story of the famous clarinet player. 7/7, 7:15.
...as high as a elephant's eye.

FIRST 12 WEEKS
$573,493
RIVOLI, New York City

FIRST 7 WEEKS
$224,315
EGYPTIAN, Los Angeles

FIRST WEEK
$49,548
McVICKERS, Chicago

Oh, what beautiful business!

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PRESENTED IN TODD-AO

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233 W. 49th St. (Phone JUdson 6-0500) New York 19, N.Y.
EXHIBITION’S ALLIANCE

Why British Films Fail in the U.S.

What They’re Talking About

Dore Schary . . . Matty Fox . . . Allied’s Surprise
Because the great news about "MEET ME IN LAS VEGAS" has exploded like a bomb-shell from Coast to Coast (see Preview Report below) and requests for screenings are coming in from everywhere, M-G-M will show this sensational entertainment in Exchange Centers from Feb. 13th to 16th (inclusive) for exhibitors, press and opinion-makers. Invitations are in the mail with date, theatre name and address for your locality. Don't Miss it. It's a MUST! If you don't get your invitation soon, call your M-G-M Branch.

"I'll go out on a limb and predict it will be the Gold-Mine Attraction of 1956!"

PREVIEW GETS HIGHEST RATING!

Here's why you must see it for yourself! At its first theatre screening at Loew's 72nd St. Theatre, N.Y. last week, "MEET ME IN LAS VEGAS" equalled previous record-holders "An American In Paris," "Singin' In The Rain" and topped "Seven Brides." That's the opinion of the audience as shown in the Film Research Surveys poll.

The News Spreads Like Wildfire! It's the Talk of the Industry!

M-G-M presents in CINEMASCOPE and COLOR

"MEET ME IN LAS VEGAS"

Starring

DAN DAILEY • CYD CHARISSE

with

AGNES MOOREHEAD • LILI DARVAS • JIM BACKUS • OSCAR KARLWEIS • LILIANE MONTEVECCHI • CARA WILLIAM

and GUEST STARS:

JERRY COLONNA • PAUL HENREID • LENA HORNE • FRANKIE LAINE • MITSUKO SAWAMURA

Screen Story and Screen Play by ISOBEL LENNART • SONGS • Music by NICHOLAS BRODSZKY • Lyrics by SAMMY CAHN

Choreography by HERMES PAN • Photographed in EASTMAN COLOR • Directed by ROY ROWLAND • Produced by JOE PASTERNAK

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)
Exhibition's Alliance

A treaty of collaboration, historic, and with deep-seated implications, has been written by the nation's two leading exhibitor clans. The occasion is memorable because it serves shocking notice on all of us that exhibition is hurting so badly that it is willing to forget its traditional factional strife. Incidentally, it establishes for the first time parallel thinking between Allied States Association and the Theatre Owners of America on the merits of two major industry issues: (1) incorporating film rentals and selling policies into the mold of an all-inclusive industry arbitration system, and (2) seeking approval for the "divorced" theatre circuits to enter film production. So long as Allied was forced to make its fight bereft of TOA support, and facing its opposition, hope for inclusion of a provision making film rentals arbitrable shaped up as strictly no contest. And while Allied stood firm in opposition, there was little chance that the theatre chains could ever win legal clearance to go into film-making. Today, however, impartial observers will tell you the momentum is with the exhibition forces in their quest of these aims.

With this we are inclined to agree. Not so much because exhibition is necessarily prudent in its choice of relief, or that it now fields the heavier battalions, but because of the heavy weight of economic circumstance. It is becoming clearer by the week that many theatres are losing their ability to compete in a free market. Television's growing dominion over the pleasure-seeking habits of that market is now so real a thing that it casts its shadow over practically every theatre in the land. Adding to the length of that shadow are the unnumbered quantities of backlog films being fed television by film companies.

Unable to harness its retrogressing boxoffice by the traditional devices and caught in the vise of a restrictive production policy, exhibition must seek more product and more income. It is to these basic ends that TOA and Allied discarded their differences and entered into an alliance.

That the joint Allied-TOA projects do not please the film companies was clearly demonstrated by the decibels of irritation ringing from distribution headquarters. The film executives were stung to the quick. But even understanding their plan about TOA's unexpected switch does not dispel our disappointment at the tenor of their retort, couched as it was in the language of recrimination, punctuated with charges of "deal" and "cheap selldout".

Truth and objectivity, however, call for the admission that distribution comported itself no worse than exhibition with the shoe on the other foot. And this gives rise to the saddening conclusion that so long as neither side manages a civilised re-action to the supplications of the other, industry relations shall degenerate into a mere exchange of verbal volleys, a sort of vocal tug-of-war, with a sorrowful lack of progress.

Film BULLETIN's demand for a Congress of Exhibition (Oct. 31), of which the Allied-TOA union seems a concrete beginning, may have been too limited. Perhaps the broader view would include film sellers into a legislature representing the views of all principal industry branches. The alternative is unhappy to contemplate.

Failure of British Films in America

Developments in recent months indicate what appears to be an all-out offensive to place more British films on more American theatre screens. Spearheaded by the J. Arthur Rank Organization and by the late Sir Alexander Korda's interests, these manifestations include (1) direct appeals to the moviegoing public, like the full-page Rank Organization ad in the New York Times urging moviemgoers to pressure exhibitors into playing more British films; (2) "first-run" distribution of some important British pictures on television, like Korda's "The Constant Husband" and Sir Laurence Olivier's "Richard III", before they are released for theatre distribution; (3) direct appeals to American theateer, which spurred TOA to run a survey of the why's and wherefores of U. S. exhibitors' reluctance to play British pictures; (4) threats to acquire theatres in this country to display English films.

In the light of the current product shortage in this country, it would seem paradoxical that British producers would have to resort to these maneuvers to force the hand of American theatre owners. But it isn't, really, if one looks at the unhappy boxoffice performance by British films in the American market. With a few notable exceptions, that record is dismal—and that applies, generally, to good and bad pictures alike. For most, a big city run in art houses and that's it. Period. Others, distributed by American film

(Continued on Page 10)
Famed Producer Urges Industry
To Respect Merit of Its Product

DeMille Thrusts 'Golden Calf'

Following is the full text of the speech made by Cecil B. DeMille at the Screen Producers Guild, fourth annual Milestone dinner, in Hollywood, January 22. Honored for his contributions to the film industry for 43 years, the veteran movie-maker’s address touched pertinently on many aspects of the state of our industry today. (EDITOR’S NOTE)

In my 43 years in Hollywood I have passed many milestones marking the progress of our industry.

None has ever loomed larger in my mind—or moved me to deeper appreciation—than this Milestone Award of the Screen Producers Guild, coming as it does from my fellow-craftsmen, the men of my own profession, who know our work from the inside and from top to bottom, and who have thought me worthy to receive this award, one of the highest and most coveted of Hollywood’s honors.

I thank you from my heart.

No one knows better than you that motion pictures are an industry and an art in which no one stands alone.

The debate will go on for a long time, whether the producer or the director, the writer, the cameraman or the editor or the actor is the most important and responsible artist in the production of a motion picture.

We need not try to settle that debate tonight.

The fact that it is debated is proof that none of us stands alone—proof of how greatly we are dependent upon each other.

So, when you honor one individual, you are honoring all those who have worked with him and all those from whose work he has learned and benefitted.

In my case their names would make a very lengthy list.

It is a deeply moving experience to see so many of them here tonight—especially to stand in the reflected glory of so many stars who have lent their brilliance to deMille pictures— from the first “Squaw Man” to the second “Ten Commandments”— and who tonight have filled my heart by this wonderful tribute.

And I am particularly happy that sitting with me at this table are the two young men I used to join at a much more modest table 43 years ago—two young men who have carved their names on imperishable milestones along the path of motion picture history my first partners, Jesse Lasky and Samuel Goldwyn.

I cannot name all the others whose presence here multiplies my happiness this evening—for I would have to name everyone in the room.

And I am particularly touched by the presence of those who have come from outside our industry to share this family gathering with us.

Your distinguished presence honors us all.

But I cannot stand here surrounded by so many friends old and young, including some who were not yet born when I first came to Hollywood, without thinking also of the others who did so much to make our industry great and are now gone out of this world of shadows and images into the Light.

I cannot think of them and their work without wishing again, as I have wished many times, that we and the public were more aware of the dramatic riches we have stored in our vaults—the classics of the screen.

Of course we have occasional re-issues, if one must use that detestable word.

We do not say that someone re-issues “Hamlet” or “Lohengrin”—or that, the next time you go to the Louvre, you can see a re-issue of the Mona Lisa.

You might as well say that God re-issues the sunset every evening.

DeMille receives from Darryl F. Zanuck the 1955 Milestone Award at the Beverly Hilton Hotel. Looking on: Jesse L. Lasky (seated) and Samuel G. Engel, president of the Screen Producers Guild.

When we think in terms of “re-issues”, we automatically condemn the picture to second-rate treatment by the publicity and advertising departments, by the exhibitors—and by the public.

The great classics of the screen deserve better treatment than that—for they remain not second-rate, but first-rate specimens of the motion picture art.

And I include among them a number of the old silent pictures—which, for pure motion picture art, have not been surpassed by sound—and which should be presented

(Continued on Page 24)
AN IMPORTANT MESSAGE

from
SPYROS P. SKOURAS
President,
20th Century-Fox Film Corporation

TO THE EXHIBITORS WHO WILL ATTEND THE NATIONWIDE DEMONSTRATIONS OF

CINEMA SCOPE

MORE THAN YOUR EYES HAVE EVER SEEN!
I want personally to extend my warmest welcome to each of you who will attend one of the sixty demonstrations of CinemaScope 55 between January 19 and February 21.

Again it is our privilege to introduce something new and wonderful in the development of motion pictures. We feel that the advent of CinemaScope 55 marks another glorious moment in the history of our industry. Not since we launched CinemaScope itself on the historic evening of September 16, 1953, have we of 20th Century-Fox been so proud of a technical achievement.

It is the final fruition of the dreams of men who make and love motion pictures. We are confident the public will reward all of us for our unceasing efforts to bring them something different, something better. And exhibitors will be particularly heartened to know that CinemaScope 55 can be exhibited in regular 35mm projection in theatres equipped for stereophonic sound.

We of 20th Century-Fox appreciate, too, that technical research and advancement in itself is not enough. Our first responsibility is the production of the highest quality motion pictures. When we launched CinemaScope we did so with an immortal subject, THE ROBE. Now we embark on CinemaScope 55 and our first attraction is the celebrated joyous Rodgers and Hammerstein masterwork, CAROUSEL, which played 1,016 performances in New York and is beloved round the world.

In these demonstrations you will see for yourself scenes from both this great musical romance CAROUSEL and our second important production in CinemaScope 55, Rodgers and Hammerstein's THE KING AND I, the magnificent musical play which ran for four years on Broadway and on tour.

Now, just 29 months after the beginning of CinemaScope exhibition, we look forward to the opening of CAROUSEL in CinemaScope 55 at the Roxy Theatre, New York.
the night of February 16, 1956, to be followed immediately by openings throughout the United States and in all the capitals of the world.

I want to express my eternal obligation to the army of industrious co-workers at our studios whose technical genius and dedicated research brought into being this new milestone of progress. And I wish to reaffirm my gratitude to the exhibitors of America. It is their support which inspires us at 20th Century-Fox to strive constantly to improve conditions in our industry.

Believe me, it is an industry I am proud to be part of and to serve, just as I am so very proud to be a member of the organization that is always planning ahead and moving forward, to an ever brighter future for us all.

Sincerely,

[Signature]

President,
20th Century-Fox Film Corporation
KIRK DOUGLAS as "The INDIAN FIGHTER"

is Knocking them Dead!

A HOLOVER IN EVERY SITUATION!

DETROIT—Palms; AKRON—Loew’s; CANTON—Loew’s; BOSTON—Loew’s State & Orpheum; BUFFALO—Shea’s Buffalo; CLEVELAND—Loew’s State; COLUMBUS—Loew’s Broad; DAYTON—Loew’s; KANSAS CITY—Loew’s Midland; NORFOLK—Loew’s State; PROVIDENCE—Loew’s State; ROCHESTER—Loew’s; TOLEDO—Loew’s Valentine; ATLANTA—Loew’s Grand; BALTIMORE—Town; DALLAS—Palace; HOUSTON—Loew’s State; INDIANAPOLIS—Loew’s; LOS ANGELES—Los Angeles, Uptown, Loyola, Hollywood; MEMPHIS—Loew’s Palace; MINNEAPOLIS—State; NASHVILLE—Loew’s Vendome; NEW HAVEN—Loew’s Poli; PHILADELPHIA—Mastbaum; PORTLAND, OREGON—Liberty; READING—Loew’s Colonial; RICHMOND—Loew’s; ST. LOUIS—Loew’s State; SYRACUSE—Loew’s State; WASHINGTON—Loew’s Capitol; NEW YORK—Mayfair.

KIRK DOUGLAS in INDIAN FIGHTER

Also starring Walter MATTHAU · Diana DOUGLAS · Walter ABEL with LOY · EUGARD · ALAN · CHANEY · FRANZ · HALE

thru UA
BAD MONTH ON THE BIG BOARD. January may well have toppled all recent records in soda mint. Should the Messrs. Walgreen, Rexall, Whelan and others ministering to the gastric needs of cinema investors begin issuing fat bonus checks to their counter-help, it will have been justly earned. There has erupted from Lindy’s to the Friar’s Club to Romanoff’s a flatulence the likes of which has not been heard since the TV industry began selling movie shares short around 1947. No offense meant to the cuisine of the aforementioned restauranteurs. The burping is strictly financial. January was a bad, bad month on the big board.

Cast an eye at the charts below:

Film BULLETIN Cinema Aggregate

The Film BULLETIN Cinema Aggregate tells but part of the hard-luck tale. It tells you that film company stocks incurred an accumulative 14¾ point loss in January—the stiffest such loss over a single month period in half a decade, and nearly double in size the loss suffered in the September 1955 Ike heart crisis. But it does not tell you the story in dollars and cents. It does not report that nearly $35,000,000 in equity-holding sailed blithely downstream and over the falls. It does not report the lack of bids for film industry shares since the beginning of 1956, and, indeed, a good deal further back than that. With the exception of some hot mid-January traffic in Loew’s—and this developed from forces far removed from the immediate profit story of the company—calls for film stocks were as frequent as calls for mumps. So that you may fully assess the slings and arrows of this outrageous January, recall that over the entire dimension of bearish 1955 the Cinema Aggregate showed a decline of only 20 points.

Not one blessed film company managed to brave the January storm. Not even Loew’s, which ended ¼ point loser. Hardest hit: Paramount, off 5¾; Columbia, off 3½; Universal, off 3½. These companies either equalled or notched their 1955-56 low-tide readings in January. Those buoyant warriors among you who, dauntless to the end, continue to subscribe to movies as the best of all possible media in this, the best of all possible worlds, may find the foregoing companies at their low and near-low levels the buys of your life. Are there any buoyant warriors left?

FINANCIAL BULLETIN
FEBRUARY 6, 1956

By Philip R. Ward

We hope so. Movies are coming back. In support of this thesis, watch Financial Bulletin in the following issue for our detailed brief.

A word about theatre company shares. January held no terrors for this hardy group. Overall the Cinema Aggregate discloses a mere ¾ drop, which, in the language of some October alumni, is something of a moral victory. It may be the market has discounted theatres to the limit.

MORE ABOUT LOEW’S. The investment firm of Herzfeld & Stern, in a report hewing closely to information provided Financial Bulletin readers of January 23, recommends the purchase of Loew’s common on the basis of the split-up potential. Here, in part, is how the report develops its case:

“An announcement of the split into two separate companies (theatre company and film company) will be made at the annual meeting next month (February) ... Shareholders will get one share of stock in each company.

“Since in other motion picture company split-ups, the value of the parts has worked out to a substantially higher level than the stock of the original company, we recommend Loew’s on its break-up potential.

“Asset value is very high in relation to the current price of the stock. Book value is $27 per share. Also, all the older physical properties are carried at 1925 values with additions at cost or appraised values when absorbed into consolidated accounts. The latest balance sheet figures (as of June 1955) follow:

| Total Property: $153 million |
| Depreciation: $64 million |
| Net Property: $89 million |
| Buildings & Equip.: $108 million |
| Depreciation: $64 million |
| Net Building & Equip.: $44 million |
| Land: $42 million |

“The insured value of buildings and equipment carried at $44 million net is $92 million which includes a blanket policy of $40 million on a group of properties which probably would be insured for a much higher figure on an individual basis ... A further indication of depressed values ... is that buildings and contents of the company’s main studio of 185 acres at Culver City are carried at a little over $2 million compared with an insured value of $17 million.

“These valuations, of course, do not include the company’s inventory of old films which are worth many millions ...”
companies as an appendage to their Hollywood product, get a few sporadic first-run dates and sputter out on the lower half of dual bills.

Why? Accents unintelligible? No star value? Actionless? Stories too essentially "British"? Perhaps in some cases. The Rank Organization’s ad in the Times asked what about the scores of these pictures that have featured names like James Mason, Charles Laughton, Stewart Granger, Richard Burton, Jean Simmons and Deborah Kerr with their accents. In an American picture, they’re big; in a British picture, they die.

The British producers’ charge that American theatremen are "prejudiced", but on the basis of this horrendous boxoffice record, is it prejudice or plain businesslike reluctance to buy an unmarketable product.

There is no question that British films that can be sold to the mass American public would be welcomed by this country’s exhibitors—without prejudice. So would French and Italian and Zulu films if there is a market for them.

We believe that British films can and should become an important source of supply for American theatres, but we can’t envision this becoming reality through the methods employed up to now by United Kingdom film makers. Ads in the N. Y. Times won’t accomplish anything in the mass American theatre market. Showing films first-run on TV will positively preclude any appreciable playing time in American theatres. Korda’s “The Constant Husband” and “Olivier’s “Richard III” will, to all intents and purposes, open and close their American engagements with that one showing.

We think the answer for the British producer, if he wants to gain the screens of Joe Exhibitor on a truly major scale, is to make preparations to do it with an organization of his own in this country, with American salesmen and American exploitation experts who know how to promote and merchandise the product for all it is worth on these shores. This can’t be done with a half-cocked, part-time organization, nor can it be done, we believe, by shunting the selling and promotion job to major American film distributors who have a solid roster of their own domestic product to sell.

Universal, for instance, one of the principal outlets for British films over here, has always had a full supply of its own pictures to merchandise and Mr. Rank and the others have no right to assume that their pictures can get the full promotional treatment or the full attention of the sales organization.

Full scale campaigns have to be worked out, first to sell them to the exhibitors and then to the public. Advance campaigns have to feed production news to columnists and fan magazines, stir up talk about a picture long before it hits the screens, exploit the stars and story and all the other myriad details that go into presenting a marketable piece of movie merchandise. Exhibitors have to be sold not only on the picture, but on the selling job that is being done for the picture. This is a full-time job and requires a fully manned, on-the-spot distribution organization. And while British films generally would never see the test that the average American film gets, there is no question that a much wider exhibition of British films can be extracted here with the right kind of sales and promotional organization.

The United Kingdom moviemakers must make up their mind—either they are in the American market or not. To be “in” means just that—with both feet. Crying "prejudice" from across the sea will not alter their unhappy situation.

American exhibitors are hungry for more product. There can be no question that British film makers will find a hearty reception here for well-made, properly merchandised, properly exploited British product.
In view of the significance of recent developments affecting the exhibitor body, Film BULLETIN is publishing herein the text of official intelligence dealing with the joint action of TOA and Allied.

Official Account of

TOA-ALLIED COMPACT

PRESS RELEASE BY TOA
January 24, 1956

Rube Shor, president of Allied States, Myron N. Blank, president of TOA, Walter Reade, Jr., Horace Adams, vice president of Allied States, Abram F. Myers, general counsel and chairman of the board of Allied States and Herman M. Levy, general counsel of TOA met in Washington, D. C. on January 18th, 1956 and adopted and signed the following platform:

"The undersigned representatives of Allied and TOA agree that the procedures set forth below represent their joint understanding, and that they will use their best endeavors to obtain, within one week from the date thereof, the approval of their respective Boards of Directors, to the following:

That TOA will represent to the Department of Justice and to the Senate Select Committee on Small Business that it will approve a plan of all-inclusive arbitration, including arbitration of selling policies and film rentals; and, that Allied will join with TOA in urging to the Department of Justice and to the Senate Select Committee on Small Business that the theatre circuits, including the so-called divorced circuits, be permitted to produce and to distribute motion pictures with pre-emptive rights for their own theatres, which they now own, and legal replacements thereof, and not to theatres they may hereafter acquire.

AND IT IS FURTHER AGREED that we shall use our best efforts to bring about these results.

The platform has been approved by the Boards of Directors of TOA and of Allied States.

Pursuant to the platform Myron N. Blank, Rube Shor, Herman M. Levy, Abram F. Myers and Truman T. Rembusch met with the Department of Justice in Washington, D. C. Today.

TOA has notified the distributor representatives of the Drafting Subcommittee that its Board, the members of whom were polled by telephone, has voted temporarily to withdraw its approval of the Arbitration plan and to give the plan, in view of changed industry conditions, full consideration and revaluation at its next meeting, commencing March 4th. Meanwhile, the appropriate officers of TOA have been authorized:

1. To make every possible effort to broaden the scope of arbitrability so as to make arbitrable any and all issues arising out of the customary film licensing contract.
2. To do everything possible to bring more product on the market.
3. To do everything possible to stem the tide of ever-increasing film rentals, even to seeking the arbitration of film rentals.
4. Especially in view of the acute seller's market which has developed since October, 1955, and because of harsh trade practices that have developed since that time, to withdraw approval, temporarily, of the proposed system of arbitration so that the entire matter may be reviewed and revaluated at our Board meeting starting on March 4th, and that the interim period be used to attempt to accomplish all of the projects above outlined.

ALLIED BULLETIN
January 31, 1956

An Area of Agreement

Allied and TOA leaders in an informal exchange of views on the state of the theatre business found themselves in agreement on two points:

1. The film shortage is the most serious problem facing exhibitors today.
2. Arbitration to be effective should include arbitration of film rentals and selling policies.

On point 1 it was conceded that efforts by both organizations to stimulate production by such devices as the Makelim Plan and EFFG had not been successful. The only potential source of additional films appeared to be the major theatre circuits which are themselves suffering from the shortage and have the capital and credit with which to go into production.

The immediate obstacle is that the divorced circuits are hobbled by the decrees in the Paramount Case and cannot branch out into production without the consent of the Department of Justice. It developed that those circuits, or some of them, had been in touch with the Department on this question but had received no encouragement on the point, which is vital from their point of view, that they have priority on their own pictures in their own theatres.

On point 2 it was agreed that arbitration of everything

(Continued on Page 14)
“World In My Corner”

**Business Rating: 3 / 5**

Good prize-fight film, with strong portrayal by Audie Murphy. Has fast pace, action, appealing story. Returns well above average in action spots; OK in general market.

Benefitted by a coherent and sensible story, strong dramatic appeal, fast-paced direction, an attractive production, and a first-class performance by Audie Murphy, this Universal offering figures to realize good returns generally. Murphy making his first appearance since the great financial triumph (“To Hell and Back”), gives further evidence of his improved talent in a convincing role as a young fighter searching for integrity. The fast-moving story, with its romantic appeal to the point and not overly obtrusive, should play particularly well in action spots, although the appeal should be wide. The Aaron Rosenberg production is neatly executed, and director Jesse Hibbs can be credited with the film’s snappy pace and overall credit. John McIntire and Tommy Rall, contribute good supporting performances. Fight sequences are well done (for which cameraman Maury Gertsman deserves credit) and should satisfy sports fans. Murphy decides to take up boxing when former fighter manager McIntire is impressed with his work. They train on the estate of wealthy Jeff Morrow, where McIntire is employed, and both Morrow and daughter Barbara Rush become interested in the fighter. As the Murphy-Rush romance develops, Murphy, in need of money, agrees to throw a fight when tempted by Rall. Morrow encourages him, knowing this decision will break up the romance, of which he strongly disapproves. At the last minute Murphy, realizing his responsibility to McIntire, Rush, and himself—and despite a severe beating at the hands of Rall’s associates—plays it straight, wins the fight, and decides to give up boxing for Rush.

Universal-International. 92 minutes. Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire, Tommy Rall, Producer, Aaron Rosenberg. Director, Jesse Hibbs.

---

“Red Sundown”

**Business Rating: 3 / 5**

Technicolor Western follows too-familiar story line. Should serve as OK dualler in action spots, fair support generally.

Concerned with the too-familiar situation of the gunslinger who wants to give up killing and settle down, “Red Sundown” has its fair share of action and some attractive Technicolor photography to recommend it, but not much else. Under Jack Arnold’s direction, the pace is somewhat uneven, but there’s a sizeable quantity of gunplay and fisticuffs to satisfy the avid action patronage. Exhibitors in the general market might use it as a supporting dualler. Story finds gunsgller Calhoun promising his dying companion, outlaw James Millican, that he’ll give up the wild life. True to his promise, he rides into a small town, is hired by sheriff Dean Jagger as a deputy, and soon is charming Jagger’s daughter, Martha Hyer. Calhoun quickly becomes involved in fireworks when crooked cattle baron, Robert Middleton, makes trouble for the small land owners in town. Calhoun humbles Middleton and, in film’s climax, kills hired assassin, Grant Williams, leaves town, promising to return to Hyer when he’s earned some money.


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“The Court Jester”

**Business Rating: 3 / 5**

Spoof of medieval romance, a la Danny Kaye, is a good romp. Witty script, great production values, fine cast, add up to topflight entertainment. Big B.O. where Kaye clicks.

This latest Danny Kaye starrer is sumptuously produced, with great eye-appeal, and diverting in its comedy. A spoof of the conventional medieval romance, it is, in addition, filled with the kind of hilarious patter songs and routines that Kaye is justly famous for. The half dozen Fine-Sammy Cahn tunes are witty and engaging. Norman Panama and Melvin Frank—who wrote, produced, and directed this one—have come up with a script that, despite occasional lapses, is well stocked with laughs. In the hands of a master like Kaye, and an unusually capable supporting cast, including Glynis Johns, Basil Rathbone, Cecil Parker and Mildred Natwick, it fairly sparkles. One sequence, in which Natwick, attempting to poison Kaye’s enemy, warns Kaye that the poison is in the “vessel with the pestle, not the flagon with the dragon” is a show-stopper. And a scene featuring the American Legion Zouaves drill team in double time will also get howls. The Panama-Frank production is a real eye-filler, resplendent in Technicolor, and in Edith Head-Yvonne Wood costumes. Mixed-up plot concerns the attempt of a group, which includes Kaye and Glynis Johns, to restore the rightful king to the English throne (12th century), and depose pretender Cecil Parker. Kaye enters the court disguised as a jester and the hilarity begins. He unintentionally wins princess Angela Lansbury’s love and falls in with traitor Basil Rathbone. After untold complications, the true king is recognized (he’s an infant), Kaye and Johns plan to marry.


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“Cash on Delivery”

**Business Rating: 3 / Plus**

Lightweight British comedy will serve only as supporting dualler. Shelley Winters’ name best selling point.

The situation in this tepid British comedy, being released by RKO, is an amusing one—Shelley Winters inherits two million dollars if her ex-husband (John Gregson) doesn’t have a male heir by a certain date. The catch is that Gregson’s wife, Peggy Cummins, is expecting “any minute”. There is some funny byplay, along farcical lines, but the thin gag is heavily over-worked, and comedy has too much “British humor” for American audiences. While Miss Winters’ name gives this import a slight lift, it will serve only on the lower-half of twin-bills in non-action spots. In addition to the script deficiencies and Muriel Box’s frenetic and uneven direction, the photography and soundtrack are fuzzy, in spots. Winters, a nightclub singer, learning of a dead uncle’s will, is off to London to track down Gregson. When she finds he’s an expectant father, the farce begins—with a variety of false alarms, accusations, and recriminations. After much to-do, upshot is that Cummins exceeds the time limit and Winters gets the money. But in a burst of generosity she gives the new parents half of it.

RKO (A Welbeck-Gina Film). 82 minutes. Shelley Winters, John Gregson, Peggy Cummins. Directed by Muriel Box. Produced by Peter Rogers and Ben Schrill.
"Miracle in the Rain"

**Business Rating ☀ ☀ ☀**

Warm love story with strong appeal for fem trade. Will soak their handkerchiefs. Sack performances by Jane Wyman, Van Johnson. Returns will be very good in all situations.

From his own novel, Ben Hecht has turned out an old-fashioned screenplay that is at once a warm love story and a gripping tear-jerker. It figures to delight and well-nigh overcome the feminine trade. The tale, with a World War II setting, is about the romance of a plain girl and a happy-go-lucky soldier, his death, and the "miracle" that keeps their love alive-in-death. Frank Rosenberg has fashioned an extraordinarily good production, and some superb acting has been furnished by Jane Wyman and Van Johnson, as the lovers. While frankly sentimental, Hecht's yarn is projected with a purity and conviction that should prove winning to practically everyone. It is laden with incident, some completely extraneous. Miss Wyman turns in another simple, beautiful performance, and Johnson has never been better as the carefree, lovable soldier-boy. Eileen Heckart is fine as Wymans office companion, and other minor roles are well acted. Director Rudolph Mate extracts the full warmth from the script, and keeps the narrative moving on an even keel. Jane, an office girl, who lives with her mother (Josephine Hutchinson)—they were abandoned by father William Gargan years before—meets soldier Johnson one day in the rain. He invites himself to her home for dinner, his easy charm soon captivates her, and they fall in love. Johnson leaves for overseas and word soon comes that he has been killed in action. Jane, inconsolable, begins frequenting New York's St. Patrick's Cathedral. Desperately ill one night, she walks in the rain to the church, imagines meeting Johnson again, and collapses. But clasped in her hand is the good-luck token she had given Johnson to take overseas, miraculously returned.

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"Forever Darling"

**Business Rating ☀ ☀ ☀ (Plus)**

Popularity of TV stars Ball and Arnaz will bolster boxoffice in family houses, despite film's lack of distinction.

Popular television stars are not always successful in switching mediums, and so it is with Lucille Ball and Desi Arnaz in this second try at the movies as a husband and wife team. What emerges in the form of "Forever Darling" is a whacky comedy that should afford mild amusement for their fans. It has the earmarks of a routine TV show padded with extra gags and comic situations, but is surprisingly poorly paced. The charm that has kept Lucy and Desi in the top ten TV shows for so long does occasionally show through Helen Deutsch's plodding screenplay and Alexander Hall's uneven direction. Dialogue and plot, mainly concerned with marital problems, are all slanted to appeal to the family trade, young and old. Some definitely funny moments are supplied by Miss Ball's mugging and Louis Calhern's talent for the understatement. James Mason, as a "guardian angel", contributes his excellent British voice and manners, and the bright, lush Eastman Color photography is a definite asset. Arnaz, a chemist working on a new insecticide, and his wife, Lucy, quarrel over her snobbishness. Mason appears as Lucy's guardian fairy, induces her to go along with her husband when he goes to the mountains to test his new insecticide for the government. The usual problems of a housewife on a camping trip arise, and the final blow comes when the insecticide fails to work. Ending has Lucy reaffirming her faith in her husband.

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"The Bottom of the Bottle"

**Business Rating ☀ ☀ ☀ (Plus)**

Drama about brother conflict in rich ranch society has benefit of good cast and fine visual values in C'Scope, color, story is superficial, unconvincing.

From a novel by Georges Simenon, 20th-Fox has fashioned a story about brother conflict against the rich background of Southwestern ranch society, that is rather a shapeless and unaffectioning film. More fortunately from a boxoffice standpoint, it has been bolstered with a strong cast and good production values. Sydney Boehm's script works up fair melodramatic tension, and, Henry Hathaway's direction stresses the melodramatic action and visual effects. The CinemaScope-De Luxe color cameras capture many expensive, eye-filling vistas in the Arizona ranch country. Performances generally are good, Joseph Cotten and Van Johnson, particularly, rising above their material. Cotten, a rich attorney in Arizona, returns home one night to be confronted by Van Johnson, his brother, who has escaped from prison where he was serving a manslaughter charge. Johnson requests aid for his family, who are stranded in Mexico. Johnson is forced to remain on the ranch. Cotten is ashamed of Johnson and passes him off as an old friend to his loose living neighbors. In a drunken frenzy, Johnson runs off to hide in the hills. Cotten's wife, Ruth Roman, discovers the secret and shames Cotten for his heartlessness. Repenting, Cotten finds Johnson.

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"The Killer Is Loose"

**Business Rating ☀ ☀ ☀**

Mild suspense developed in familiar escaped convict situation. Figures to do fairly well in action spots. OK dueller.

This Crown Production for United Artists is a suspense melodrama, the subject of which is accurately described by its title. The familiar plot describes how Wendell Corey escapes from prison for the purpose of killing Rhonda Fleming, and wreaking revenge on her husband, Joseph Cotten, who sent Corey up and accidentally killed his wife in apprehending him. The situation lends itself to suspenseful treatment, but director Budd Boetticher missed a lot of opportunities and the situation is developed along generally routine lines. Performances are better than the material, particularly Corey, as the psycho on the loose. When cop Cotten, in apprehending Corey for a bank robbery, accidentally kills Corey's wife, the criminal vows revenge. Corey behaves well in prison and is assigned to the honor farm, where an escape is easy. When Cotten learns that Corey is on the loose, he prepares for an assault. In slam-bang wind-up, Corey stalks Fleming through the streets but is finally shot by Cotten.

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Warner Bros. 107 minutes, Jane Wyman, Van Johnson, Eileen Heckart, Fred Clark. Produced by Frank P. Rosenberg. Directed by Rudolph Mate.

TOA-ALLIED COMPACT

'From Abuse to Scurrility'

(Continued from Page 11)

contained in a film contract, including rentals and sales policies, is desirable and is what a majority of the exhibitors want.

Accordingly the leaders agreed to poll their respective boards on a proposal to jointly present their views as above set forth to the Department of Justice and the Senate Select Committee on Small Business. The poll was conducted by telephone. Both boards having approved, Allied and TOA leaders presented their views to the Department of Justice on January 24. They acted with such promptness because it then appeared that the Small Business Committee hearings would start on February 2.

It was not expected that the Department would be in a position to give answers at that time. The Department's representative appeared to think well of the proposal to unleash the circuits to enable them to relieve the product shortage. He did not react so favorably to the suggestion that the Department recommend to the film companies and the Small Business Committee that film rentals be included in the arbitration plan. Both questions were taken under advisement and Allied and TOA will be notified when the Department is ready to talk.

Do The Distributors Really Want to Arbitrate?

There is honest doubt in the minds of some of the exhibitors who participated in the arbitration negotiations, as to whether the film companies really want an arbitration system. During the negotiations the distributor representatives always sought to make it appear that it was the exhibitors who were pushing for arbitration and that it was pretty magnificient of the distributors to condescend to meet with them.

They took Allied's withdrawal from the negotiations very calmly and it was not until the Senate Small Business Committee began hearings the following year that they clutched the Keough-Schimel draft to their bosoms and declared their undying love for it.

The motive behind the switch was so transparent that it is amazing anyone was fooled by it. They wanted to smear Allied and, especially its General Counsel, for daring to testify before that Committee. Their professed devotion to arbitration before Senator Schoeppe's Subcommittee was a little ludicrous to those who were close to the situation.

The Subcommittee's report recommending that a further attempt be made to agree on arbitration was issued August 3, 1953. Eric Johnston delayed until February 10, 1954 before calling for another go at it. He stipulated that negotiations should get under way within 60 days. Actually it was much longer than that before a meeting was held and thereafter the conferees dawdled through 1954 and most of 1955.

Late in 1955, with the hearings before the Humphrey Subcommittee in the offing, the distributors again became enamored of arbitration. Overnight it again became a "must". We do not know what happened among the conferees but our impression is the new draft was a forced draft: that its emergence from the conference room was precipitate, to say the least. The film companies no longer made any attempt to disguise their purpose.

They wanted to clear their skirts before the Senate Small Business Committee by pointing out that they had done all they could to carry out the 1953 recommendation and that only Allied is to blame that no arbitration system has been set up.

Then The Roof Fell In

Our New York informants tell us they have never seen such fury as was displayed by the film executives when TOA released a statement saying it had withdrawn its support from the current draft and would work for a system that includes arbitration of film rentals and selling policies.

According to Motion Picture Daily (1/25/56) distribution circles registered “bitter disappointment”, calling TOA's action "shameful". "A few distribution officials roundly condemned TOA". But, the writer hastened to explain,

All officials declined the use of their names . . .

Having thus protected themselves against liability or even rejoinder these knightly gentlemen moved on from abuse to scurrility. One of them, referring to the points of agreement between Allied and TOA, described them as "a trade made in the market place of thieves."

He went on to liken the present TOA-Allied pact to the Nazi-Russian non-aggression pact of 1939 . . . TOA, he added, has traded its honor for a mess of pottage.

Not to be outdone by its contemporary, Film Daily also angled for anonymous statements among its advertisers and landed a sculpin (1/25/56):

One voice, that of a key distribution executive of a major company, was raised in denunciation of the action which he characterized as "a stinking deal" and "a cheap sellout."

And this anonymous Chevalier Bayard spoke feelingly of honor:

What a low level of honor when one organization seeks advantage at the expense of the whole industry.

In view of the record, anyone who thinks that all this sound and fury represents grief over the setback to arbitration should have his head examined. The distributors are enraged merely because they cannot now run to the

* This does not apply to Wm. F. Rodgers who presided over the sessions in 1952 and tried to do a constructive job. I hope Bill will some day reveal his innermost thoughts concerning Austin Keogh's contribution to the debacle that year.—A. F. M.
TOA-ALLIED COMPACT

Theatres Subsidize Self-Destruction

Subcommittee with the draft and say that everybody wants it but Allied.

Trade Paper Ethics

TOA is now finding out what it means to fall out of step with the big brass in New York. Allied can sympathize because it has been through the mill. We have been able to stand up under their abuse, even when we did not know who was pouring it on. TOA will find that name calling breaks no bones.

But what can be said of the trade papers that publish the defamatory statements of persons who stipulate that they shall not be identified? In our view the publication is as culpable as the phantom scandalmonger. If to make scurrilous anonymous statements is cowardly, to publish them is dastardly. Between these epitheths there is little choice.

Hearing Is Postponed

Senator Humphrey has postponed the hearing until "the latter part of February" for reasons which are understandable and must be respected. He is a member of the Committee on Agriculture and a leading spokesman for the farmers. The Agricultural Bill is just now coming to a head in that Committee and Senator Humphrey's presence cannot be spared.

It was made plain that Senator Humphrey's preoccupation with Agricultural Bill was the sole reason for the postponement and that the hearings would be held as soon as that measure is out of the way. He hopes then to be able to give more and closer attention to the exhibitors' complaints than would have been possible had the hearing been held on schedule.

Our best guess now is that the week beginning February 27 will be fixed for the hearing.

Complaints Flowing In

The film companies must have felt pretty cocky concerning their standing with the Department of Justice and their ability to hoodwink the Small Business Committee with their arbitration draft because reports from all parts of the country are to the effect that their terms are becoming more rugged and the attitude of their sales forces more arrogant.

Complaints of new floors on scales (e.g., 40% and no look) as well as complaints that pictures that have been mentioned for Academy Awards are being withheld from the sub-runs and small towns so that they may have repeat first-runs in case they or members of the cast snag an Oscar.

If this trend continues the exhibitors who have suffered from pre-releases may soon find not two but three first-runs crowded in ahead of them—a pre-release run, a regular release run and an Academy Award run.

These complaints are being classified and put in shape to submit to the SSBC so that they may get a good airing.

BLANK EXPLAINS TOA POSITION

Highlights of comments by Myron N. Blank, President, TOA, to North & South Carolina Annual Convention, January 30.

I realize that proper buying and booking is 75% of the success of a theatre. This problem becomes aggravated in direct ratio to the lessening in the number of pictures released. You all know that our business changed radically by the decree in U. S. vs. Paramount, et al., which divorced the theatres from production. From then on it meant that the producers had no economic interest in the theatres. Their responsibilities to their stockholders was to make as much money as possible out of production and distribution without consideration to the effect on theatres. The result has been the creation of a seller's market because of the decreasing of production and the forcing of higher film rentals on the theatres who are now in turn required to subsidize a procedure of self-extirmination.

Let us see why I speak of a program of self destruction under which we are operating today. We hear cries from the producers and distributors that only important pictures are economically sound and about the tremendous cost of making them. Surely this is true, but it has developed through their own making. Many producers refuse to start a picture until they have the cast to assure them that the picture will be a success. I believe that most producers feel that the cast is eighty percent of the investment required to make a good picture, and, therefore, they will not start a picture until they have proven names. This makes good sense, but the procedure is catching up with them. The agents of the stars realize the requirements of the studios, and take advantage of it. A top star asks a tremendous salary plus participation in the gross and in the profits. The agents make package demands and in order to employ a top star you have to employ others in supporting parts at prices way beyond their true value. The philosophy of refusing to build up talent, but looking only to the established stars is self-destruction, and we are being forced to support it.

Finance Group Hindered

What has TOA done? Approximately two years ago, aware of the shortage of production, it decided to help start an organization called the Exhibitors Film Finance Group. Many men here in this room own stock in this company, and are anxious for it to go forward, but unfortunately, we are so economically divided into small groups that the necessary funds are not available, and although I feel that all of us would do anything we can to bring about more pictures, it has proven impossible to get some $5,000 exhibitors to kitty into a fund of an unproven company to make pictures or finance pictures that cannot play in our theatres, but must be sold in the open market. I do not believe anybody wants to invest large sums to make pictures and find out that if there be a hit it has to

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TOA-ALLIED COMPACT

‘We Are Our Worst Enemy’

(Continued from Page 15)

be sold in a competitive market. Therefore, we have to look to whatever source we can to bring about additional pictures.

Gentlemen, I predict that if we do not find that source we shall be faced with an ever decreasing number of play-able pictures. The result will be that we will end up in a road show business similar, in some respect, to the legiti-mate theatres. Many of you people will lose the investment you have made in your theatres if this comes about. Keep in mind that there is nobody in the entertainment field, other than the motion picture industry, that cannot de-velop its own entertainment, and exhibit it. We all know that television is a potent competitor of our theatres. Yet, do you believe that if it weren’t for NBC, CBS and ABC that individual stations could produce their own shows? This is true of baseball. Every big league has to have farm teams in order to develop its players for the big shows. If we are to compete in the field of entertainment, the people that have theatres must be able to produce in order to keep the public coming to our theatres.

‘We Are Slowly Losing Our Customers’

Last year Mr. Sindlinger showed statistically that if there were twelve more good pictures on the market the national dollar gross of theatres would have increased over $150,000,000 that year. We are slowly but surely losing our customers. Picture-going is a habit, and we are dependent upon the regular movie goers. Fewer and fewer pictures mean that you will lose this audience faster and faster. An-other thing is happening to the theatre. The present pro-ducers in Hollywood realize that more and more of their revenue is coming from the foreign market. Last year approx-imately fifty percent of the film rentals came to the American producers through the foreign market. There-fore, instead of slanting pictures toward our market, as we want and need them, pictures are being slanted toward the foreign markets.

The shortage of pictures has created another problem: not only are we losing our customers and being forced to pay higher film rentals, because of higher cost in Holly-wood, but exhibitor has been set against exhibitor. When we had an adequate supply of pictures, we could live peace-ably with our competitors, but when the shortage came about we tried to take pictures away from our competitors in order to fill our needs. This has created a competition in buying and, in many situations, has encouraged bidding.

Gentlemen, we are our worst enemy. We come to these meetings, and malign the distributors. Then we go home and help create competitive conditions that bring about higher film rental. This practice, even though it represents the smaller percentage of situations, forces higher film rentals on other exhibitors because the distributors never know when they have squeezed the last film dollar. We encourage them, through bidding, to move film rental up-ward.

I believe you have all seen, in the trade papers, that Al- lied and TOA have joined together for the purpose of over-coming these two major problems. As exhibitors we have to be united to overcome the fundamental ills of our in-dustry. We have presented a unified platform on these two important points. No. 1—More Production. No. 2—Equit-able Film Rental, not based on a national sales policy, but based on the ability of a theatre to pay, arrived at through arbitration.

We have to look to people who are financially able to and have the incentive to make pictures. Therefore, we requested from the Department of Justice that anybody, including the divorced circuits, be allowed to make pictures, with pre-emptive rights for their own theatres which they now own, and any legal replacement thereof. If this comes about it will not be a panacea, but I feel it will defi-nitely change the attitude of the present producers and dis-tributors, who now feel that they can forever maintain an unfair seller’s market. We ask, too, that anything that can be litigated should be arbitable. That includes film rental. Many people say that this is impractical and unfair be-cause arbitration is an unilateral action than can only be brought by the exhibitors. However, the laws of supply and demand do not work fairly in a limited market. All exhibitors are united to overcome the unfair economic position of the theatres. Do not misunderstand me. This does not mean that you have the right to remain in show business just because you own a theatre. A fair price has to be paid for pictures and no arbitrator will judge other-wise. Gentlemen, we have a perishable item. A picture that we buy today might be a proved success. Yet if we play it two or three months later, it might not be the same product we originally contracted for.

Subsequent Run Exhibitors Forced Out

There is another serious difficulty that has come about because of the shortage of product. In subsequent runs the market is even shorter than it is for first run situations. Therefore, subsequent run exhibitors have no choice of pictures. They are subject to the whims and demands of the film companies. In some instances the distributors have demanded the same percentage for second, third and fourth run as they did for first run, all because of the short market. This results in the subsequent run going out of business or reaching for a “better” run. This, of course, has the approval of the distributor because the result is bidding higher film rental.

As I said earlier, 75% of the success of a theatre depends upon proper buying and booking, 25% of the results on showmanship. Only showmen who love this business and who are willing to work seven days a week, and long hours, are going to be successful exhibitors.

Let us not be so blind that we can’t see the forest be-cause of the trees. A successful exhibitor is a good show-man, at all times.
what picture

is The Film Daily talking about when it says:

“One of the outstanding films of recent years! Should make audiences sit right up in their seats!”
"picnic" is the picture that The Film Daily calls:

"One of the outstanding films of recent years!"

COLUMBIA PICTURES presents
WILLIAM HOLDEN in
picnic
with
KIM NOVAK
BETTY FIELD • SUSAN STRASBERG • CLIFF ROBERTSON
and
CO-STARRING
ROSALIND RUSSELL
AS ROSEMARY

Written, Sonoraphed in CINEMASCOPE • Distributed by THEATRE GUILD, Inc.
DANIEL TARADASH • WILLIAM INGE • THEATRE GUILD, Inc. • JOSHUA LOGAN
Based on the play "picnic" by JOSHUA LOGAN • Photographed by FRED KOHLMAR

CINEMASCOPE
TECHNICOLOR

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956
They’re talking about the fact that DORE SCHARY’s tenure as chief of the M-G-M studio is in a tenuous state—as tenuous, that is, as an employee can be when he holds a hard and fast contract with about five years to run. But there’s plenty of talk about efforts by Metro management to pay off the pact . . . As a matter of fact, Schary, himself, is understood to have told confidantes within recent weeks that his situation is not a happy one and that he expects the issue to come to a head before long . . . In some quarters there is a strong belief that the Wall Street group who have been buying heavily into Loew’s, Inc. have their guns trained on Schary and are telling management they want him to go. This outside attack may be the wedge management will employ to pry off the Schary contract. But they will have to pay it off.

WHAT WILL ALLIED’S “LINE” BE in presenting its case for government regulation of film prices when it goes before the Senate Small Business subcommittee? They have a surprise up their sleeve, it’s being said, to convince the legislators of the merits of regulation.

PRODUCT: “The Trouble with Harry” has been simply no business . . . “Ransom”, a good show, but just padded too much. Had it been held to about 85 minutes, grosses would have been about 25 percent higher . . . “Benny Goodman” off to a running start . . . “Man With the Golden Arm” publicity is paying off big at the b.o. . . . There’ll be business galore when “Miracle in the Rain” hits town. A real wet tear-jerker that the gals will adore . . . Worth a quick repeat anywhere, “The Tender Trap” . . . 20th-Fox, which has been hurting for some outstanding product, has several big ones on tap. Of course, there are “Carousel” and “The King and I”, first of the C’Scope 55 biggies, and early reports on “Man In the Gray Flannel Suit” are real bright. Zanuck asked home office toppers and advertising staff to hurry out for a look. They go this weekend.

WARNER BROS. REPORTED DEAL to sell its pre-1948 backlog to TV, if and when it does come about, will bring far, far less than the bruited 20 millions.

MATTY FOX, in the course of announcing his method of distributing his RKO feature library to TV as a package, made one statement that confirmed the thinking of many keen industry observers. Speaking of plans to peddle the films to theatres abroad, Fox said: “As it now stands, I could make more money distributing the RKO films outside the U. S. and Canada than from distributing them to television domestically.” That remark, from a man who has his fingers rather deeply in the TV market, set plenty of talk a-going about whether there is as much money for product in the television field as has been made out.

DARRYL ZANUCK will make more take-home pay by independently producing one or two biggies per year than he made with all his fat salary as head of 20th’s studio, with all its multitudinous duties. Look for some other studio toppers to make a similar move.

IF THE GOVERNMENT & COURTS eventually approve entrance of the theatre chains into film production, they say two of the important circuits will collaborate to organize an imposing movie-making outfit. The talks have been informal so far, but serious.
MYRON BLANK & RUBE SHOR, presidents of TOA and Allied, respectively, together with other key executives of the two major exhibitor groups, wrote bold headlines by reaching an agreement that their organizations will join hands on two important issues: (1) to seek an all-inclusive system of arbitration, making arbitrable film rentals and selling policies, and (2) to jointly petition the Department of Justice and the Senate Small Business Committee to support the right of the divorced theatre circuits to enter production and distribution, with preemptive rights for their own theatres. TOA advised the distributors that it was withdrawing its approval of the arbitration plan previously agreed to. Said Blank: "As exhibitors we have united to overcome the fundamental ills of our industry." Allied's A. F. Myers: "Arbitration of everything . . . including rentals and sales policies, is desirable and . . . the only potential source of additional films appears to be the major theatre circuits which are themselves suffering from the shortage." Signatures on the joint pact included, Shor, Blank, Myers, Walter Reed, Jr., Horace Adams, Herman M. Levy.

ROBERT J. O'DONNELL, who recently agreed to chairman COMPO's drive for complete Federal tax relief, last week called on Secretary of the Treasury George M. Humphrey in a preliminary campaign move, with results, according to O'Donnell and his four-man delegation, completely satisfying. They reported that the Secretary lent a sympathetic ear and offered a "good opportunity" to document the case. "With the help of exhibitors", the prominent Texas theatreman said, "this will be done forthwith." With O'Donnell were COMPO co-chairman Sam Pinanski, MPA president Eric Johnston, Loew's, Inc. president Joseph R. Vogel, and COMPO special counsel Robert W. Coyne.

CECIL B. deMILLE warned the industry of its greatest danger from within, the worship of the "golden calf", when he spoke as guest of honor at the recent Screen Producers Guild banquet in Hollywood, where he was awarded its annual Milestone Award for his contributions to motion pictures during the last 43 years. Tributes to deMille were paid by his first two business associates Jesse L. Lasky and Samuel Goldwyn, Y. Frank Freeman and Darryl F. Zanuck, Paramount and 20th-Fox production heads respectively. (Complete text of speech in this issue.)

ERIC JOHNSTON, recently appointed by the Motion Picture Association to head a four-man "watchdog" committee to study all phases of industry self-regulation, said last week that his committee will look into every aspect of the problem particularly rules and regulations of the Production Code and the appeals machinery. The MPA president further disclosed that the committee, which now consists of Paramount president Barney Balaban, Columbia vice president Abe Schneider, and RKO president Daniel O'Shea, might be increased.

BROTHERHOOD AWARDS
Samuel Rinzler, left, Robert W. Dowling, center, and Thomas F. O'Neil, right, received the 1956 Brotherhood Awards of the National Conference of Christians and Jews at the dinner held in N. Y. last week. William J. Heineman, second from left, and Spyros S. Skouras, second from right, national co-chairmen of the Brotherhood Drive, officiated at the dinner launching Brotherhood Week, Feb. 19-26.

[More NEWS on Page 22]
THANK "Heaven"
FOR "MAGNIFICENT" BUSINESS!

ALL THAT HEAVEN ALLOWS
is equalling (and often topping)
MAGNIFICENT OBSESSION
business in big towns and
small towns all over the
country...

such as:
Atlanta; Scranton, Pa.; Jacksonville; Syracuse; Stillwater,
Okla.; New Bedford, Mass.; New Orleans; Meriden, Conn.;
Philadelphia, Pa.; Jamestown, Pa.; Hartford, Conn.; Providence;
Pottsville, Pa.; Springfield, Ohio; Boston; Binghamton;
Charlotte; Stockton, Calif.; Harrisonburg, Va.; Las Cruces, N.M.;
Sacramento, Calif.; Columbus, Missouri; San Francisco;
Chicago; Miami; Tampa; Detroit.

Jane Wyman • Rock Hudson
All that Heaven Allows
ALEC MOSS, veteran showmanship executive, was appointed advertising manager of 20th Century-Fox, it was announced by advertising director Abe Goodman. Moss has served in advertising and exploitation executive posts for Howard Hughes Productions, Paramount and Columbia. He is widely recognized as a special campaign expert.

WILLIAM DOZIER, raising the curtain for a peek at RKO’s 1957 plans, announced that from $20-to-$30,000,000 would be spent for 20 pictures next year, all to be made at the RKO studios with its own facilities. Plans for 1956 production call for 15 pictures at a total budget of $22,000,000. An even balance of independent pictures and so-called “house pictures” will be aimed at.

‘MARTY’ HONORED


C’SPECIAL 55 PREVIEWED

Demonstrations of 20th-Fox’s CinemaScope 55 are continuing in major cities across the nation. Top, at the Los Angeles showing: Rolf Walig, of Fanchon & Marco and Spyros F. Skouras, Center, in Philadelphia, from left: exhibitors Harry Waxman, Byron Lin, Lester Kreiger; Fox distribution executives Al Lichtman and W. C. Gehring. Bottom, at San Francisco showing, from left: Fox western division sales manager Herman Wobber; Irving Ackerman of the A & Roxene Circuits, and Reville Kniffin, assistant to Wobber.

ROBERT M. WEITMAN resigned last week as vice president of American Broadcasting-Paramount Theatres and as vice president in charge of programming and talent for the American Broadcasting Company, a division of AB-PT. Announcement of the resignation was made by AB-PT president Leonard H. Goldenson who said it was accepted “with great reluctance.” Weitman was an executive with Paramount Theatres when that company merged with American Broadcasting. He subsequently moved over to the broadcasting end of operations.

HERBERT J. YATES has authorized a $12-to-$15,000,000 film production budget for Republic for the first six months of this year. The company president also earmarked an advertising budget of more than $1,500,000 and promised an intense magazine and trade paper advertising campaign for his product. The production and releasing program will be the greatest in the 20-year history of the company, according to Yates, with approximately ten top-budget features completed and ready for distribution and nearly 50 story properties in various stages of preparation. “The Maverick Queen” (Barbara Stanwyck), will be the first picture to utilize the company’s new anamorphic lens trademarked Naturama. Other films set for release include “Magic Fire” (Yvonne De Carlo) and “Doctor At Sea”, sequel to the successful British import, “Doctor in the House”, “Flame of the Islands”, “When Gangland Strikes” and “Circus Girl”.

WILLIAM J. HEINEMAN, United Artists vice president in charge of distribution, and B. G. KRANZE, general sales manager, are co-captaining UA’s 37th Anniversary Drive, commemorating its founding in 1919 and the fifth anniversary of the present management.

An unusual CinemaScope featurette, “Land of the Bible”, has been produced by 20th Century-Fox for release this month. The 27-minute film on the state of Israel’s 2000-year history, is slated for a full-scale promotional campaign.

JAMES R. GRAINGER, former RKO Radio president, has formed J. A. Grainger Associates, Inc., to handle sales representation and international distribution for independent producers. CARL MOS was named to 20th-Fox’s Exhibitor Service Division to work with merchandising manager EARL WINGART. MILTON ALTHOLL named to assist RKO vice president and world-wide distribution head WALTER BRANSON.

PAUL MUNI, ELIA KAZAN, PHIL SILVERS, KIM NOVAK, PADDY CHAYEFSKY, SAMUEL RIZZLER & LOUIS G. COWAN received the 1956 Mark of Achievement Awards at the luncheon Jan. 31 at the Amusement Industry division of the Federation of Jewish Philanthropies. ABE MONTAGUE, Will Rogers Memorial Hospital president, and J. P. MILLION, president of the CinemaScope equipment had been freely donated and installed in the hospital by various firms throughout the country. First showing (“Picnic”) was Jan. 31.

JOSEPH R. VOGEL, president of Loew’s Theatres, Inc., announced his company has begun construction of a 1000-car drive-in in Raritan Township in northern New Jersey.

Plans are well underway for the National Allied Drive-In Convention scheduled for Feb. 21 to 23 in Cleveland. The 9th Annual Gulf States Allied convention is scheduled for March 12 to 13 in New Orleans at the Coliseum and Palace Hotel. The 4th Annual Drive-In Theatre Convention of the Texas Drive-In Theatre Owners Association opens Feb. 21 at the Statler-Hilton Hotel in Dallas. President CHARLES W. WEISENBURG will make the principal address.

‘CONQUEROR’ AIDS CARE

Thomas F. O’Neill, chairman of the board, RKO Tele RADIO Pictures, and Mrs. O’Neill, are greeted by Mrs. Raymond Clappier, executive sponsor of the Washington, D.C., premiere of “The Conqueror” for the benefit of CARE.
HE NEW RKO IS MAKING NEWS!

RKO is out in the field pre-selling its fine pictures with an advanced-type of advertising...campaigns that use network and independent TV and radio in the modern way...campaigns that make better use of magazines, newspapers and exploitation.

More than 150 theatres in the Cincinnati, Indianapolis and Cleveland areas are feeling the impact of this new pre-selling format during our Bluegrass Premiere of GLORY...and boxoffice reports from these dates are truly gratifying.

DAVID BUTLER PRODUCTIONS, INC. presents

GLORY

starring
MARGARET O'BRIEN
WALTER BRENNAN • CHARLOTTE GREENWOOD
with
JOHN LUPTON • BYRON PALMER • LISA DAVIS

Produced and Directed by DAVID BUTLER • Screenplay by PETER MILNE
From a story by GENE MARKEY

SUPERSCOPE
Print by TECHNICOLOR
DeMILLE THRUSTS 'GOLDEN CALF'

(Continued from Page 4)

to the public on special projecting machines running at 60 feet a minute, instead of the present 90, that makes great artists jump about like Woody Woodpecker.

This industry will not come of age until it makes a de-
termined effort to keep its own great classics alive—and to present them regularly to the public in a manner worthy of their merit and worthy of the great names of those who made them.

Among the host of names, there is one that towers like a mountain.

His spirit and influence are present in every gathering of motion picture people.

His hand can be seen in every motion picture that is made—David Wark Griffith.

Many years ago, some people used to flatter me by say-
ing that Griffith and I were rivals.

Griffith had no rivals. He was the teacher of us all.

He was the first to realize fully their dramatic value, the first to raise them to the level of a fine art, the first to give the motion picture camera its own unique and fluent language.

Griffith was the first to photograph thought.

We all learned that from him and—we have been using it ever since.

But if we are the heirs of Griffith and the other pioneers, we have inherited also a great responsibility.

We should be humble when we hear learned students of the arts maintain that motion pictures are or can be the highest form of art the world has ever known.

It is still more humbling to realize the undoubted fact that motion pictures are far and away the most popular art the world has ever known.

Worldwide Impact

Only music approaches motion pictures in universal ap-
peal—and not even music has the worldwide impact that our pictures have.

Mr. Freeman has told us the astonishing figures of world attendance at deMille pictures.

That figure is dwarfed when you add to it the gigantic totals of attendance at your pictures.

The figures alone are staggering—but the imagination falters completely when we try to assess the influence of our pictures upon the billions who see them.

Your mail undoubtedly brings you the same testimony that mine brings me.

Within the past two years, four Prime Ministers, of four increasingly important countries, have told me of the in-
fluence our pictures have had on them personally, when they were growing up.

Here is part of a letter I received while I was in Egypt, from the Prime Minister of Pakistan, concerning “The Ten Commandments”:

It is a sobering thought that the decisions we make at our desks in Hollywood may intimately affect the lives of human beings, men, women, and children throughout the world.

As I see it, our responsibility is twofold.

We are responsible as artists and as molders of men’s thoughts.

We have a duty to our art and a duty to the audiences for whom we make our pictures.

We must keep those two responsibilities clearly in view all the time.

If we do that we may be able to keep our industry free of the forces which threaten to corrupt it from within and the forces which threaten to cramp and stifle it from without.

Our greatest danger from within the industry is the worship of the golden calf—the temptation to care nothing about what we put on the screen as long as it makes money.

Of course any business must make a profit.

Sir Henry Irving one of the greatest artists of the stage said the theatre “must be carried on as a business or it will fail as an art”.

Responsibility as Artists

But we betray our responsibility as artists and as mold-
ers of thought if money-making is the only goal we seek in the making of our pictures.

Perhaps we think that vice sells at a higher price than virtue.

Unfortunately it often does in this world.

Perhaps we think it is easier to draw a crowd by pander-
ging to their lowest tastes than by inspiring their highest ideals.

It is easier and cheaper—cheaper in every way that you can think of.

But it is treason to the human spirit—and treason to the art we serve.

And we are simply stupid if we have not learned that, in motion pictures, dirt is not necessarily pay dirt.

Take three of the biggest grossing pictures ever made—“Gone With The Wind”, “Going My Way”, and “The Greatest Show On Earth”.

Any one of them is a picture to which you could take your children without having to brainwash them afterwards.

There is another way also in which the golden calf rears his head in our industry—the tendency of some of us to pull apart instead of pulling together, the tendency of groups within the industry to grab all they can for them-
seives without regard for the industry as a whole.

No industry can survive being pulled apart and constant-
ly bled by selfish interests within it.

And this industry will not survive if management tries to run it without regard for labor—or if labor tries to wreck its economic structure by unrealistic and unreason-
able demands—or if agents misuse the power which their control of talent gives them—or if exhibitors forget that they are showmen and that good exhibition demands as much showmanship as good production does.

A man is no better than what he leaves behind him.

If we leave behind us an industry broken by greed or even a commercially successful industry built on filth, and false values, distortion of the truth, and glorification of the

(Continued on Page 26)
WORLD-WIDE WINNER!

THE GLOBAL GATES ARE OPEN AND THE MOBS ARE POURING IN!

Helen of Troy

WARNERS’ 56-COUNTRY SMASH!
DeMILLE THRUSTS ‘GOLDEN CALF’

(Continued from Page 21)

seamy side of life, then we are not better than those sordid leavings.

Yet at the same time I need hardly tell this audience that it is not the primary business of motion pictures to preach sermons—or to distort the truth by showing a picture of the world which is false because it leaves out the fact that life has a seamy side.

There are well-meaning people who want art to be so antiseptic that—if they had their way—they would repeal the very definition of art as a mirror held up to nature.

These good people try very hard to get their way—sometimes by censorship, sometimes by means of organized and disciplined pressure groups.

Decrees Censorship

I stress the fact that these people are good and wellmeaning—but they know not what they do.

Neither motion pictures nor any other art has the right to corrupt morals.

But it has the right to be judged as an art—and by judges who know what they are talking about.

There is one Biblical subject which I have long wanted to produce.

I have done considerable work on it, at considerable expense.

But I was halted when one influential religious leader—after reading my treatment of the subject—said, and I quote him, “You simply cannot show anything evil in the same picture with the spotless purity of this subject”.

This kind of thinking betrays a lack of understanding.

A motion picture requires drama and action.

Drama means conflict.

You cannot show the brightness of good unless you show it in contrast to the darkness of evil—nor can you do it by putting preachments in the mouths of your characters.

Some professional moralists tell us that art should ennable and strengthen character.

Strong characters are not formed by being blindfolded and wrapped in cotton wool.

Life is a warefare between good and evil—and, as the great Puritan poet, John Milton, put it, “he that can apprehend and consider vice with all her baits and seeming pleasures, and yet abstain, and yet distinguish, and yet prefer that which is truly better, he is the true warfaring Christian.”

The really great moralists—men who have thought deeply on the problem of art and morals—have understood that.

Only a few months ago, the Catholic Bishops of Germany wrote—and I quote—that “to call things by their right names, and to recognize the power of evil in the world, is of great value” precisely because it “gives rise to shocks which can have a wholesome effect.”

The German Catholic Bishops express their gratitude to writers who “mirror reality” as it is, instead of painting a “sentimentalized . . . untrue picture” or “human existence, its struggles, defeats, and triumphs.”

This broad and deep understanding of the function of art is a far cry from the pettiness of censors whose whole idea of morality is apparently bounded by the length of a skirt and the depth of a bodice.

It would be really immoral for us to portray a world that contained no evil or a world in which evil was never strong or alluring. It would be immoral because it would be untrue.

We would be really corrupting the minds of youth if we taught them that they are living in a world where virtue triumphs because it has nothing to triumph over—for what is more corrupting to the mind than to be taught a lie?

In a very real sense we are defending morality when we fight censorship and we refuse to yield to the ridiculous demands of pressure groups—and I am not saying that all their demands are ridiculous, but some of them, in your experience and mine, can certainly be called that.

Our responsibility as artists and as molders of thought makes great demands upon us—and the greatest of these is the demand for self-discipline.

Censorship is not the answer—but neither is unbridled license.

We do well to fight censorship—but the best way to fight it is to give it no legitimate grounds for attacking us, while defending to the full our right to portray the world as the world is.

You may say that I am asking the motion picture industry to walk along a razor’s edge, with deep pitfalls on either side.

And perhaps I am.

I have never said or thought that being molders of the world’s thought was an easy job—but that is one reason why, after 43 years, I still find it the most exciting, the most challenging, the greatest job on earth.

Sees Career as ‘Adventure’

Motion pictures have been my life for 43 years—and every foot of it in film and every minute of it in time has been an adventure which I would not exchange for anything else in the world.

Who else in the world has the world’s friendship as we have it?

Who else in the world can go, as our pictures go, into every corner of the world—almost into every home and heart of the world?

Who else—except the missionaries of God—has had our opportunity to make the brotherhood of man not a phrase, but a reality—a brotherhood sharing the same laughter and the same tears, dreaming the same dreams, encouraged by the same hopes, inspired by the same faith in man and in God, which we paint for them, night after night, on the screens of the world?

We hold great power.

The world turns to us—it has to, for nothing else has the power to rivet the world’s attention and mold its thought as our work can do.

Make it a power for good—for truth, for beauty, and for freedom.

Remember Winston Churchill’s words:

“Those who serve supreme causes do not consider what they can get, but what they can give.

“Let that be our privilege . . . in the years that lie before us.”
ALLIED ARTISTS presents

FRED MACMURRAY
DOROTHY MALONE
WALTER BRENnan

AT GUNPOINT!

Produced by VINCENT M. FENNELLY • Directed by ALFRED WERKER • Story and Screenplay by DANIEL B. ULLMAN

DATE IT NOW FROM

THE INDUSTRY'S NEW BOXOFFICE POWER!
Watch Allied Artists March of Progress Jan. 28-May 24
EXHIBITORS FORUM
Opinions Called from Organization Bulletins

DOWN-BEAT TALK
ITO of Ohio

It is a tenet of our industry that people like to go to the popular entertainment. Crowds follow crowds. If the public gets the impression that a particular theatre or a particular picture is attracting crowds, they'll try even harder to get in.

I'm only a little cog in a big wheel myself, but I make it a point when talking to the public to try to impress them with the fact that movie-going is still a popular past-time and that millions of people are going every week, that there is a trend back to the movies, etc.

Now comes Eric Johnston, who is regarded by many people outside of our industry as the spokesman for it, at a press conference. According to Film BULLETIN, Mr. Johnston summarily stated: "(a) a box office recession is in progress; (b) he cannot pin-point the causes; (c) it is unlikely that business will ever return to the level of 1946-1948; (d) the industry, like Great Britain, would somehow muddle through. Needless to say, the lay press, much of it hip-deep in TV investments, wasted little time dispatching Mr. Johnston's grayish impressions to the world."

CONDITIONS IN NEW ENGLAND
By Samuel Goldstein

President, Western Mass. Theatres, Inc.

Can the big producers see the writing on the wall, or do they expect to go out of business or stay in business? The big producers are making fewer pictures—some good and some not so good. Take into consideration what has happened the last two years. The smaller producers have gone ahead and have kept their picture release intact. Some are releasing more pictures, and the foreign pictures are getting more playing time. The big producers have cut their productions and are not giving the exhibitors the pictures they need. I remember a few years ago, when a producer would sell you 50 pictures and tie up your playing time, and certain other producers would be left out on a limb.

They talk about television. Television last year spent approximately $300,000,000 in producing pictures. Don't the big producers realize if they put the exhibitors out of business and release their pictures through television, and if every producer offers their pictures to television, then it will be a buyers' market and the producers will have only one outlet. The producers ought to wake up and keep the theatres going if they want to stay in business. You may make a quick dollar now and then, but eventually you will suffer. I predict this as I have been in the business since movies were run in a basket and I know. No one producer can produce 12 or 18 pictures and have every one of them a success. A certain producer released three pictures in three months and one was the biggest flop we have ever put in a theatre.

Every producer makes an outstanding picture now and then, but no one producer can make outstanding pictures 100%. I see the writing on the wall right now, unless you the producer, wakes up. I predicted Pearl Harbor in 1939-1940, and I am predicting the above will happen to the producers with their big overhead, if they don't deliver more pictures. Think it over!

(a) the 10% tax that the various organizations are working on to be eliminated—it is just that the theatres need more pictures in order to keep operating. We can always pay the 10% tax if we have good shows.

BLIND CHECKERS
ITO of Ohio

Checking is being done again on flat rental pictures, too. In one fairly small town last week, a suspicious character was picked up by the police for hanging around in front of the theatre and waving bills at teenagers. The police found no identification on the man and just a little money and some tickets to the theatre. Hence, the police called the theatre. The manager very properly told the police he knew nothing about the man. If you see a suspicious character, tell your local police. Such actions would be regarded with suspicion by anyone. If they want to check, they have the right to do so openly and by inspection of your books. If they don't choose to use either of these methods, they must take the risks entailed.

INSTITUTIONAL ADVERTISING
ITO of Ohio

Allied of Iowa-Nebraska sends us the following hand bill, distributed in their community by the exhibitor at Story City, Iowa.

How long has it been since you last saw a good movie?
Are you familiar with VistaVision and CinemaScope?
Did the Audience Participation Awards agree with your choice?
Have you recognized the better movies TV programs are recommending?
Have you made it a point to take your family to see these recommended movies?
Has television completed its adjustment in your home yet?

Only you, the public, can possibly know the answers to the above questions. We, here at the Story Theatre, are striving diligently to supply the community with the very best in recommended motion pictures as soon as they are released and become available for booking in our theatres.

It has not been easy to combat our keenest competitor, television; but after careful and prolonged observation of this new and wonderful medium of communication, we can come to only one conclusion: those who have sacrificed movies for a steady diet of television entertainment are really missing something they don't realize.

Take your family to a movie soon at the Story Theatre. We know you will be thoroughly entertained and will enjoy your evening out. Not only will it help the Story Theatre management in keeping the high calibre of pictures coming, such as we have had in the past, but you will be awakened to the fact that new, modern movies are really not dead at all, but very good and very much a part of your life, as much as your cup of coffee in the morning.

Please accept this message as a warm and heartfelt invitation to come on back to the movies! We do not intend to infer that you give up television, as that would be ridiculous as to ask our public to quit eating. But don't forget your local Story Theatre and what it means to the community and what it means to you! Movies are good, your family is entitled to see them with you, and we at the Story Theatre recommend you pay us a visit and we will try our utmost to please you.

Refer to our calendars, newspaper ads and window cards distributed throughout the area, for a program of your choice. Get out and go—to a movie! We know you won't be sorry.

IS FOX DELIVERING?
North Central Allied

Those who were at the Chicago convention will recall that Spyros Skouras told the delegates again that Fox would sell flat to any account grossing $1,000 a week or less. Despite the previous statements, there were many cries of "no" from the floor when Skouras asked if that was not in effect, so he turned to William C. Gehring, general sales manager of the company, and asked if it weren't being done. Then he added that if anyone in this category were not being sold flat, to contact him personally.

So, if you are grossing $1,000 a week or less and Fox refuses to sell you flat rentals on a fair and equitable basis, either get in touch with Spyros Skouras or advise this office. We really believe that Skouras and Gehring are sincere in this. They have proved themselves to be so in other matters, so if you are not getting the deal they say you should be getting, let us know.

BRITISH PICTURES
ITO of Ohio

The J. Arthur Rank Organization took a full page ad in the New York Times recently to complain to the general public about American motion picture exhibitors. Headlined, "Four famous British movies millions of Americans will never see," the ad concluded, "We are seeking only the opportunity to entertain you and to let you be the judge of whether or not we succeeded... You, the movie-goer, must decide if we are to have that chance by telling your local exhibitor that you want to see the best in British movies at your local cinema. On behalf of Ohio exhibitors, we take this opportunity to advise the Rank organization that they will play any picture that makes money.
Offbeat Pictures, Showmanship To Maintain Upswing—Rhoden

Reporting a substantial improvement in theatre business since the beginning of the year, National Theatres president Elmer C. Rhoden sees a continuance of this upswing through 1956. A strong lineup and strong showmanship are the keys to this prediction, the circuit head told a 3-day Division President's meeting. "From all parts of the 21 states NT serves," he said, "theatre managers and operators see concrete evidence of a business upswing. It is particularly gratifying to observe that our neighborhood theatres, which had been the most seriously affected, are showing a surprising improvement in all areas."

An analysis of the pictures due for the balance of 1956, Rhoden noted, indicates "more high quality pictures than at any time in our history... In addition to the many important pictures, the theatres have also been benefitted by the release of many offbeat pictures with a showmanship that has drawn the public back to the theatres. It is the firm intention of National Theatres to back these pictures with showmanship and selling that will insure the continuance of the upswing."

13-Week TV Campaign to Lure Fans for Boxing Racket Film

Columbia's showmen are going all out with two of the company's big ones, "The Harder They Fall" and "Picnic".

Pinpointing the promotion on "The Harder They Fall" with a huge television campaign striking four-square at the most likely market, ad-publicity chief Howard LeSieur kicked off a nationwide 13-week TV spot campaign to run immediately before or after the Wednesday and Friday night network boxing programs. Thirty-six key metropolitan areas utilizing 30 stations will be reached with 10- and 20-second filmed spots hitting the juicy fight audiences.

"We believe this is the most comprehensive television pre-selling advertising campaign ever staged nationally for a motion picture," LeSieur said in unveiling the extensive TV program.

A perfect tie-in message will pique the viewer's interest: "There is more to boxing than you see in the ring—see the unvarnished truth about the big-time swindle called boxing," the spots will say. They will be latched on either to the Wednesday night ABC bouts or the Friday night fights carried by NBC. In New York, Washington and Indianapolis, both nights will be used. Eastern cities will get them at 10 p.m., the West correspondingly earlier.

Beginning in February, the spot campaigns will carry through the latter part of April, coinciding with runs in most key situations.

Another phase to "The Harder They Fall" campaign will be a 62-city promotion tour featuring Mike Lane, the actor who plays the six-foot-seven inept giant who is built into a title contender by an underworld mob. Lane will use the same lavishly decorated bus that is part of his build-up in the picture for the tour, and will be accompanied by tiny Horace McNah, who stands less than five ft.

To climax the hard-hitting "Picnic" promotion, 36 theatres in 33 key metropolitan areas will hold lavish premieres. Columbia will put on 14 extra field exploiters to aid theatre men in developing their campaigns for the debuts of this important release, it was revealed by A. Montague, Columbia sales chief, augmenting the normal eight-man staff.

Screenings for High School Eds Pre-Sell "B.G." To Youth Trade

Screenings for editors is always a good idea to get the news about a picture before the public, but Universal added inspiration to the thought when the company held a special screening of "The Benny Goodman Story" for more than 70 high school newspaper editors in the New York metropolitan area. What's more, Steve Allen, who plays the title role, was on hand for a mass interview by the youthful scribes prior to the screening.

The invitational showing, staged after school hours at the home office screening room, should cue exhibitors everywhere for a similar stunt. While the added lustre of a Steve Allen interview must necessarily be lacking, the idea is bright enough to be used generally with the picture alone, or perhaps, a local jazz music authority can be an added attraction.

The big asset here is the saturation coverage of the town's teenage element, especially important with a picture of this type. Virtually every high school student devours the school paper from cover to cover. With the editorial screening assuring a glowing fea-
“More Than Eyes Have Seen!”
Slogan to Sell C’Scope 55

When 20th Century-Fox unveiled the original CinemaScope with "The Robe", the slogan, "You See It Without Glasses!" was employed to set it apart from the 3-D fad of that period. CinemaScope 55, which will be introduced this month with "Carousel", will be exploited with a new slogan: "More Than Your Eyes Have Ever Seen!"

As thousands of exhibitors who have viewed the key city demonstrations can well attest—and have, vociferously—the new slogan underscores the dramatic advances achieved in the anamorphic technique with the 55 process. As with its initial C'Scope demonstrations, 20th has captivated the entire nation’s theatremen and press with its new demonstration film, pointing up the new brilliance, sharpness of focus, illusion of depth and lack of distortion and grain. Special kits issued to newspaper, magazine, radio and TV people, distributed at the showings, will serve to bring the new cinema miracle to the public in advance of release.

In New York, extensive plans were completed for the gala première of "Carousel" February 16 at the Roxy Theatre with a benefit for the N.Y. Medical College.

Sock Folder for ‘Ransom’

Metro-Goldwyn-Mayer score a well aimed bullseye with a special six-page folder for parents and children to be sponsored by the local police department in each town where "Ransom!" will play. The illustrated folder carries important Do’s and Don’t's to safeguard kids from potentially dangerous strangers, in keeping with the kidnap theme of "Ransom!" plus a plug on the back cover (above) for the film, theatre and playdate. Copy of folder is shown to educators, police chief, PTA officers, to enlist their cooperation; local Police Department’s name is imprinted on cover (above). It can also serve as a springboard for a city-wide "Safety First" campaign for school children in newspapers and by TV and radio stations, adding locally printed tack cards, talks before school assemblies, "Safety First" parade by students, etc. Mats are available from M-G-M for local imprinting.

Networks Carry Gala Works at ‘Helen’ Red Carpet Premiere

In one of the most widely covered premiers ever held, Warner Bros. had even blase Hollywoodites gaping at the lavish ceremonies that marked the world premiere of "Helen of Troy" at the Fox Wilshire on Jan. 26, part of a world-wide debut of the CinemaScope film encompassing 140 cities in more than 50 nations.

Heralded by a blaze of trumpets by Greek and Trojan "warriors", hundreds of celebrities made their way along a 300-foot red carpet as television cameras from the three major networks recorded the spectacular events. Radio coverage was carried by CBS, NBC, MBS and over 16 foreign radio networks in Europe, Latin America, Japan and the United Kingdom.

Hub of the event was the velous draped platform where guests were interviewed for international TV and radio coverage by Art Linkletter’s son, Jack, and starlet Natalie Wood.

Texas COMPO Gives Lawmakers Oakleys

Boasting the world’s longest pass—good at 778 theatres—Texas COMPO has invited all the Lone Star lawmakers to attend their State’s movies in a bold public relations gesture by exhibitors of Texas. Each pass is numbered and the name of the legislator is inserted; accounting out, the pass lists each of the 778 theatres by town and theatre name, representing both circuits and independents above evenly.

Another showmanlike gesture was the personal presentation of the pass to lawmakers by exhibitor groups in each district, with theatre owners and managers in many areas personally handing the passes to Senators and Representatives at especially arranged functions. Designed to stress the strength and unity of the industry and maintain friendly relations locally and statewide with Texas legislators, the seed for the idea was sown in the campaign to eliminate the Federal admissions tax as exhibitors sought to cement their friendly relations with their representatives, under Col. H. A. Cole’s leadership.

A neat touch was added with a memo card to the boxoffice cashier (see above) to orient the personnel of each participating theatre and make sure that the legislator guests are appropriately treated.

MEMO TO BOXOFFICE CASHIER

IMPORTANT THINGS TO REMEMBER WHEN TEXAS COMPO PASS IS PRESENTED BY PATRON AT BOX OFFICE:

- Familiarize yourself with the illustrated pass in order that you will recognize it immediately.
- Be courteous and friendly.
- After the necessary acknowledgment, return the pass into the hands of the patron.

Thanks,
TExAS COMPO
POST IN BOXOFFICE

Texas COMPO

Page 30 Film BULLETIN February 6, 1956
What the Showmen Are Doing!

**Road-Work**

HAL WALLIS is scoring solidly on a personal promotion tour to drumbeat his "The Rose Tattoo" in advance of key city openings. The literate, well-spoken producer makes a deep impression in his interviews with film critics, columnists and radio-TV interviewers, offering a strong lure for the discriminating public. Itinerary takes in New York, Philadelphia, Washington, Boston, Cleveland, Detroit and Chicago.

The entire star cast of UA's "Patterns"—VAN HEFLIN, EVERETT SLOANE, ED BEGLEY and BEATRICE STRAIGHT—is hitting the airwaves and newspaper columns for an intensive 10-day series of appearances and interviews which began last week. The quartet will be on 17 top-rated video shows and 11 radio programs in the 10 days, as well as a series of interviews with film and TV editors and feature writers. A series of coast-to-coast junkets to plug the UA release in some 100 cities is planned for next month.

Comely KIM NOVAK did a yeoman stint in New York to push the Radio City Music Hall premiere of Columbia's "Picnic", with a whole batch of interviews and photographic sessions for both national and local publications and appearances on top network air shows, including E. Sullivan's "Toast of the Town" show January 29. Co-star SUSAN STRASBERG joined her in the latter to re-enact one of their big scenes from the film.

BENNY GOODMAN, who started a round of New England cities Feb. 3 to "break in" his new orchestra for its Waldorf opening on Feb. 9, is making the most of his p.a.'s to boom U-I's "The Benny Goodman Story" in the northeast. Meanwhile, a pair of lovelies, HILLEVI ROMBIN, "Miss Universe of 1956", and CYNTHIA PATRICK, both cast in the picture, worked toward Chicago on a 10-city tour and landed in the Windy City Feb. 2 for the premiere at the Chicago Theatre.

DANNY KAYE had a jam-packed three days of on-stage p.a.'s, plus interviews, for "The Court Jester" as February bowed in. On the 1st, the star did five shows at the Paramount in New York, then jumped to Washington on the 2nd for a similar stint at the capital's Palace, and to Pittsburgh for more of the same at the Penn on the 3rd. He has a breather until the 9th, when he is due on the stage of London's Palace Theatre for the overseas premiere.

The LONE RANGER was joined in his 6-week tour of 37 American and Canadian cities by co-star BONITA GRANVILLE in Miami to make it a double feature for the Southern portion of the marathon junket, which will conclude in New York, Feb. 13.

[More SHOWMEN on Page 32]

A generous sprinkling of bright young stars, with the spotlight on grown-up Margaret O'Brien, were on hand for the Blue Grass premiere of RKO's "Glory". During radio interview outside the Kentucky Theatre, Lexington: John Lupton, Miss O'Brien, Kentucky Theatre manager Bob Cox, interviewer Maggie Welch, host Paul Ebelhardt, and Byron Palmer.

Arriving at Oklahoma City for p.a.'s with Columbia's "The Last Frontier", flower-laden Kathryn Grant faces the TV news camera as she is greeted by Center Theatre manager Don Wells, Columbia branch manager Dewey Gibbs, Miss Oklahoma City, Mrs. Gibbs and Mrs. Mary Fisher, president of local Variety Club auxiliary.

Awe-struck youngsters were the rule on the Lone Ranger's current 37-city tour to drumbeat Warners' "The Lone Ranger". Here the masked star is greeted by Ray Jones, Worth Theatre manager in Fort Worth, who helped stage the popular western personality's theatre, TV and radio appearances to boost pictures opening.

Fred MacMurray and the Missus (June Havest) are seen with Midwest exhibitors in St. Louis' Park Plaza Hotel during their extensive roadwork on behalf of Allied Artists' "At Gunpoint", in which MacMurray is starred.

Lillian Roth meets the press in Boston following a screening of M-G-M's "I'll Cry Tomorrow" for New England fourth-estaters. The real-life heroine of the Susan Hayward starrer has been a bulwark of the film's p.a. campaign.

Cornell Borchers, German star of Universal-International's "Never Say Goodbye", gets advice from U-I's sales v.p. Charles Feldman (right) and assistant Ray Moon on her part in the advance campaign to build the European actress.
Lorelei Lures Hancocks
As you enter the thickly-carpeted lobby of the Beach Theatre in Miami Beach, with its exotic gardens, rare birds and tropical fish, a breathtaking blonde female, luxuriously gownned, smiles warmly at you and hands you a pen. If you should be dazzled enough to take out your checkbook, the beauty will shake her head and point Charmingly to a large book lying open on a marble-topped podium. In dulcet tones, she'll ask: "Won't you sign our guestbook?"

About 1000 people every day have been eager to do so ever since manager Bob Battin (above) inaugurated the stunt in his lobby in his theatre public relations campaign. The volume doesn't worry him, he says, since he ordered 3/4 of a ton of filler paper.

One of the showcase theatres in the country, The Beach also offers its "guests"—at a nominal figure—an oversize postcard showing the fabulous lobby which the theatre will mail anywhere in the country.

Miss Valentine Contest Clicks
Schine showman Jerry Fowler tied in beauty and business men to eke extra bucks for his Geneva Theatre, Geneva, N. Y., with a Miss Valentine contest. The enterprising manager contacted the town's two high schools to select 5 girls from each school by popular vote, with the principals from each school and the director of the Youth Bureau as judges. Then he got 14 merchants to participate in the contest, rounding up nearly $500 in gifts for the winner.

The merchants plugged the contest with an appropriate display, along with pictures of the 10; radio was worked in with an interview of each girl, coupled with 4 or 5 plugs daily; newspaper co-op spread out to Syracuse and Rochester papers with pictures.

Fowler expects quite a turnout when the winner is unveiled on the theatre stage Valentine's Day, with a live broadcast as the Mayor makes the presentations.

'Conqueror' Capital Premieres Photos Pour Out to Newspapers
The photo wires were kept hot with celebrity-laden shots as Howard Hughes' "The Conqueror" began making its bows in the capitals of the world. With International News Photo cameras recording the festivities and transmitting photographs over its wires, the RKO campaign to blanket the world with newsworthy stories and photos was off to a bulb-popping start.

In Paris, John Wayne's appearance signaled such an outburst from the jeunes filles, that columnists reported the Wayne muscles were as jelly after the onslaught. Cameras, however, recorded such sedate shots as that shown at right, top, as well as the star being honored with the famous formal drawn saber salute of La Garde Republicaine, and top French celebrities, including Prime Minister Edgar Faure, Henri Bonnet, Marshal Juin and such, entering the Marignan Theatre on the night of January 20.

Then, in rapid succession, came the premiere news from the other capitals—Caracas, Venezuela and Paulo Brazil on the 23rd; Washington, D. C. on the 24th; Hong Kong and Mexico City on the 25th, and Berlin and Tokyo on the 28th.

The Washington event had big-scale representation from Capitol Hill to keep the cameras busy, as well as top international and diplomatic figures. On hand for the glittering festivities were Thomas F. O'Neill, board chairman of RKO Teleradio; Jack Poor, executive h.v.p. of Mutual Broadcasting System; Robert Manby, v.p. of General Teleradio, and RKO's Edward Walton and Nat Levy. Tickets to the charity premiere were sold earlier on a WFTO telethon.

$10,000 (Gulp!) Prize Stunt Fairly Safe Bet for Leap Year
Since it happens only every four years, showmen should grab at the opportunity to exploit their February 29 playdates with Leap Year gimmicks. Some good suggestions are offered by Commonwealth chain's house organ, "Messenger":

Free admission for every person born on February 29 and every couple celebrating their wedding anniversary on that date.

Local department store tie-up for a Leap Year breakfast and morning show; store serves coffee, rolls and doughnuts with a reduced admission price to te theatre where a sales slip is produced showing a purchase made the previous week.

Every ticket bought in a preceding week ending in 29 earns a free admission to the Leap Year show.

For the gambling showman—a $10,000 grand prize to anyone who can supply a birth certificate proving this Leap Year is their 29th birthday. It's a long chance, mathematicians figure, since winner would have to be 116 years old.

Paris premiere of "The Conqueror": John Wayne greets French star Francois Arnoul and Eddie Constantine at the Marignan Theatre.

Mexico City bow: William O'Dwyer and Mrs. Dianne Ewing of Canada are interviewed by Mexican commentator Roberto Cantú Robert.

Hong Kong: Chinese star Violet Chan talks to TV interviewer Eddie Au Yeung at Roxy entrance. Roterian Seaward Woo (right) waits turn.

Washington: premiere was loaded with top politicos like Sen. Joseph McCarthy, shown entering RKO Keith Theatre with his wife.
Which trade paper has the most "DRAG" with exhibitors?

Big exhibitors and little exhibitors . . . exhibitors who lead and exhibitors who follow . . . they all prefer the publication that has something important to say . . .

Film BULLETIN . . . of course!
MISSING flaming first lady

RAW TEXT END
November


December


IT'S A DOG'S LIFE Cinemascope, Eastman Color. Jeff Richards, Jarris Lewis. Producer Henry Ber-, man. The adventures of a bull terrier in the Bowery. 88 min. 9/5.


January


SAMURAI A Toshiro Mifune, Eastman Color, Toshiro Mifune, Kaoru Yachigusa. Producer Katsuo Takimura, Hisashi Nishimura. The story of a man driven to become a professional warrior. English. Subtitles. 93 min. 1/12. Japan

January


BIRDS OF A GALLANT COLOR (Continued)


February


Coming

FORBIDDEN PLANET Cinemascope, Eastman Color, Anne Francis, Leslie Nielson. Producer Nicholas Nayfack. Director Fred Wilcox. Science- fiction. The story of man forced to choose between mankind and the terrible knowledge he has acquired.


MEET ME IN LAS VEGAS Cinemascope. Eastman Color, Dan Dailey, Cy Clark, Lillian Monteverde. Pro- ducer Joaquin jazz. Director Dean Martin. Musical. A gambler meets a ballerina only to find its love, not the roulette wheel, that makes the world go round.

SWAN, THE Cinemascope Eastman Color, Grace Kelly, Louis Jourdan, Brian Aherne. Producer Arthur Freed. The story of a woman who inherited a Las Vegas hotel, the moth-eaten Vegas House on which there is a $10,000 mortgage of $8,000 each for 8 yrs. 86 min. 9/5.

TRIBUTE TO A BAD MAN Cinemascope, Eastman Color, Darren McGavin, Joe Mantell. Producer Sam Zimbalist. Director Robert Wise. Drama. The story of a man who took the law into his own hands.

March


November

LUCY LACYANT VY-Technicolor, Jane Wyman, chalk Hefner, Carroll Baker, Producer-director Alfred Hitchcock. Director. The story of a newspaper reporter and his, resgum- ming his profession and secks to catch real thief to steal names. 106 min.

October


November

LUCY LACYANT VY-Technicolor, Jane Wyman, chalk Hefner, Carroll Baker, Producer-director Alfred Hitchcock. Director. The story of a newspaper reporter and his, resgum- ming his profession and secks to catch real thief to steal names. 106 min.

December


January


February

October
TREASURE OF PANCHOS CORTEZ, The Supercine, Technicolor. Shelly Winters, Betty Hutton, Robert Mitchum, Producer Edmund Grainger, Director George Sherman. Drama, An American cowboy seeks revenge on a Mexican gangster, the son of the Mexican who killed his father when he was a kid. 96 min. 10/3.

November
TEXAS LADY, Supercine, Technicolor, Claudette Colbert, Wm. G. Beaudine, John F. Bradin, William Gargan, Rod La Rocque, Tony Martin, Producers Nat Holt and Lewis R. Ross, Drama. A Western producer is forced to open a new picture town and wins a new partner for life. 86 min. 1/23.

December
NEAKED SEA, The Technicolor, Produced and directed by Allen Minola. N.Y. based non-fiction account of the daily adventures and dangers of the men who make a living by fighting the sea to catch 70 tuna. 70 min.

January
CASH ON DELIVERY, Wm. G. Beaudine, Dorothy Hyson, John Gregson, Peggy Cummings, Producers Peter Rogers, Ben Schrift. Drama, A tricked-out nightclub singer will inherit a fortune providing her ex-husband has not become rich. 66 min. 1/23.

GLORY SUPERCINE, Technicolor, Margaret O'Brien, Charlotte Greenwood, Walter Brennan, Producer-director David Butler, Drama. The story of a boy who is the Kentucky Derby. 100 min. 1/23.

PARKER FOR DANGER, Terry-Thomas, Robert Beatty, William Fawcett, Producer Frank Godwin, Director Guy Green. Melodrama. A postcard starts a chain reaction that results in four deaths. 104 min.

Brain Movie, The Patric Barr, Elizabeth Allen, Maxwell Reed, Director Ken Hughes. Melodrama. 89 min.

Gold and the Brave, The Supercine, Wendell Corey, Mickey Rooney, Don Taylor, Nancy Maurey, Producer. Four young men are in the Army during War. Six soldiers and an Italian girl react variably to the calls of war that led to a country and terrors of a battle in the Italy campaign.

Brave One, The CinemaScope, Technicolor, Michael Ray, Buddy Ebsen, Steve Morrow, Producer-director Frank & Maurice King. Director Irving Rapper. Drama. A Western story of a man who grows up with a bull as his main companion and friend and who becomes a cowboy star. 87 min.

Conqueroo, The CinemaScope, Technicolor, John Wayne, Susan Hayward, Pedro Armendiaris, Agnes Moorehead, Director Douglas Sirk. Western. A young boy who becomes a priest and saves the town. Masquerade ends and he finds himself. 87 min. 9/5.


20th-21st Century—Fox

September
LEFT HAND OF CHIMES, CinemaScope, Deluxe Color, Humphrey Bogart, Gene Tierney, Producer Buddy Adler. Director Edward Dmytryk. Adventure drama. American five-person team is in World War II and has cast his lot with a Chinese warlord. Brooding with the warlord as a tyrant is an old friend and the French warlord, who is a priest and saves the town. Masquerade ends and he finds himself. 87 min. 9/5.


October

Kill the Power, The Peggie Castle, Jeffrey Hunter, Slim Pickens, Actors, Producer David Ladd, Director Robert Aldrich. Western. A group of cowboys who are involved with stage-starred millionaire. 97 min. 9/19.

Savage Princess, Technicolor, Filmed in India. Producer-director-Isabel von Sternberg. Drama. A story against the background of India's struggle for liberty. 101 min.

November
September
inger in a desert town. 80 min. 10/3.


October

Kill the Power, The Peggie Castle, Jeffrey Hunter, Slim Pickens, Actors, Producer David Ladd, Director Robert Aldrich. Western. A group of cowboys who are involved with stage-starred millionaire. 97 min. 9/19.

Savage Princess, Technicolor, Filmed in India. Producer-director-Isabel von Sternberg. Drama. A story against the background of India's struggle for liberty. 101 min.

November


Kill the Power, The Peggie Castle, Jeffrey Hunter, Slim Pickens, Actors, Producer David Ladd, Director Robert Aldrich. Western. A group of cowboys who are involved with stage-starred millionaire. 97 min. 9/19.

Savage Princess, Technicolor, Filmed in India. Producer-director-Isabel von Sternberg. Drama. A story against the background of India's struggle for liberty. 101 min.
UNIVERSAL-INT.


October

WARNER BROTHERS

October

To Better Serve You...
Office & Terminal Combined At 305 N. 12th St.
Philadelphia, Pa., 19102, New Phones
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NEW JERSEY MESSINGER SERVICE
Member National Film Carriers

To Dependable Service...
HIGHWAY EXPRESS LINES, INC.
Member National Film Carriers

DEPENDING ON THE ACTOR...—THIS IS YOUR PRODUCT

January

UNITED ARTISTS (Continued)

January


December

RUNNING WILD William Campbell, Keenan Wynn, Mamie Van Doren, Produced by John H. Warner. R. 86 min. 7/28.

November

I DIED A THOUSAND TIMES CinemaScope, WarnerColor, Burt Lancaster, Kathryn Grayson, Director Budd Boetticher. Drama. A film noir that will keep you on the edge of your seat.

November

LADY GODIVA Technicolor, Maureen O'Hara, George Sanders, Producer Albert S. Ruddy. A historical drama. Top actress of the year.

November


November


November


February


February


February


February

LIVER CHANGES, THE Rosanna Rossa, H providing interest. A story of a young man who falls in love with a beautiful woman.

February

SEVEN MEN FROM NOW. WarnerColor, Randolph Scott, Carroll Baker, Director: Budd Boetticher. Western. A classic tale that will keep you on the edge of your seat.

February

STEEL JUNGLE, THE Perry Lopez, Beverly Garland, Producer: Burt. Director: Budd Boetticher. A classic tale that will keep you on the edge of your seat.

February
A MESSAGE TO OUR CUSTOMERS

ONE - For nearly forty years TECHNICOLOR has served the MOTION PICTURE INDUSTRY as its LARGEST AND MOST DEPENDABLE SOURCE OF COLOR;

TWO - It is the aim and determination of TECHNICOLOR to continue to serve the MOTION PICTURE INDUSTRY for at least another forty years;

THREE - To that end Technicolor has appropriated $1,200,000 for research and development expenditures during the current year;

FOUR - TECHNICOLOR has installed laboratory equipment to serve producers employing various dimensions and types of negative from which TECHNICOLOR can service the distributor with almost any size and type of print. TECHNICOLOR is anxious to consider further installations to meet any requirement of the MOTION PICTURE INDUSTRY;

FIVE - Besides serving the MOTION PICTURE INDUSTRY for its present needs the future MOTION PICTURE IN COLOR is TECHNICOLOR'S business. To this end the $1,200,000 appropriation is directed.

January 30, 1956

TECHNICOLOR

PRESIDENT AND GENERAL MANAGER
Financial Circles See

MOVIE BUSINESS ON UPBEAT

Survey Finds Industry Meeting TV Competition, Beating Slump with More and Improved Product
MATCHING HIS MEMORABLE
PERFORMANCES IN "MAGNIFICENT OBSESSION"
AND "ALL THAT HEAVEN ALLOWS"

Rock Hudson

Universal International presents

ROCK HUDSON
Miss
CORNELL BORCHER

GEORGE SANDERS

"Never Say Goodbye"

Directed by JERRY HOPPER - Screenplay by CHARLES HOFFMAN - Produced by ALBERT J. COHEN
Based on the screenplay by BRUCE MANNING, JOHN KLOKER and LEONARD LEE
From the Play "Come Prima Meglio di Prima" by Luigi Pirandello

PRINT BY TECHNICOLOR
AN EXCITING NEW STAR...
A GREAT AND TALENTED NEW SCREEN PERSONALITY...

Miss Cornell Borchers

PRE-SOLD!

a national magazine ad campaign aimed to reach maximum readership...

Eleven leading publications with a combined circulation in excess of 25 million!

ON THE WAY Away All Boats
The battle cry of the South Pacific!
NOW!

THE ULTIMATE IN MOTION PICTURE ENTERTAINMENT!

DEEPER! RICHER! CLEARER!

More Than Your Eyes Have Ever Seen!

Reduced to 35mm prints

No changes required in the booth for theatres equipped for Stereophonic Sound!
“Carousel” and “Picnic” Herald Spring!

Exhibitors—to your stations!
That sound you hear, gradually swelling in intensity, is the line forming to the right.

It’s been a hard winter, spare of good things for moviemen, bereft of the comfort only an interested and responsive public can bring to theatres. There has been too little product and far too few outstanding films. But suddenly, last week, the sun burst through the clouds, the red-breasted robin took to wing and, overnight, it seemed that the warmth of Spring was upon us. “Carousel” and “Picnic” opened to the cheering cheers of the critics.

What two more likely film titles could our industry ask to herald the thaw, to bring a foretaste of the bright promise that lies ahead than “Carousel” and “Picnic”. They literally sing with the fluted sounds of Spring.

Let the jolly ladies and gentlemen of the New York fourth estate write the lyrics to the happy tune of the day, and we suggest you sing their words to the rhythm of the feet marching to the theatres showing these two wonderful films.

Of “Carousel”, they say:
“Stunning... A beautifully turned out film, crisply played and richly sung by a fine cast... CinemaScope 55 endows the production with a sharpness of line and color that is well nigh superb...” Rosley Crowther, Times.

“Everyone will want to see this picture... Excellent... Best of the giant screen processes to date...” Arch Winsten, Post.

“Carousel” stands out as one of the few truly great musical productions... A brilliant and vastly appealing musical drama... CinemaScope 55 is the greatest...” Wanda Hale, News.

“One of the most beautiful motion pictures ever made... Nothing short of terrific...” Rose Pelswick, Journal American.

“Carousel’ creates contentment to a degree that verges on ecstatic delirium...” Alton Cook, World-Telegram.

And, of “Picnic”:
“Has magnetic holding power... As American in flavor as apple pie... Amazing realism...” Kate Cameron, News.

“Memorable and moving drama... Joshua Logan has made its characters come alive again through his directorial artistry...” A. H. Weiler, Times.

“A honey of a picture... Constantly absorbing, and each of the players gives an impressive performance... One of the year’s best...” Rose Pelswick, Journal American.

“Has sequences of both laughter and drama as memorable as anything we are likely to see in the whole movie year...” Alton Cook, World-Telegram.

“Joshua Logan captures both the fun and the loneliness of small town life, and he does it with deep compassion and a shining honesty...” William K. Zinsser, Herald Tribune.

And so they go, a song of promise, not alone for these two great films, but acclaiming, too, the big product line-up that is awaiting release.

It now becomes incumbent upon this entire industry to capitalize the opportunities that are coming to hand. Let us make the Spring and Summer, 1956, a great one in the annals of showmanship.

Richard
The Thud

“Richard III”, which Mark Van Doren called “a play about people being boiled in oil”, is threatening to bubble-up a new vat of troubles. Through a compact between the film’s distributor, the National Broadcasting Company and General Motors, the show’s sponsor, the American public will be treated free of charge to “Richard” over a nationwide hook-up, Sunday, March 11. A few hours later, it will open on a reserved seat basis in a New York theatre. Forgetting the boiling oil, “Richard’s” backers seem destined to end up—at the very least—in hot water.

Like oil and water, TV film premieres and subsequent theatre showings simply do not mix. If the fate of “Constant Husband” is not proof enough, consider, then, that “Richard III” undoubtedly will capture a far wider viewership than the former flub, which it is noted, has failed to gain an American distributor. The American theatre potential of a “Richard III”, though not prodigious, was nonetheless considerable, but the TV performance will siphon off the juice and leave only the rind.

Exhibitors would betray their deepest interests by entering into commerce with distributor elements who, by their TV dealings, appear to regard theatres as a sort of alternative, sloppy-second market for films. Film sellers, both foreign and domestic, must learn to render unto the theatre that which is the theatre’s and unto TV that which is TV’s.
M-G-M HITS THE JACKPOT AGAIN!

It happened when M-G-M's "Seven Brides For Seven Brothers" suddenly flashed across the movie skies and electrified the industry! It's happening again!

"MEET ME IN LAS VEGAS" is creating the same excitement. Word-of-mouth about a wonderful entertainment is sweeping every Film Row. When you see it, you'll know why it scored HIGHER RATING in its first audience preview, equaling record-holders "An American In Paris," "Singin' In The Rain" and trekking "Seven Brides"!

M-G-M presents a Goldmine of Entertainment
in CINEMASCOPe and COLOR

"MEET ME IN LAS VEGAS"

Starring
DAN DAILEY • CYD CHARISSE

with
AGNES MOOREHEAD • LILI DARVAS • JIM BACKUS • OSCAR KARLWEIS • LILIANE MONTEVECCHI • CARA WILLIAMS
and GUEST STARS:
JERRY COLONNA • PAUL HENREID • LENA HORNE • FRANKIE LAINE • MITSUKO SAWAMURA

Screen Story and Screen Play by ISOBEL LENNART • SONGS: • Music by NICHOLAS BRODSZKY • Lyrics by SAMMY CAHN

Choreography by HERMES PAN • Photographed in EASTMAN COLOR • Directed by ROY ROWLAND • Produced by JOE PASTERNAK

(Available in Magnetic Stereophonic, Perspecta Stereophonic or I Channel Sound)
DOES LOEW'S STILL FACE A FIGHT? This is the ponderous question puzzling financial circles hard on the eve of the company's annual meeting. Despite hectic pace-pipe smoking late last week among management and reportedly dissident elements, informed opinion runs equally divided. Some antipathy seems assured, and this leads to the next question: If opposition does develop, how tough and tough will it be?

This corporate tinder-box has been snapping and crackling like dry twigs in a prairie campfire in recent weeks. Whether it will flare into wholesale conflagration or sputter out, now appears to depend on two key imponderables:

1) The influence of Harold Stein's peace treaty with Arthur M. Loew upon other dissident groups.

2) Unity among the remaining "buccaneer" segments.

Should management escape unbloodied come February 3, major credit must redound to the skilled diplomacy of Mr. Loew, who has apparently won the confidence of the dissidents. Stein, for instance, told Film BULLETIN he was "great faith" in him. Evidently, Loew has agreeably met stockholder demands to follow through with constructive action, not lip service, to institute corrections in Loew's, Inc. operations so that it can meet competitive conditions and regain its once proud status as the industry leader. Cuts in the huge studio overhead charges are a regone conclusion.

Until the time Dreyfus & Co.'s Stein issued his "loyal opposition" proclaimer, Wall Street betting has the insur- gents electing as many as three new directors to the board. Then, on Friday afternoon, came the announcement that Loew's management had accepted as nominees for the hard two new directors, Paul E. Manheim, a Lehman Bros. partner, and Charles J. Stewart, Lazard Freres & Co. partner. They replace two of management's prior nominees. Harold Stein said that Manheim and Stewart will have his full support.

The last-minute task now remaining to Loew's management is an informed intelligence estimate of remaining empyre fire. In addition to Harold Stein, one other possible disputant, MCA president Jules Stein (related to the former), can be scratched from the list. His holdings are pledged to the management.

Who then make up the anti-management cliques? According to information supplied us through an unusually reliable source, the following interests could be potentially hostile: Bache & Co., Hirsch & Co., Lowenstein Foundation, Lord Abbott & Co., Louis B. Mayer, a powerful Chicago group, carrying the initials—H.D. Another potential sore-spot could be Bear Spear & Co., a late entry. Together these interests represent holdings rumored between 500,000 to 1,000,000 shares, as against the 81,700 (1.6% of total) shares personally held by Loew's directors.

The aforementioned investment firms, of course, merely reflect the viewpoints of their clients, whom they represent beneficially or by proxy. Several have indicated that they will go along with management for the time being, at least while their customers do not press for adverse action. A Hirsch & Co. spokesman informed Film BULLETIN that the Stein conciliatory statement "tells the whole story", as far as his firm is concerned. Harold L. Bache, of Bache & Co., said he could make no statement on behalf of his company's clients, but agreed it might be a hot meeting. Another insider reported the possibility that Louis Mayer, one-time M-G-M production head, might be "stirring".

The big fact remains, Loew's stock has been coil-hot on the market. Interests are buying, and buying for a purpose. What other reason exists in the face of Loew's ice-cold recent earnings? What is the purpose? Possibly to plump for a realization of Loew's speculated liquidation value—put by some as high as $60 a share (less some $9 a share of debt). Arthur Weisenberger & Co., for instance, said: "Loew's may be worth more dead than alive."

Management might have a surprise answer to that crack, if, as some are saying, the Loew's executives need a dramatic coup to maintain the shareholder support. That surprise could come in the form of an earlier-than-expected spin-off of its valuable theatre holdings, which is bound to hypo the market price of the company's shares.

PARALLELING AL LICHTMAN departure from the ranks of 20th Century-Fox are rumors placing NED DEPINET, former RKO head, in a key company spot. A recent visitor to 20th-Fox quarters, Depinet, his intimates insist, is simply observing the social amenities with long-standing friend Spyros Skouras.

ANOTHER PROXY BATTLE on tap? Could be, if the biting inquiries of a quiet but busy minority group are not assuaged. Company coined a gold mine in '54, tottered in '55 and, say the stockholders, lacks "imaginative" management.
EVERYONE'S CALLING FOR THE
"THREE BAD SISTERS"

...THEY'RE SUCH
GOOD BOXOFFICE!

Ask 'em in...

BUFFALO, Century—HARRISBURG, Loew's Regent
READING, Loew's Colonial—ST. LOUIS, Loew's Orpheum
SEATTLE, Coliseum—PHILADELPHIA, Stanton
SALT LAKE, Lyric—SAN FRANCISCO, Fox

IT'S SOCK BUSINESS ALL THE WAY!

MARLA ENGLISH · KATHLEEN HUGHES · SARA SHANE · JOHN BROMFIELD

Written by GERALD DRAYTON ADAMS · Directed by HOWARD W. KOCH · Distributed by BELAIR PRODUCTIONS
“Carousel” Luminous Musical Show in C’Scope 55

Business Rating ★★★★★


The excitement that’s been in the industry air for several months now in connection with 20th Century-Fox’s production of “Carousel” has been fully justified. Unveiled at the Roxy, in New York, last Thursday, it’s a glorious show that is destined to be a boxoffice smash. Filmed in the deeply dimensional, rich new CinemaScope 55 process, the tender, moving story, the wonderful singing and dancing, and the incomparable Rodgers and Hammerstein score provide a feast of entertainment. Charles G. Clarke’s C’Scope-DeLuxe color lensing is everything one could have wished for—and more. It has enormous detail and clarity, evenness of color and tone, and is simply exciting to look at. On more than one occasion it drew applause from the audience.

The R&H score, as projected on an impressive stereophonic soundtrack, is nothing short of thrilling. There is a continuous flow of wonderful melody, as one number gives way to the next—and all are exciting. The cast does them full justice: Barbara Ruick’s charming “When I Marry Mr. Snow,” Gordon MacRae and Shirley Jones singing “If I Loved You,” Jones’ lovely “What’s the Use of Wond’ring?”, Claramae Turner belting “June Is Bustin’ Out All Over” (perhaps the finest all-around production number yet put on film), or her moving rendition of “You’ll Never Walk Alone.” The great “Soliloquy”, in which Billy Bigelow expresses his hopes for his unborn child, is possibly the highest of all these riches, MacRae’s job is so good that the song looks like a sure show-stopper. In addition, the superb musical background, supervised and conducted by Alfred Newman, adds immeasurably to the thrilling total effect of the score. The choreography by Rod Alexander is fresh and stimulating. The “June” number, as mentioned, is superb—so full of life, motion and color that it won’t easily be forgotten. Louise’s bal’et—a fantasy danced by teenager Susan Luckey, is also great.

Scripters Phoebe and Henry Ephron have stuck rather close to the original stage version, and their screenplay is always simple, but expressive. It gets the story told with neat economy, and with all the eloquence of the film’s music, there’s little need for expository dialogue. Henry King’s direction is beautifully paced, and displays appropriate feeling for mood and character.

MacRae follows up his personal triumph in “Oklahoma!” with an excellent performance as Bigelow, the carousel Barker. Singing or talking, he’s thoroughly convincing. And Shirley Jones will win new adherents as the long-suffering Julie. Her portrayal is simple, unaffected, warm. Newcomer Barbara Ruick is delightful as Carrie (Jones’ friend), and Robert Rouseville is excellent as the pompous Mr. Snow. Other roles provide a series of rich characterizations.

All in all, this musical version of Molnar’s play has been brought to the screen in superior fashion—a boxoffice hit for 20th-Fox and theatremen, and a treat for all audiences.

The story begins with MacRae, informed in heaven that his family is having trouble on earth, telling Star-keeper Lockhart (via flashback) of the events that led to his death: his meeting with Shirley Jones at the carousel, their love and marriage, the personal failures that brought him, out of work, to attempt a robbery with Cameron Mitchell, and his accidental death trying to escape when the plan is foiled. Lockhart allows him to go to earth for one day to see if he can help daughter Susan Luckey, lonely and unhappy because of her father’s life. MacRae leaves a star which he “snatched” from heaven, makes himself visible to Luckey. Without seeing him, Shirley is aware of his presence. And, at Luckey’s graduation, mother and daughter feel a joy in the prospect of the future.

“The Last Hunt”
Business Rating ★★★
First-rate western, well-written and superbly produced, will have appeal for general audiences as well as the action trade. Exploitation, strong marquee help for good returns.

This is the best western of recent years. Against a background of buffalo hunting, it is concerned with the personal relations of the people on the daring expedition. In the writing, as well as the top-drawer Dore Schary production, “The Last Hunt” has real distinction, emerging as a movie that will intrigue not only the action market but those audiences interested in strong dramatic fare. Word-of-mouth is bound to be good and will help carry film to good returns generally. The Brooks’ script, and direction, have neatly integrated the broad dramatic outlines of the story with individual action sequences. Among the latter, the sight of buffalo herds roaming the plains and being shot down is memorable. Brooks’ skilful hand has kept the action flowing at an unflagging pace for the entire absorbing 108 minutes. The Schary production spells class throughout. The CinemaScope-Eastman Color photography by Russell Harlan is a fine plus-factor. Characters are sharply-etched, impressive, and well-played. Lloyd Nolan and Stewart Granger deliver sock performances, and Robert Taylor is interesting in the off-beat role of a sadistic hunter. Taylor and Granger team up to hunt buffalo and are joined by half-breed Russ Tamblyn and Nolan as skinners. Nolan and Granger soon regret the venture—it is evident to them that this SUV is virtually starving the Indians to death—but Taylor takes a fiendish delight in the destruction. A tense situation is compounded when Taylor abducts Indian girl Debra Paget to live as his mistress. Granger resents the harsh treatment she receives, is soon in love with her and helps her to escape. Taylor kills Nolan in an effort to discover their whereabouts, and finally corners the pair in a cave. Taylor waits outside to kill Granger in the morning. When latter emerges for the show-down he finds Taylor frozen to death.

“Let’s Make Up”
Business Rating ★
Slim boxoffice for low-grade British musical comedy. Errol Flynn gives it fair marquee value.

This British entry, which United Artists is releasing, will be a boxoffice problem in the American market. A flimsy enough affair in story content, it is clumsily produced and, in the American version, badly edited. A kind of musical fantasy, in which Anna Neagle imagines herself as Queen Victoria, Nell Gwynn, etc., it fails to capture either charm or whimsy. The musical numbers of both Neagle and Erroll Flynn figure to find little favor on this side of the ocean. Production is below-par, sound is not up to standards, nor is Eastman Color lensing. Muddled story concerns Neagle’s fear of marrying producer David Farrar, because her parents’ marriage (Flynn and Neagle)—a theatrical one—had ended in separation and her mother’s death (told in a Flynn flashback). Flynn flies to England, tells Farrar to pursue his daughter, gives his blessing.


“Never Say Goodbye”
Business Rating ★★★
Strong appeal for fem audience in this sentimental drama of “Magnificent Obsession” type. Rock Hudson name and approving word-of-mouth for Borchers will help.

Universal executed a coup when they signed Cornel Borchers. The beautiful and talented German actress makes a strong impression in “Never Say Goodbye”, a story that has more surface than substance, but which should please the same audience that liked “Magnificent Obsession” and other tear-jerkers of that type. With Rock Hudson for the marquee, the boxoffice outlook is promising. An intensely sentimental story about the problems of a marriage and how a mother wins the love of a child she has not seen in years, it gets quite a lift from Miss Borchers’ luminous performance. Script is adequate, although it fails to come to terms satisfactorily with the problems presented. The Albert J. Cohen Technicolor production is attractive, and Jerry Hopper’s direction develops several emotional highlights.

Dr. Rock Hudson meets two people out of his past one night in Chicago—Miss Borchers and George Sanders. Borchers is his wife, who had been held a prisoner in the Soviet zone of Vienna. In flashback is told how Hudson, in the army, had met artist Sanders and his assistant, Borchers, in Vienna. Recalled are the Hudson-Borchers romance, marriage and their separation, which led to her detainment by the Reds. Hudson now convinces her to try to forgive him for his former jealousies and to return home, and she agrees. After vainly trying to win the love of her daughter, Shelley Fabares, Borchers is set to leave with Sanders. Latter convinces the child to love her mother, and happiness is restored.


“Our Miss Brooks”
Business Rating ★★
Weak movie version of popular TV series. Lacks substance for feature length. Will serve only as dualler in family houses.

Here’s another television show that steps into the movie “big-time” armed with a pea-shooter script. “Our Miss Brooks”, movie version, is a diabolic, if gingerly paced, rehash of the familiar TV show. The screenplay provided by Al Lewis and Joseph Quillon is flimsy and predictable, and Eve Arden’s flippant wisecracks come few and far between. This Warner Bros. offering figures to draw fair response from the family trade, but it will be a problem in class and action houses. Wherever it plays, the companion feature should be a strong action or dramatic show. Al Lewis’ direction shows grievous little inspiration or original thought, and scenes which should have been hilarious more than once die on the vine. In sum, more than occasional chuckles are needed for 90 minutes of entertainment. Worldly-wise, husband-hungry Eve Arden arrives at Madison to begin teaching English at the local high school. She pursues biology teacher Robert Rockwell, campaigns for principal Gale Gordon who is running for a higher post, and brings together a wealthy, sophisticated father and his rebellious son. Tattling landlady, Jane Morgan, keeps Eve in constant hot water, but Eve gets her man.


Page 01 Film BULLETIN February 20, 1956
“Meet Me In Las Vegas”

**Business Rating ★★★ (Plus)**

Happy musical-comedy laden with great entertainment values and much appeal. Boxoffice prospects bright.

This Joe Pasternak production is a big, lavish musical filled with sock entertainment values. Set against the exciting Las Vegas scene, with its gaming-tables and nightclubs, film has loads of color, an amusing script, winning musical numbers, and a swift pace. The unflaggingly brisk movement of the film—one of its chief virtues—will please audiences, and for this, director Roy Rowland is to be congratulated. With all these entertainment angles, the boxoffice outlook is very bright indeed. Cyd Charisse, as a ballerina, gives her best performance to date, and she teams with Dan Dailey, a gambling cowboy, to make an attractive duo. Among a number of topnotch musical numbers, Miss Charisse’s “Frankie and Johnny” dance (to a Sammy Davis, Jr. singing narrative) impresses the most. There are plenty of laughs in the Isobel Lennart script, much provided by Lili Darvas and the late Oscar Karlweis. A host of guest stars, including Lena Horne, Paul Henreid and Frankie Laine, appear unexpectedly and add to the entertainment. The CinemaScope-Eastman Color photography gives Las Vegas and the lively musical numbers a bright, gay look. Notoriously unlucky cowboy gambler Dailey visits Las Vegas to part with some of the profits from his large ranch. Accidentally grabbing Cyd Charisse’s hand for luck as she walks by, he finds that he wins consistently. The aloof ballerina is at first furious, but she, too, becomes convinced there’s something magical in their winning. Her manager, Paul Henreid, arrives and disapproves. Immediately, they begin to lose and decide their marriage wouldn’t have worked. Dailey argues “unlucky at cards—lucky at love" and convinces Charisse they were mated.


“The Man Who Never Was”

**Business Rating ★★★ (Plus)**


Based on Ewen Montague’s factual novel about a scheme of the British Naval Intelligence to trick the Germans during World War II, Andre Hakim has fashioned a fascinating espionage thriller. Expertly produced and thoroughly convincing, this tells a story so intrinsically compelling that the spectator’s attention does not stray for a moment. 20th Century-Fox is putting a strong campaign behind the picture, and boxoffice returns should be good for those showmen who capitalize the exploitables. Word-of-mouth will be a definite asset. Nigel Balchin’s adaptation of the Montague novel is economic and direct, first-rate narrative. Ronald Neame’s direction couldn’t be better in pace and atmosphere. Clifton Webb is his usual assured—and entertaining—self as the author of the brilliant spy scheme, and he is ably assisted by Gloria Grahame and a British supporting cast. The CinemaScope cameras and De Luxe Color print add to the film’s dramatic effectiveness. Told in a semi-documentary manner, the story concerns Webb’s plan to mislead the Germans into thinking that the British will not attack Sicily. Idea is to have an appropriate corpse, plant intentionally misleading documents on it, and deposit it where the Germans will find it. Plan is worked out in detail and executed. (Gloria Grahame writes a fictional love-letter to be planted on the body and then ironically loses her own lover.) The Germans, to make sure the corpse is on the level, send spy Stephen Boyd to investigate. The hoax succeeds.


“Battle Stations”

**Business Rating ★★ (Plus)**

Giddily engrossing melodrama about aircraft carrier in World War II. Figures best as dualler in action spots.

This story about an aircraft carrier in the battles against apan is dated, but should prove fairly interesting for male audiences. Prospects are best, of course, in action spots. Production is routine, with Crane Wilbur’s script summoning up the standard military types—the stern but brave captain, hard-boiled but lovable bos’n, ship goof-off who turns hero, etc. Situations, dialogue, characterizations, are all too familiar. On the other hand, battle sequences are good, with library clips artfully spliced in to give a realistic effect. There are some tepid marquee values in the cast: John Lund, William Bendix, Keefe Brasselle. Main events once the introduction of chaplain John Lund aboard ship and his morale-building, the friendly rivalry between chief bos’n William Bendix and his men, and the rigorous discipline of captain Richard Boone. When the ship, in Pacific waters, is fired on and badly damaged, Keefe Brasselle, who had been in continuous trouble, takes charge, finally becomes a good sailor and a better man.


“Come Next Spring”

**Business Rating ★★ (Plus)**

Sentimental, appealing human interest story will click with family audiences. Looks big outside of metropolitan areas.

This Herbert J. Yates’ Republic production is a warm and pleasant film. Heavy with sentiment, it also has a good deal of charm about it—a story of simple and appealing people, played with great conviction and honesty. It’s the kind of movie that should do well in city naborhoods and very big in rural areas—a natural for the family trade. Under R. G. Springsteen’s competent, well-paced direction, and with fine performances by Ann Sheridan, Steve Cochran and a topflight supporting cast, the story springs to life. Lensing in Trucolor it attractive, and Max Steiner has contributed an effective score. Story concerns the return of wandering husband Cochran, who had left his family eight years before, a drunkard. He stays for the day and immediately wins over his children—Richard Eyer and the mute Sherry Jackson. Despite wife Ann Sheridan’s doubts, he stays on as a farmhand, if not a husband. Through a series of trials—including a tornado and a fight between Cochran and town-bully Sonny Tufts—Sheridan slowly regains confidence in her husband. When little Sherry wanders off and slips over a precipice, Cochran saves her. In screaming, the child utter’s her first sound in years. The family is united again.

THE MAN WHO MADE "BREAKTHROUGH" DOES IT AGAIN!

BRYAN FOY, WHO GAVE YOU THAT TERRIFIC BOX-OFFICE BONANZA ABOUT THE FIGHTING GI’s...NOW BRINGS YOU THE GREAT STORY OF THE NAVY’S FIGHTING FLAT TOPS!

"BATTLE STATIONS!"

Authentically filmed aboard a U.S. Navy Carrier!

starring
JOHN LUND · WILLIAM BENDIX · KEEFE BRASSELLE · RICHARD BOONE · WILLIAM LESLIE

Screen Play by CRANE WILBUR · Based on a story by Ben Finney · Produced by BRYAN FOY · Directed by LEWIS SEILER

...WITH FLYING COLOR FROM Columbia!
Recommendations

Although the general level of the market seems too high, the motion picture stocks appear to offer many interesting opportunities. In reflection of the falling-off in theatre attendance during the latter part of 1955, the prices of most motion picture stocks have retreated to their respective 1955-56 lows. As a result, current prices are capitalizing the improving financial results we visualize for these companies in 1956 at ratios substantially more conservative than those being accorded stocks as a whole at this stage of the market. Many of the issues in this group provide current dividend yields of 6% to 7%, far superior to the average 5.2% return afforded by all dividend-paying stocks under survey. Moreover, appreciation potentialities to the years 1959-61 are also impressive, ranging from three to five times the average projected for all stocks. Detracting somewhat from this favorable prospect, however, is the fact that the amusement industry is a volatile one and the stocks in it have poor stability records. Most of them therefore, do not qualify for inclusion in investment-grade accounts. But to sophisticated investors, willing to accept the inherent risks involved in exchange for generous current income and interesting capital growth prospects, these stocks offer special appeal at this time.

4 Disappointing 1955 Second Half

After keeping pace with the booming general business economy during the initial half of 1955, the motion picture industry began to slip after mid-year and stumbled badly in the last quarter. Theatre attendance in the Fall season dropped far below the year-earlier level, resulting in substantially reduced revenues and earnings for theatre owners as well as picture producers. Loew's, for example, earned only 5c a share in the November quarter, compared to 30c in the corresponding three months of 1954. National Theatres is expected to report net profits of no more than 6c a share for the December period; the company earned 20c in the same quarter a year ago. Since these disappointing results were recorded at a time when disposable income was rising to new peaks, an old familiar question automatically arises in investors' minds: is the television industry again the villain?

To that question, this Service believes the answer is no. True, the coming-of-age of the television industry was highly, detrimental to Hollywood at the turn of this decade. Between 1948 and 1951, the rapid growth in television set ownership was accompanied by a corresponding decline in motion picture theatre attendance. As penetration of the TV set market approached the saturation point, the rate of decline in theatre attendance also abated. A cause-and-effect relationship was clearly apparent in these years.

The ability of the motion picture industry to flourish as a competing medium was demonstrated in 1954, however. In that year, while TV set ownership continued to rise, theatre attendance also increased. In fact, average weekly attendance expanded more than 7%, from 45.9 million persons to 49.2 million persons in 1954. This performance strongly suggested that as long as Hollywood can present good pictures, it can not only halt the exodus of audience from box office but can also lure former patrons back to the theatres.

Actually, it appears that the motion picture industry has been gaining the upper hand in its battle with television for some time. By the end of 1954, about 75% of American homes already were equipped with television sets, indicating a much lower rate of increase in television set ownership from that point forward. Admittedly, many families have since begun to buy their second or even their third set and many others have been replacing their old models with improved or perhaps color units. But the novelty features of these additional or replacement sets, even of the color variety, are far less than those of the first sets for any given family. It seems reasonable to suspect that after the novelty of the first television set wears off, audiences may become more discriminatory in their selection

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Product Shortage Seen Slump Factor

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of entertainment media. Substantiation for this argument can be found in the movies' 1954 recovery.

At the same time, Hollywood has been upgrading its products considerably. Instead of turning out a host of run-of-the-mill pictures, such as it did five or ten years ago, it has been producing a smaller number of high-grade features, some of them adapted from proven Broadway successes and from best-selling books. Taking full advantage of its superior technical facilities, it has been presenting extravaganzas on wide-screen, in stereophonic sound, and with colorful exotic settings. As a result, today's movie theatres can offer their audiences a better opportunity to participate vicariously in the film experience, to a degree that probably will not be equaled by television presentations for many years to come.

Television—Now A Partner

Instead of hurting the motion picture industry as it did a few years ago, the television industry now actually seems to be helping Hollywood in many respects. For example: (1) The advent of television has restored a healthy competitive atmosphere to the entertainment world. Stimulated to greater achievement by this new-found competition, Hollywood has become more quality conscious. Its products have been substantially improved both in terms of ingredients and technical methods of presentation. While the initial investments required for its products improvement may be large, the outlay will probably prove highly rewarding ultimately. (2) The television industry has opened up a new source of revenues for Hollywood. Most of the major studios are now producing regular TV programs for telecasting. Reflecting Hollywood's experience, talent, and showmanship, these movie industry programs have proved popular. Since the programs are designed principally for TV showing, they are not expected to compete with the new full-length motion pictures being released for the movie theatres. On the contrary, announcements and previews of new pictures may serve to encourage attendance. (3) The television industry presents an unusual opportunity for motion picture studios to realize "windfalls" on their libraries of old films. Following the sale of RKO Radio Pictures' entire library to a television distributor, Paramount Pictures has sold 1,600 of its library of 2,100 short subjects for $3 million, and Columbia Pictures has offered 104 features, about 10% of the more than 1,000 films in the studio's vaults, for telecasting. Many independent producers have likewise followed suit. Since most, if not all, of these old films have already been written off by the studios, proceeds from these transactions represented entirely capital gains. (4) Television has become one of the best advertising mediums for the motion picture industry. Through participating actively in TV programming, most major studios have been promoting their future releases by showing excerpts designed to stimulate popular interest.

Good Films Still Scarce

If the television industry was not responsible for the temporary slump in last Fall's theatre attendance, what then were the major causes? This Service believes that the underlying factors were a shortage of feature films and a shortage of audience-drawing talents. Both of these deficiencies are being remedied.

The lack of sufficient feature films had its genesis back in 1954. That year, the industry enjoyed a number of big successes, such as "Caine Mutiny" and "White Christmas," which convinced Hollywood that quality pictures were what audiences wanted. As a result, most major studios decided to release in 1955 "fewer but bigger and better pictures". The policy to produce "bigger and better" pictures proved successful. Last year, at least 15 pictures grossed more than $5 million domestically, compared to only 8 in 1954 and to a total of 4 in the entire 1948-51 period. But to produce "fewer" pictures may have been a wrong decision. While the big pictures did draw a larger number of audiences to the box office, there were not enough of them with which to supply all theatres. As a result, many theatres had to continue showing "not so big" pictures long after attendance had fallen to an unprofitable level. The spokes man for a theatre chain in Atlanta, Ga. recently said: "We've been having Christmas slumps for 30 years, but current box office troubles are due to the tremendous lack of product. I'll go further, make it absolute lack of product."

Hollywood has learned its lesson. This year it will continue to make "bigger and better" pictures—but it will make "more". Twentieth Century-Fox, for example, has decided to release 34 pictures this year, the largest number in almost a decade. Its output will include such already well-known titles as "Carousel", "The King and I", and "The Man in the Gray Flannel Suit". Universal, too, indicated that it would use its releases from about 25 last year to 30 in 1956, most of which are elaborate productions in color. All told, the industry is expected to present about 15% more feature films to its audience this year. Perhaps the only major studio that does not plan to increase its schedule is Paramount Pictures. But its studio head explains, "The Ten Commandments' will take the place of several ordinary films."

The second problem, a scarcity of top actors, has been plaguing the motion picture industry for many years. To a certain extent, of course, it contributed to the lack of films last year. But it has hurt picture producers substantially more in another respect. Because of Hollywood's failure to develop new talent over the last few years, already-established actors and actresses have become more independent and demanding. Not too long ago, the studio literally owned, for professional purposes, their actors, directors and writers. At that time, their artists had no free dom of choice once their signatures were affixed to 7-year contracts, with option for renewal vested solely in the employers. The producers could, therefore, pick some raw actor from Main Street, and polish and burnish him into an adventurous hero, the subject of public adulation. One or two years hence, these actors would be drawing million to the box office, and fantastic profits would pour in.
"HE' RE BACK! Those solemn old gents of the cavalierly pallor, the stovepipe hats and the long black oats have been hovering around in recent months hoping to claim the body. Don't, however, reach for the mourning loth. Over the comb-toothed peregrinations of film industry fortunes through the years, these ghoulish visitations by the burial crew have acquired the status of a periodic Hollywood ritual. They come and they go like the busy grave-diggers of Macbeth, preparing the movie industry or interment. Some four years ago they came, with urns, a loft, unaware that CinemaScope had breathed new life into the business. Now they've come again, hoping for the worst, rubbing their dank, damp hands over the slump in movie earnings for the past half year. But they are doomed to see their funeral dreams dashed anew. Movies simply isn't going to die.

How do we account for the industry's hardiness? It is becoming increasingly clear that motion pictures in theaters fulfill a near-basic social and economic function in the American (and world-wide) way of life. Having been ested during the past five or six years in the hottest competitive crucible of its entire existence, and having survived free television's heaviest onslaught, it is safe to say that the movie medium, as presently constituted, will long endure as an industrial entity.

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The usually-reliable Value Line has issued a new survey of the motion picture industry generally and several of its important film and theatre companies. (Text appears elsewhere in this issue.) This analysis calls the long-term profit potential of the industry "exciting," on the ground that it has reached bottom in its competitive struggle with TV, and can only go up. Value Line's survey also points up the U. S. Census figures that estimate an enormous growth during the next four years in the 15 to 24-year olds of our population. This element comprises the movie business' best customer group. Other upbeat factors cited by VL are increased production schedules by major studios and development of new talent.

◊

HOW SHALL INVESTORS MOVE? Those who buy movie stocks have been treading gingerly on a sharp-pointed fence in recent months. Sharp declines in earnings of several companies have made investors timid, with the result that film shares might be well below reasonable levels. The prospective investor must ask, and answer for himself: "How sound is the industry as a whole?" Likeliest answer is that the movie business is sounder than the income status of any of its individual companies. That fact should be filed in discussing all future slumps. It is inevitable in a business as volatile and uncertain as entertainment that individual organizations will, from time to time, experience rather sharp fluctuations in earnings. If this sometimes myopic observer were to face the direct question, "How shall I invest in movies?", he would have to answer thusly: "The industry as a whole looks good; invest across the board."

The balance sheet position of most of the film companies is extremely good. Cash is high; so are the values of other assets. There are strong reserves to weather the most severe storms. And there are always those film libraries. As the wit said: "Old films no longer die, they only . . ." Well, you know where they now go.

Thus, there is every reason to believe that the movie industry will ride out its recent recession and go on to new heights. It has learned some valuable lessons, such as the one that you cannot force prosperity by a policy of shortage. The film companies extracted steep rentals from exhibitors by rigging a strict sellers market, but they also kept millions of people away from theatres by failing to supply sufficient product. That weakness is being corrected, and a perusal of the motion pictures awaiting release to theatres makes it evident that there will be plenty of quality in the volume of films going into the market in the months ahead.

Right now, first-run business is beginning to percolate with old-time steam. A half-dozen films now in theatres are doing better than almost anything else available since last September, and future schedules look even more promising. Secondary runs should soon be getting a lift from this flow of improved product. We look for a complete reversal of the downward trend in movie earnings, and, furthermore, we flatly predict that the 1956 Spring-Summer period will witness the biggest boom in the movies' post-war history. The solar ray, with all its curative powers, figures to restore color to filmdom's cheeks.

Under these circumstances, Financial Bulletin's subscribers to across-the-board purchase of leading movie shares at presently depressed prices. Though the industry historically sells at a price-to-earnings ratio of approximately 10 to 13 and is presently somewhat higher, don't let this statistical bugaboo chill your fervor. A flow of outstanding product is a far more objective yardstick than any financial ratio. The shibboleth for February is BUY.
I have just returned from a visit to our Hollywood studio, devoted to screening completed new pictures and to setting our picture plans and projects for the near future with our production heads, Y. Frank Freeman and Don Hartman. The visit gave me the additional first hand information I needed in order to make a complete and accurate appraisal of Paramount’s releases for 1956 and 1957.

It is my firm conviction based upon this realistic appraisal, that Paramount product available this year and next will gross at the boxoffice level an amount exceeding the grosses of any previous two years in the history of Paramount Pictures Corporation.

Our two lead pictures, Cecil B. DeMille’s THE TEN COMMANDMENTS and WAR AND PEACE, both to start their release in 1956, are certain to roll up record grosses. No company in the business has ever provided two such unprecedented attractions in one season.

I saw THE TEN COMMANDMENTS in rough complete form and was thrilled to the core. It is everything and more, that we and Mr. DeMille hoped. It more than justifies the tremendous production effort, the great all-star cast and the lavish budget that was invested in it. That there never has been a motion picture so inspiring and with universal entertainment values so overwhelming and boxoffice potential so high, I am completely convinced.

Paramount executives recently flew to Rome to attend the screening of the complete footage of WAR AND PEACE, based on the greatest novel ever written, and produced on a mammoth scale in English by Ponti-DeLaurentis, with Paramount’s full production and financial cooperation, and directed by King Vidor. Its all-star cast is headed by Audrey Hepburn, Henry Fonda and Mel Ferrer. The enthusiastic report from the screening is that WAR AND PEACE is certain to take it place with the all-time great pictures atop grossers of our business.

Right now Hal Wallis’ THE ROSI TATTOO, based upon Tennessee Williams stage hit and starring Burt Lancaster and Anna Magnani, in its first engagements is fast becoming the most talked-about picture of 1956. Indications are that Academy Award time will spotlight its magnificent performances for even brighter boxoffice returns.

Danny Kaye’s spectacular super-comedy THE COURT JESTER, has opened with resounding success in its initial engagement at the New York Paramount Theatre. To follow soon will be our Easter picture ANYTHING GOES, the richest and most sparkingly modern of all musicals starring Bing Crosby, Donald O’Connor, Mitzi Gaynor and the incomparable Jeanmaire. Also a great and history making contribution to the musical field is THE VAGABOND KING, based on Rudolf Friml’s internationally famous romantic operetta, and introducing opposite the beautiful and talented Kathryn Grayson a brilliant new star, Oreste, whose golden singing voice, I predict, will quickly make him an important favorite with moviegoers everywhere.

The exceptional entertainment values of these three pictures alone, and their costs, could well comprise an entire year’s program for many a producing organization.

At the studio I saw in complete form Perlberg-Seaton’s THE PROUD AND PROFANE, starring William Holden and Deborah Kerr, with which they have topped THE COUNTRY GIRL and with an entirely different type of picture; THE MOUNTAIN, a dramatic smash based on the well known book filmed mostly in the rugged French Alps and starring Spencer...
FROM PARAMOUNT TO YOU!

Tracy, Robert Wagner and Claire Trevor; Bob Hope’s surefire new comedy THAT CERTAIN FEELING, based on the Broadway hit KING OF HEARTS, with last year’s Oscar winner, Eva (ON THE WATERFRONT) Marie Saint; and Alfred Hitchcock’s suspense masterpiece, THE MAN WHO KNEW TOO MUCH, co-starring James Stewart and Doris Day and made in colorful French Morocco, London and Hollywood. I saw a great TV star become an even greater new film personality when I was superbly entertained by George Gobel in THE BIRDS AND THE BEES, with scintillating Mitzi Gaynor and David Niven. Three more talented newcomers destined to help fill the industry’s need for fresh young stars, namely Carol Ohmart, Jody Lawrance and Tom Tryon, come through strongly under the skilled directorial hand of Michael Curtiz in the dramatic THE SCARLET HOUR.

Among the pictures in actual production at our studio are the new Dean Martin-Jerry Lewis big outdoor comedy PARDNERS and THE LEATHER SAINT, an unusual story which has been favorably compared with GOING MY WAY. Shooting starts soon on the big, exciting Audrey Hepburn-Fred Astaire musical FUNNY FACE; two pictures to be produced by Hal Wallis and starring Burt Lancaster, namely THE RAINMAKER and GUNFIGHT AT THE O K CORRAL. In the latter Kirk Douglas will be co-starred with Lancaster; the colorful LOVES OF OMAR KHAYYAM, co-starring Cornel Wilde, Trevor Howard, John Derek, Debra Paget and Raymond Massey and many other important attractions presenting in top roles such stars as Alan Ladd, Donald O’Connor, Marlon Brando, Bob Hope, Frank Sinatra and others of similar prominence.

To insure the flow of high quality Paramount product we have purchased in the past few months a host of exceptionally fine stories. These include such popular books as GERTRUDE LAWRENCE AS MRS. A., THE SEARCH FOR BRIDIE MURPHY, THE CAPTAIN’S TABLE, FEAR STRIKES OUT, THE GOLDEN JOURNEY, FLAMINGO FEATHER, FROM AMONGST THE DEAD and THE JOKER IS WILD. Our play purchases include the current Broadway hits THE CHALK GARDEN and THE MATCHMAKER and also LI’L ABNER, GIRLS OF SUMMER, Eugene O’Neill’s DESIRE UNDER THE ELMS, and Tennessee Williams’ SUMMER AND SMOKE. Our biographical acquisitions include KITTY HAWK (The Wright Brothers), LAWRENCE OF ARABIA and THE BUSTER KEATON STORY. Additionally we plan filming a number of superior original stories especially created by top-flight writers. Negotiations for several additional projects of major importance are nearing conclusion.

All of our pictures will of course be in VistaVision and mostly in Technicolor.

Paramount believes devotedly in the brilliant and prosperous future of the motion picture as still the greatest form of mass world entertainment ever conceived. In that spirit we are investing the largest sum of money in our history and our entire resources of talents and energy and showmanship to the creation of important pictures of the highest artistic and boxoffice levels for the continuous profits and prosperity of our customers everywhere. Our goal and promise are to surpass in 1956 and 1957 the high boxoffice quality of product which we have achieved in the past two years. I have every confidence, based on pictures finished or planned, that we will succeed.

President, Paramount Pictures Corporation
EXHIBITORS FORUM
Opinions Called from Organization Bulletins

CHILDREN'S PROGRAMS
ITO of Ohio

One of our members advises that the list of children's programs recently published is out of date, as far as the Cincinnati exchange is concerned. Of course, for the small film rentals involved, the exchanges are unwilling to go to the trouble of borrowing prints from other exchanges where they are available. This exhibitor's views are worth while quoting:

"The situation is deplorable. How an industry can be so short sighted is unbelievable to anyone interested in staying in business. What is anyone doing to bring about an increase in the availability of children's movies?

"A tremendous nation-wide all-industry children's promotion could be planned and carried out that would overshadow anything TV could ever accomplish. And this could be done for the cost of new prints of the outstanding children's classics now hidden away in the film exchange vaults. If the industry is looking for ways to recapture the lost audience as is claimed, what better way than through the pressure of this vast new crop of youngsters, jamming every school in the land, swinging their love and attention to the great movies that are already made, and in so doing, pulling Mom and Dad and the whole family back into the movie habit! Not for a quick, shot-in-the-arm stimulant, but one that would continue throughout the years, through a planned weekly release schedule of special children's shows.

"I could write a book on the subject, giving facts and figures based on actual experience with children's shows, and there are many other exhibitors who could do likewise, but definite action rather than talk is needed now, for as of this week, almost all of the Children's Library pictures are gone. Unless definite action is taken at once, special children's shows of the proper type will be a thing of the past."

ON PRESS RELATIONS
Allied of Indiana

Speaking of Public Relations reminds us of some bits of advice we heard offered by an Indiana newspaper editor on the subject of Press relations. They may be worthwhile reminders to you for guidance of publicity efforts in your own town.

A newspaper wants readers because readers will increase its ad revenue. The paper is not interested in "grinding anybody's ax".

The editor's major concern is what happens locally—even if it is trivial or corn. If it is not "home town" the editor puts his faith in the wire services and figures that if it was important they would have carried it.

Competition of other news affects space granted. Also, what is big news today may be unimportant tomorrow.

A press release is out if it seeks free advertising or promotes any special product or special interest.

Anything shedding light on one side or the other of a matter in the public spotlight is welcome.

Releases on distant meetings are wasted if local person or interest is not involved.

The editor has confidence in UP, AP and INS and figures they would have carried it if it was important.

Editors are shy of contests which they class essentially as advertising. As with news about executive appointments, bonuses, etc., they are afraid to open the gate.

The editor will balk at anything that criticizes a competitor. Neither can he make a distinction between locally owned and chain operations.

Tell your story if you can, rather than write it. "Interesting" is not enough—the Encyclopedia Brittanica is full of interesting material. Remember that the editor gets a mass of material every day—most of which is completely wasted.

(We are indebted to Mr. Herb Heinlich of the Lafayette Journal & Courier for these suggestions.)

ASK AFFIDAVITS
North Central Allied

In our last bulletin we requested affidavits from exhibitors setting forth in writing what we all complain about—the inability to buy the top pictures which we need so much, at reasonable terms. These affidavits are very necessary in connection with the forthcoming Senate hearings. (Now scheduled tentatively for the week of February 27). We have not received enough of such affidavits. I know and appreciate the reason—the average exhibitor is fearful of retaliation by the distributors.

First, I can assure you that there will be no retaliation. If there is any effort made by the distributors to retaliate because you gave an affidavit, we will see it through so that you will not be harmed. If you wish to have your name kept confidential, we will arrange it that way. However, in order for us to build and establish any kind of a case, we must have affidavits. You can readily realize that members of the Senate Sub-Committee are not just going to accept conversation, however true you and I know it to be.

If you want us to help you, if you want to help yourself, you must cooperate with your organization. If you don't wish to make an affidavit, you can just write a letter to us, stating exactly what top pictures you have been unable to purchase the past two or three years. In the case of those pictures that you have purchased in order to keep your doors open, tell us just exactly how exorbitant the film rentals were that made it impossible for you to operate successfully.

We are particularly interested in the Buena Vista pictures. If you have not played them give us the reason for it. In the case of this company, also let us know if they refuse to call on you or do business with you.

The same questions apply to pictures of other companies.

IN CASE YOU WONDERED
ITO of Ohio

Motion Picture Daily, in reporting A. F. Myers' latest bulletin says, "The bulletin anonymously reports a new type of exhibitor complaint involving the withholding of pictures from subsequent runs on the chance that they may win an Academy Award and would have greater value as re-runs in pre-release houses."

Mr. Myers certainly does not need any help from this office in defending his statements, but if anonymity is a curse, we will be glad to remove it by stating publicly that many of our members have been confronted with this problem. They are in small towns, as well as sub-runs in the big cities.

Warner Bros. is one of the worst offenders in this respect. Just the other day, the Cincinnati office told one of our small town members that "East of Eden" was being withdrawn from service for this reason. This office advised the exhibitor to tell Warner Bros. that if the company were gambling that the picture or the star might win an Award, that it would have to gamble both ways; the exhibitor would play the picture in May (the first time) but only if it won the Award. Warners cannot have the cake and eat it, too.

FREE MOVIE TICKETS
Allied of Indiana

Believe it or not, every package of Quaker Oats invites kids under 12 to see a top M-G-M movie free—as guest of your theatre. A footnote in small type adds that the youngster must be accompanied by a paying adult and that "while some theatres may not honor these passes", thousands of theatres have agreed to do so. (Some may not or Saturdays and Sundays.)

If you are not one of the theatres that has agreed to accept this free ticket, what embarrassment will you be put to in refusing? And what proprietor does Quaker Oat or Metro have in your theatre that they should give away your seats? They get the advertising and you get the privilege of admitting youngsters free. "Forever Darling" and "Forbidden Planet" are the particular pictures mentioned. The latter is described as years in the making and costing millions of dollars—how the prestige of great movies must be enhanced by making them cheap premiums in a 20c box of breakfast cereal!
The Importance of Marilyn's Wart

Hurry Back M. M.!

By LEONARD COULTER

I peeked.
I really did, and I hope Miss Marilyn Monroe will forgive me.

Etiquette among hunt-loving Britons provides that the crowd stand back to let the dog see the rabbit.

So, in deference to this tradition, I tarried awhile over the coffee and buns thoughtfully provided by Marilyn Monroe Productions, Inc.

This allowed a decent interval to elapse before I rose from my chair and joined the goggle-eyed gentlemen who were eyeing the goods displayed at Miss Monroe's recent New York press conference with Sir Laurence Olivier.

Now, it just so happened—honest it did—that I was standing on a low balcony, a few feet above the lady, when one of the straps on the black velvet sheath gown, in which she was almost clad, came adrift.

For the benefit of posterity I am now able to report, beyond any dispute, that Marilyn has a cluster of four wens on her left shoulder and a wart on her right breast.

She also has 147 assorted freckles on her back, some blonde hairs on her forearms and disappointingly bony knees. Otherwise, Mother Nature has been bountiful.

When she flickers her eyelashes in your direction and begins talking in that baby-doll voice, you want to swoon.

Now, lest anyone think I attended the reception out of sheer curiosity—along with about 250 cameramen and other newspaper reporters (some of whom had obviously come out of retirement for the occasion)—permit me to state for the record that that is exactly why I was there.

I have been checking up during the past few weeks, and on a recent study tour I discovered (apart from the wart and the wens) that Marilyn has a short lease on a three-room apartment in Sutton Place, New York. (Down, boys; the telephone number is unlisted).

She has been furnishing it herself. The living room has white walls and a beige carpet. It boasts a piano which Miss Monroe cannot play, some handsome second-hand furniture (usually described as "antiques") a few nice pieces of crystal and a couple of built-in bookcases.

The bedroom? The decor is a virginal white: white walls, white drapes, white carpet, and white bedcovers. And whose picture hangs over the bed? Believe it or not, Abraham Lincoln's.

Why, asks the gentle reader, is all this of interest to the reader of a movie trade publication? The answer is simply that in an industry that needs and profits by personalities, this luscious young woman is one of the best. Theatremen

Marilyn and Sir Laurence speak to the press, while Film BULLETIN's Coulter (right) eagerly checks details from above. yearn to put her name on their marquees, for it is a magnet to the coins that jingle in the public's pocket.

Miss Monroe possesses a commodity whose value to the film industry cannot be over-estimated. Everything she does generates interest and excitement everywhere—from Madrid to Montauk, Saigon to Sioux Falls.

In the eyes of millions she typifies Hollywood glamor, and the industry can indeed be thankful that she has not been snapped up by one of the TV networks on an exclusive contract.

As for me, I believe Twentieth Century-Fox performed an important economic service for the motion picture industry when it gave Miss Monroe another contract. For the sake of this business, they can't get her back on the screen soon enough. Hurry back, Marilyn—please!

Editor's Note: But what was the press conference about? Reporter's Reply: Darned if I know; but does it matter?
HERBERT J. YATES presents

STEFAN SHERIDAN • STEVE COCHRAN

in

next Spring

co-starring
WALTER BRENNAN
SHERRY JACKSON
RICHARD EYER

with
EDGAR BUCHANAN • SONNY TUFTS • HARRY SHANNON

WRITTEN BY
MONTGOMERY PITTMAN • R. G. SPRINGSTEEN

DIRECTED BY
SONG "COME NEXT SPRING" by LENNY ADELSON and MAX STEINER
Sung by TONY BENNETT

A REPUBLIC PRODUCTION
small investments in pictures. Meanwhile, the producers continued to pay these performers the moderate salaries agreed upon in the original contracts.

The balance of power, however, has shifted. Today, the actors virtually decide what salary they want for doing a picture and/or at what percentage of net profits they wish to participate. Cary Grant, for example, gets 10% of the total producers' gross. James Stewart has made several deals, taking as much as 50% of his pictures' earnings in lieu of salary. As a result, the profit margins of motion picture producers have been badly squeezed; their ability to realize huge earnings from one or two successful pictures has been impaired. (Warner Brothers, for example, enjoyed an 8% revenue increase in its 1955 fiscal year, but share earnings remained virtually unchanged.)

Instead of just complaining, as it has done in the past, Hollywood appears to be doing something more constructive about the situation this year. In the last 12 months, 78 young actors have been signed to term contracts, and the major studios are intensifying their efforts to find new performers who will intrigue film audiences. Whether this reawakened emphasis on the discovery of "new faces" will yield results or not, no one can tell at this time. But Hollywood's awareness of the problem and its conscious efforts to cope with it are steps in the right direction.

1956 Will Be 'Excellent' Year

In view of the fact that the two principal stumbling blocks to better results in 1955—the shortage of films and the shortage of actors—are either being removed or being alleviated, and since disposable income is expected to remain at a high level, we estimate that 1956 will be an excellent year for the motion picture industry.

Long-Term Prospects

The motion picture industry's long-term profit potential is exciting. The industry has lost all that it is expected to lose of its share of the public's recreational spending dollar. In fact, Hollywood is likely to gain a somewhat larger share than it now enjoys because of the recovery in theatre attendance and expansion into television markets. Furthermore, Hollywood will be favored by a sharp growth in the population of its major customer group, the 15- to 24-year olds. According to U. S. Census projections, the number of persons in this age bracket will grow some 15% over the next four years. In addition to all these favorable factors, the general economic climate we hypothesize for the 1959-61 period suggests that the public will have ample funds and more leisure time in which to patronize the industry's theatres. Accordingly, we envisage a rapidly rising trend of earnings and dividends for the companies in this group and, in turn, higher prices for their stocks.

COLUMBIA PICTURES

BUSINESS: Columbia Pictures produces and distributes motion pictures of both "A" and "B" classes for exhibition in theatres. Screen Gems, Inc., a subsidiary, produces films, including commercials, for TV. About 40% of revenues originate abroad. Since World War II, cash dividend payout has averaged 35% of earnings. Employees: 5,000; stockholders: 2,052. Directors own 225,000 shares of stock (about 30% of total) of which the Cohn family owns about 175,000. Pres., H. Cohn, Exec. V.P., J. Cohn, V.P.'s A. Schneider, A. Montague, N. B. Spingold, J. Wald. Incorporated: New York. Address: 729 Seventh Ave., New York 19, New York. Stock traded: NYSE.

REPORT: Columbia's striking increases in revenues and profits in recent years have been by no means accidental. They stem from two main sources: (1) a keen awareness of popular tastes in its selection of story materials; and (2) a policy of maintaining a high level of film production during a period when many other studios had cut back sharply. During a period of motion picture shortages, Columbia was therefore able to offer a steady flow of new attractions.

Columbia's talent for selectivity enabled the company to come up with two of the industry's biggest hits in the past two years—"On the Waterfront" last year duplicated the year-earlier feat of "From Here to Eternity" in capturing the major share of the annual Academy Awards for outstanding film craftsmanship.

Can Columbia do it again in fiscal 1956? It is expected that the company will release 35 to 40 pictures during the current fiscal period (ending June 30, 1956). Even if their schedule of releases does not prove to contain a box-office performer equal in stature to the two mentioned above, prospects nevertheless appear reasonably promising on an over-all basis. In each of the last two years, for example, revenues would have soared to new peaks, even without the $10 to $12 million a year contributed by the two outstanding hits. We estimate that sales during fiscal 1956 will approximate $90 million, resulting in profits of around $4 a share and a dividend of $1.50 or $1.60. For fiscal 1957 we project further moderate growth, with sales of $92 million generating profits of $4.30 a share and a dividend of $1.75.

In the future, Columbia seems likely to maintain a considerably higher level of earnings than in the past. In the keenly competitive market that has characterized the movie industry during the post-war period, this company's management has perhaps done the best job of any of the film producers. Moreover, its growth prospects in the TV film industry appear to be excellent. For the 1959-61 period, we project revenues to $105 million, earnings to $4.70 a share and dividends to $2.25. Capitalized on a 6.3% yield basis and at an earnings multiple of 7.7:1, which is consistent with past experience, adjusted to trend, such earnings and dividends would command an average price of 36, or 57% above the current during the 3-year period.

ADVICE: Columbia Pictures is currently classified in Group III (Fairly Priced) because the stock stands within one standard variation of a virtually level Rating. The stock
Movie Business On Upbeat

interest at its present price both for the generous current yield of 6.5% to 7.0% it affords, and for its distinctly superior long-term appreciation potentiality of 57%. However, a low Quality Ranking precludes the inclusion of this issue in all but speculative accounts, well fortified with cash reserves.

LOEW'S, INC.

BUSINESS: Loew's is the last fully integrated producer, distributor and exhibitor of motion pictures. Division of theatres to take place by 1957. Theaters, mainly in Northeast, presently account for about 40% of revenues. Pictures, under MGM 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 over $1.700,000 shares (11.6% of total). Has 14,000 employees, 29,640 shareholders. Brd. Chrmn., N. M. Schenck; Pres., A. M. Loew. Incorporated: Delaware. Address: 1540 Broadway, New York 36, New York.

REPORT: The drop-off in film attendance during the last half of 1955 hit Loew's especially hard. In the 12 months to Nov. 30th, company earnings slumped to 78c a share, less than the post-war low of 85c a share reported for the 1953 fiscal year. Large responsibility for this poor showing has been the failure of some of the company's "big budget" films to meet expectations. The only M-G-M movie included among the industry's 15 top money-makers in 1955 was "Blackboard Jungle"; such costly ventures as "The Prodigal" and "Jupiter's Darling" proved box office flops. This disturbing trend has continued into 1956. "Tender Trap", "Trial", and "Ransom", all relatively low-budget pictures, have been the company's most consistently profitable properties, while spectacular productions such as "Diane" and "Kiss Me" have disappointed at the box office. Even the much-heralded "I'll Cry Tomorrow" has met with only a lukewarm reception.

Loew's ability to stage a profits recovery over the balance of the current fiscal year would thus appear to depend upon its ability to place one or two pictures in the category of real "hits". Most promising candidates at present seem to be "Lust for Life" and "The Swan", the latter the first release to star Grace Kelly since that actress skyrocketed into national prominence via the newspaper headlines. Stockholders probably wish some of Miss Kelly's business acumen would rub off on her employers.

Meanwhile, the Loew's annual meeting, traditionally a stormy affair, may be more hetic than ever this year. In addition to stockholder resentment at the disappointing fiscal 1955 results, management faces the prospect of an incipient proxy battle and the beginning of divestment proceedings to separate the company's theatres from its producing division. As a concession to the importance of the occasion, Loew's chief executive officer may preside over the meeting for the first time in 29 years.

Pending clarification of the nature of Loew's segregation proceedings, we continue to project operating results for the combined companies in the 1959-61 period. Annual revenues 3 to 5 years hence thus might be expected to average $208 million, earnings $1.75 a share, and dividends $1.25. Such dividends, capitalized on a 6.3% yield basis which would be consistent with past norms adjusted to trend, would command an average price of 20 (11.4 times earnings) during the 3-year period.

ADVICE: Loew's is currently classified in Group III (Fairly Priced) because it stands between one and two standard variations above its rising Rating. The stock is not especially interesting on a yield basis at present, nor does it offer an exceptional 3- to 5-year appreciation potentiality, based on earnings and dividend prospects; however, it does command attention for the possibility that the divestment of its theatre properties or the battle for company control might result in a price for the stock more in keeping with its underlying asset values (consolidated book value was nearly $28 a share as of August 31, 1955).

PARAMOUNT PICTURES

BUSINESS: Paramount Pictures Corp. produces and distributes Class A motion pictures primarily. Owns Vitaphone. Operates largest motion picture chain in Canada. Holds 25% interest in Dumant Laboratories (TV broadcasting and electronics manufacturing); 89% interest in International Telemeter Corp. ("pay-as-you-see" TV broadcasting); 50% interest in Chromatic Television Labs., Inc. (developer of low cost color TV tube). About 50% of total revenues derived abroad. Directors own about 30,000 shares of stock (1.3% of total). Employees: 4,000; stockholders: 22,117. Brd. Chrmn., A. Zucker; Pres., B. Balaban; Incl.: N.Y. Add.: 1501 Broadway, N.Y. 36, New York.

REPORT: Paramount Pictures is one of the few major motion picture producers expected to report substantial earnings gains for 1955. Unlike most other studios, it found success in the policy decision to make "fewer but better pictures" last year. Although only about 20 features were released during the year, many of them ranked high in public popularity. Despite a disappointing fourth quarter, when Paramount suffered along with the rest of the motion picture industry, full-year revenues are estimated to have soared to a new all-time high of $118 million. We estimate full-year operating earnings at $4.55 a share, compared with $3.72 in 1954.

Meanwhile, the company also realized some non-recurring profits. On January 2nd, the company announced the sale of 1,600 filmed short subjects to UM & M, Inc., a New York company that syndicates films to television, for about $3 million ($1.35 a share) after taxes. Since these old films had long been written off the company's books, the entire proceeds from this transaction represented capital gains. The company is planning to divide this windfall between 1955 and 1956.

Prospects for this year are favorable. Again the company has scheduled to release only a few features, but among them are "The Ten Commandments" and "War and Peace". Paramount has spent many years in the preparation and filming of these pictures and has invested in them substantial amounts of time and talent. The success of these two pictures alone may provide the impetus to boost the company's revenues to a new peak. However, initial amortization charges on these films will be heavy. Hence, earnings are likely to rise only moderately. Even so, larger dividend disbursements would be justified this year.

Over the longer term, Paramount's earnings base will probably be broadened by its 80% interest in the rapidly growing International Telemeter Corp., engaged in the de-

(Continued on Page 24)
development of various electronic devices and equipment for data processing, and its 50% interest in Chromatic Television Laboratories, which has perfected a promising color television tube. We project average revenues in the hypothesized 1959-61 economy to $145 million, earnings to $5.75 a share, and dividends to $3. Capitalized at an 8.7 earnings multiple and on a dividend yield basis of 6%, consistent with past norms adjusted for trend, such earnings and dividends would command an average price of 50.

ADVICE: The present common stock of Paramount Pictures has not been trading long enough to enable us to compute a Value Line Rating by multiple correlation analysis. Reference to general market capitalization ratios, however, suggests that the stock, at its current price, is undervalued. Both its estimated current yield of 6.9% to 7.5% and its 3- to 5-year appreciation potentiality of 56% are far superior to the respective averages for the market as a whole. For risk-taking accounts seeking good income and better-than-average appreciation potentiality, this issue seems an interesting commitment at this time. We classify the stock in Group II (Underpriced).

TWENTIETH CENTURY-FOX

BUSINESS: Twentieth Century-Fox produces and distributes Class A feature films primarily. Owns CinemaScope, a wide screen projection process and is interested in Eidophor, a large screen theatre color TV system. Controls important theatre chains in Great Britain, Australia and New Zealand. Foreign revenues account for about 40% of receipts. Labor costs, about 65% of revenues, Directors own or control 19,513 shares of stock (13.7% of total outstanding). Company employs about 9,000, has 19,000 stockholders. Pres., S. F. Skouras, V.P.'s, D. F. Zanuck, A. Lichtman, W. C. Michel, M. Silverstone. Incorporated: Delaware. Address: 444 W. 54th Street, New York 19, N.Y. Stock traded: NYSB.

REPORT: 20th Century-Fox's decision to make all its major productions in CinemaScope has resulted in reduced earnings for 1955. CinemaScope was not inferior to competing processes, nor was it unduly expensive. In fact, it was perhaps the medium most accepted by motion picture producers, exhibitors, and audience alike. Because this process is still relatively new, however, the average number of theatres equipped with CinemaScope last year was not large enough to facilitate maximum distribution for the wide-screen pictures within a short time after their release dates. Yet, consistent with its usual practice, the company has been writing off the bulk of the cost of its pictures within the first few weeks after their domestic releases. As a result, the slower playback of CinemaScope pictures in 1955 tended to reduce immediate profits.

This year, however, earnings are likely to show a slow recovery. Fundamentally, the company is favored by 3 encouraging factors. (1) Disposable income continues to trend upward. (2) With more than 31,000 theatres throughout the world equipped with CinemaScope installations at present, maximum distribution of CinemaScope pictures may now be achieved sooner. (3) Further technical improvements have been made in the CinemaScope process. Whether the company can build substantial earning power upon this solid foundation depends, of course, on the success of its productions. To secure public approval, it has been working with proven merchandise. Of the 34 films scheduled for release this year (the largest number in almost a decade), at least 9 are based on Broadway hits, including "Carousel" and "The King and I", and 14 have been made from best selling books.

Over the longer term, 20th Century-Fox will probably enjoy a healthy growth in its film rentals. Furthermore, the oil recently discovered under the company's studio in Hollywood is likely to yield extra income. Within the 1959-61 economy, we project average annual revenues to $140 million, earnings to $4.65 a share and dividends to $2.50. Capitalized on a 6.3% yield basis and at an earnings multiple of 8.6, consistent with past norms adjusted to trend, such results would command an average price of 40.

ADVICE: 20th Century-Fox is currently classified in Group I (Especially Underpriced). Although the short price history of the present stock precludes the derivation of a Value Line Rating by multiple correlation analysis, the stock's more-conservative-than-industry-average capitalization ratios suggest that it is deeply undervalued relatively to its near term earnings and dividend prospects and to its long-term potentiality as well. The current yield of 7.3% is well above the average 5.2% return provided by all dividend paying stocks under review. Moreover, its 3- to 5-year appreciation potentiality of 82% is far superior to the 24% average gain envisaged for the market as a whole. Accordingly, the stock seems especially interesting at this time for risk-taking accounts seeking generous current income and wide appreciation potentiality.

UNIVERSAL PICTURES

BUSINESS: Universal produces and distributes motion pictures for both Class A and Class B markets. Holds U.S. distribution rights from important British producers. Through subsidiary subsidiaries, Castle films, one of the largest homes and industrial film companies. Approximately 34% of revenues foreign. Labor costs about 65% of revenues. Dividend payments since Decca Records Inc. took control of company in 1952 have been 50% of profits. Decca controls 48% of the outstanding common stock. Employes 3,300, has 2,136 stockholders. Bldg. Chmn., N. J. Blumberg, Pres. M. R. Rackmil, Incorporated: Delaware. Address: 444 Park Ave., New York 22, N.Y. Stock traded: NYSB.

REPORT: A profit of $3.71 a share has been reported by Universal for its fiscal year ended October 29, 1955, compared to $3.58 in the preceding year. While the increase was only moderate, it marked the seventh consecutive year of improving net. It was accounted for partly by the fact that Universal, like Columbia, has been a direct beneficiary of the "fewer pictures" policy adopted some time ago by the major studios. The resulting shortage of feature films has enabled the smaller producers to broaden the distribution of their pictures, usually at higher rentals. Further benefits from this situation are expected to accrue to Universal over the near term, and we project sales for fiscal 1956 at $82 million, resulting in earnings of $4.20 a share and a dividend within the range of $1.50 to $1.75.

A levelling off in the upward trend of sales and earnings seems to be a reasonable expectation for 1957. For that year, our projection of disposable income for the nation as a whole is at the same level as for 1956. A similar course is therefore indicated for the revenues of motion picture producers, in general.

In the hypothesized 1959-61 economy, we project Uni...
HAVE A HUNK!

$1,300,000,000*

... of 1956 boxoffice!

You can cut-out the guess work. Washington's made it official. Read the U. S. Commerce Dept. release and you'll see Secretary Weeks says $1.3 billion for motion pictures in 1956!

A share of that big profit-packed pie is yours. The size of your slice will be as big as your showmanship can make it!

Your N.S.S. office can give you a lot of help ... so call 'em, today!

PRESS RELEASE FROM THE OFFICE OF SECRETARY OF COMMERCE WEEKS

Washington, D.C., Dec. 27, 1955 — The film industry, with more theatres, particularly drive-ins, increased production and film attendance at more picture theatres, is expected to maintain theatre gross receipts at about the same level as 1955 now estimated at 1.3 billion dollars.

NATIONAL SCREEN SERVICE
PRIZE BABY OF THE INDUSTRY
Movie Business On Upbeat
(Continued from Page 24)

The gross consolidated earnings, which would cost Decca $150,000 more than it now pays in taxes on the dividends it receives from Universal.

**ADVICE:** Universal Pictures is currently classified in Group III (Fairly Priced) because its recent market price stands exactly on its Rating, and the Rating levels off going into fiscal 1957. While the current estimated yield of 6.0% to 7.0% is higher than the 5.2% average return provided by all dividend-paying stocks under review, it is roughly inline with the post-war experience for this stock. Of greater interest is this issue’s superior long-term appreciation potential—44% to the year 1959-61, as compared to 24% for the market as a whole. While unacceptable to high-grade investment accounts because of its poor price stability record, its better-than-average current yield and long-term appreciation prospects make this issue a satisfactory holding for risk-taking portfolios.

**WARNER BROS.**

**BUSINESS:** Warner Bros. Pictures produces both Class A and Class B films. Through subsidiaries, it operates a music publishing business and holds a 37.0% interest in a major British theatre chain. About 45% of revenues derived in foreign markets. Payroll absorbs about 65% of revenues. Directors own about 619,500 shares of stock (26% of total outstanding) of which the Warner family owns 619,000 shares. Company employs about 4,000; had 17,513 stockholders. Pres., H. M. Warner, V.P.s, A. Warner, J. L. Warner, M. Starr, S. P. Friedman, S. Schneider, B. Kalmenson, M. Y. truck stock. Incorporated: Delaware. Address: 321 West 44th Street, New York 36, N. Y. Price $1.70.

**REPORT:** Of the 15 pictures that grossed more than $5 million domestically in 1955, Warner Brothers produced five; two of them brought in as much as $8 million. Warner Brothers also had four winners out of a possible five in the film Audience Awards, voted directly by theatregoers. Since most of these “hits” were released during the early part of last year, this remarkable public endorsement of Warner's pictures was reflected in the annual report for the fiscal year ended August 31, 1955. Gross revenues rose 8% to $75.7 million, compared with $70.1 million a year earlier.

The company was unable to carry this gain in revenues down to the net income level, however. Like most other film producers, it had to surrender a substantial portion of the profits it had realized from many of its top pictures to its principal actors. Because Hollywood was slow in developing new talent, many top stars took advantage of the situation and demanded, as part of their contracts, as much as 35% to 50% of profits. As a result, Warner's margin last year was badly squeezed.

In the current fiscal year, Warner should be able to lift its earnings moderately. Again, it has in its backlog for future releases a list of highly promising films. Moreover, it has negotiated more favorable contracts with its actors and actresses. Its TV division is also expected to contribute substantially to overall revenues in the current fiscal year. In addition to its highly successful programs such as “Warner Brothers Presents”, it is placing four new half-hour shows on the market. Therefore, although we expect the company to report an unfavorable earnings comparison for the November quarter (because of the temporary lull in the motion picture business during that period), we visualize full-year fiscal 1956 earnings at $1.70 share, compared with $1.61 reported for the 1955 fiscal year.

Within the hypothesized 1955-61 economy, we project average annual revenues to $90 million, earnings to $2.4 million and dividends to $1.80. Capitalized on a 6.9% yield basis and at an earnings multiple of 10.0, consistent with industry-wide norms adjusted for the quality of this issue, such results would command an average price of 26, 37% above the current.

**ADVICE:** Warner Brothers is currently classified in Group III (Fairly Priced). Although price history of the present stock, issued in 1953, is not sufficient for us to compute Rating by multiple correlation analysis, reference to general market capitalization ratios suggests that it is fairly valued. As in the past, the stock is being capitalized at rates slightly more conservative than those applied to the market as a whole. To the years 1959-61, the stock possesses a normal appreciation potential of 37%, compared with the 24% projected for all stocks on average. This issue therefore may be retained in risk-taking accounts seeking better-than-average income and interesting long-term appreciation prospects.

**ABC PARAMOUNT THEATRES**

**BUSINESS:** ABC-Paramount owns and operates largest motion picture theatre chain in U.S. (over 600 theatres; principally in Midwest, South and Atlantic seaboard) and third largest radio and TV network (network owns and operates 5 TV stations; have over 200 affiliated stations). Labor costs absorb about 60% of revenues. Dividends restricted to operating earnings of which the company pays out practically all. Directors own or control 341,222 common shares (10% of total) employed 20,000, has 25,160 common stockholders. Pres., L. H. Goldenson, V.P.s, R. E. Kisten; R. H. O'Brin, R. N. Weitman, R. H. Hinckley, Inc.: N.Y.; Add: 15 Bdw., New York 36, N.Y.

**REPORT:** ABC has not underestimated the power of children. In fact, it has profitably capitalized on that potential. Having enjoyed overwhelming success in its "Disneyland" and "Rin Tin Tin" presentations, the ABC television network recently introduced a new children's program, the "Mickey Mouse Club", shown daily from 5 to 6 p.m. As expected, reception of this new show has been excellent. Even before its initial showing on October 3rd, the program was completely sold out to important advertisers on a 52-week basis.

Meantime, the system has upgraded its adult program as well. In sympathy with the growing popularity of the TV shows, television revenues have risen sharply. For the months of October and November alone, the network
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showed a year to year gain in revenues of 55%, an increase of about $4.4 million.

The excellent showing of the TV network was somewhat dampened, however, by a disappointing fall season in the company’s theatre business. Due primarily to the lack of good pictures, theatre attendance during the August-December period dropped sharply below the year earlier level. The situation was further aggravated by the fact that there were only a limited number of films available in the market, rentals for these pictures were bid up substantially by theatre owners. Fortunately, the downturn in theatre attendance has been halted since the turn of the year. Recent surveys indicate that theatre grosses are again showing favorable comparisons. Moreover, with producers scheduling more films this year, exhibitors will probably enjoy a more favorable bargaining position in rental negotiations.

Over the longer term, we expect ABC’s theatre receipts to increase moderately, in line with the steadily expanding population of the nation. A much more impressive rate of growth, however, is visualized for the company’s television revenues. Within the framework of the hypothesized 1959-61 economy, we project average annual revenues to $275 million, earnings to $4 a share and dividends to $2.40. Capitalized on a 6% yield basis and at an earnings multiple of 10, consistent with past norms and adjusted to reflect the changing character of the company, such results would command an average price of 40.

ADVICE: ABC-Paramount’s price history is too short to enable us to evolve a rating through correlation analysis. Reference to industry-wide capitalization ratios, however, suggests that at its current price, the stock warrants a Group III (Fairly Period) classification. The current yield of 5.4% is slightly higher than the average 5.2% return provided by all dividend-paying stocks under survey. Of particular interest is the stock’s 3- to 5-year appreciation potentiality of 54%, which is substantially greater than the average 24% gain projected for all stocks under survey. This issue merits retention in risk taking accounts seeking better than average income and superior capital growth prospects.

NATIONAL THEATRES

BUSINESS: National Theatres controls 352 operating theatres in the Pacific coast, Midwest, and Rocky Mountain area. Also owns Roxy Theatre in New York. The chain is the second largest in the U.S. Labor costs, 40% of revenues. Dividends have been restricted to one-third of earnings to finance modernization of theatres internally. Directly owned or controls about 71,500 shares of stock (13% of total outstanding). Employees, 7,000; stockholders, 16,100. Pres., E. F. Zabel; V.P.’s: F. H. Ricketson, Jr., J. B. Bertero.

REPORT: Stockholders of National Theatres might well brace themselves for some unpleasant news. We estimate that the company will release an unfavorable report for the three months ended Dec. 31, the first quarter of the current fiscal year. Due principally to an acute shortage of quality feature film releases during the Fall season, National’s profits probably plummeted sharply. Earnings for the December period, when reported, are expected to approximate only 5c a share.

These poor first quarter earnings, however, should not be a cause for alarm. Theatre business has picked up strongly since the turn of the year. A recent trade survey shows that during the last few weeks, theatre grosses have been running approximately 5% ahead of the year-earlier level. Prospects for the months ahead are also bright. The company has already booked a number of highly promising pictures, a few of which will be released during the February holiday season.

Revenues and earnings this year will also be enhanced by the operation of more “profitable” theatres. National has been carrying on a housecleaning program. Last year, it sold or otherwise disposed of 29 “unproductive” theatre interests and 14 non-theatre properties not needed in the business. On the other hand, having completed the divestment program required by a Consent Judgment and having subsequently obtained court approval to buy or construct additional theatres, it recently acquired seven theatres, including two drive-ins in Salt Lake City and Las Vegas, respectively. We estimate that this program of divesting closed or unprofitable theatres and acquiring or constructing new ones that have more potential will ultimately result in higher returns on the company’s assets.

Over the longer term, we envisage a substantial recovery in National Theatres’ earnings, as we believe Americans will begin to re-acquire their theatre-going habits. On gross revenues projected to a level of $80 million annually, earnings may approach $1.65 a share and dividends could average 85c a share in the hypothesized 1959-61 economy. Capitalized on a 6.1% dividend yield basis and at an 8.4 earnings multiple, in accordance with industry-wide norms, such results would command an average price of 14.

ADVICE: Since trading on the present stock of National Theatres began only 3½ years ago, there do not exist sufficient data to enable us to compute a Value Line Rating for the stock through multiple correlation analysis. Reference to industry-wide capitalization ratios, however, indicates that it is undervalued. The current yield of 6% is well above the average return afforded by all dividend-paying stocks under survey. To the years 1959-61, the stock has an appreciation potentiality of 67%, far superior to the average of 24% projected for all stocks. While this low-quality issue (Quality Rank: C plus) may not be suitable for investment-grade portfolios, it merits the attention of risk-taking accounts seeking good income and sizable appreciation potentiality. The stock is currently classified in Group II (Underpriced).

STANLEY WARNER


REPORT: Reflecting primarily a deficiency in the number of quality motion pictures released last Fall, Stanley War-
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(Continued from Page 27)

which began Sept. 1, 1955, dropped to 37c a share from 50c in the corresponding period a year ago. These results came as an anticlimax to the encouraging fiscal 1955 annual report. (In the 1955 fiscal year, sales rose to $92.3 million from $66.2 million a year ago and earnings expanded 74% to $1.39 a share.) But the poor first quarter earnings, disappointing though they were, are not so ominous as they may first appear. The company has announced that in the month of December alone, it recouped the major portion of the decrease in earnings. We believe that favorable comparisons will be reported for the remainder of the year.

Reasons:

(1) Stanley Warner’s theatre business is expected to improve. The company has booked a number of promising films for showing in its theatres over the coming months.

(2) Its Cinerama venture continues to prosper. “Cinerama Holiday” has been drawing enormous audiences. At the same time, the company has a third production—“Seven Wonders of the World”—ready to release. Even if this third picture should fail to equal the popularity of its predecessors, it will probably contribute substantially to over-all earnings, inasmuch as all theatre renovation costs have already been written off against the profits of the first two pictures.

(3) International Latex, a wholly owned subsidiary, is expanding rapidly. To meet the growing demand for its products, the company has expanded and modernized its plants in this country and is constructing a new factor in Scotland.

Stanley Warner has an interesting earnings growth potentiality, based on its ownership of a substantial amount of highly liquid assets. In an effort to increase the return on these assets, the company has been shifting its fund successfully into more profitable channels. We project average annual revenues in the hypothesized 1956-60 economy to $130 million, earnings to $3.90 a share and dividends to $2.20. Capitalized at 9.0 times earnings to yield 6.3%, consistent with industry-wide norms, such results would command an average price of 35, 106% above the current.

ADVICE: Because of a downward adjustment in our earnings estimate for the 1956 fiscal year (from $2.35 a share previously to $1.75), Stanley Warner no longer warrants a Group I (Especially Underpriced) classification at this time. However, reference to industry-wide capitalization ratios indicates that it is still undervalued relative to current earnings and dividends. Its 3- to 5-year appreciation potentiality of 106% is far superior to the average for all stocks. This issue merits the attention of risk-taking accounts seeking good income and sizable appreciation potentiality. We classify the stock in Group II (Underpriced).

TECHNICOLOR

BUSINESS: Technicolor controls most widely employed color film production process. Volume of English subsidiary about one-fifth of domestic company. Labor costs absorb 37% of revenues, raw materials 39%. Color films have expanded their market share to 1% in 1939 to more than 58% in 1954. Since World War II, dividend payout has been about 84% of earnings. Director stockholdings are not reported but it is understood that Kalmus family has a considerable interest in the stock. Employees 2,311; stockholders 7,444. Pres. and Gen. Mgr., H. T. Kalmus. Sec., G. F. Lewis, Treas., L. G. Clark, Incorporated Delaware. Address: 15 Broad S., N. Y. S., New York. Stock traded: ASE.

REPORT: For 1955, actual earnings of $1.03 a share compared with our previous estimate of $1.05. Technicolor had not yet released its annual report for 1955 when this issue of the Survey went to press, but had officially published its share net in a preliminary announcement. This figure confirms the prediction in our November 7th Rating & Report that “the decline is likely to persist in the fourth quarter as well”, after we had noted that “after an excellent first half, Technicolor stumbled in the third quarter.” The basic reason for the poor showing in the last half of 1955 was the slow-down in the release of new feature films by the Hollywood studios.

As mentioned in our previous reviews, the Technicolor management has not been oblivious of the threat to the company’s long-term position posed by the development of magnetic tape recording as a substitute for film. While this danger may never materialize, nevertheless the risk is there, and the company’s management is wisely seeking to diversify its activities into lines allied to the present business. The most recent step announced in connection with the diversification program is the formation of a graphic arts division to enter the field of lithography. The new system is said to make color commercially feasible for runs of only a few hundred as well as many thousand printed copies.

The diversification program is not expected to contribute importantly to 1956 earnings. However, the current prospects for motion picture production are encouraging. In addition, there is an increasing proportion of color films, and Technicolor accounts for half of all the color films. All in all, we estimate that 1956 sales will climb to $39 million, resulting in earnings of $1.50 a share and dividends of $1.10 to $1.25 a share.

Within the framework of our 1959-61 economic hypothesis, Technicolor is likely to establish a higher level of earnings. The continuing trend toward greater use of color in motion pictures, together with foreign expansion and the domestic diversification program, suggests average annual sales of at least $50 million, earnings of $2.00 a share and a dividend of $1.50. Capitalized at an earnings multiple of 9.0 to yield 8.3%, such earnings and dividends would command a price of 18 during the 3-year period, 50% above the current.

ADVICE: Technicolor is currently classified in Group II (Underpriced) because it stands below its Rating and the Rating is rising. The estimated yield of 9.2 to 10.4% is extremely generous by comparison with the average return provided by all dividend-paying stocks under review, and reflects the considerable degree of risk inherent in a stock of this quality. Although its poor past records of growth and stability do not qualify the stock as a high-grade investment, risk accounts might consider it an attractive commitment at this level for generous income and large appreciation potentiality.

Page 28 Film BULLETIN February 20, 1956
Viewpoint

Try A "Do-It-Yourself" Premiere

In this day of "Do-It-Yourself", it's about time the small town and neighborhood exhibitor got into the "premiere" act. Any showman worth his salt will find he has a full kit right at his elbow.

The movie premiere is a great gimmick to stimulate public interest. For the most part, however, this important promotional tool has been confined to luxury houses in the big cities. True, there has been a trend in recent years to put a premiere in a hinterland occasionally but it is usually staged by the distributor and the house involved derives practically all the benefit.

What it amounts to is that one of the industry's most potent promotional weapons is being used by a platoon instead of an army.

Speaking practically and seriously there is no reason why a theatreman in any town or key neighborhood cannot run an occasional "premiere" of his own for an outstanding film. Obviously, he can't depend on star names to lend their glamour to the proceedings, but there is very little else that the theatre showman is lacking in his premiere "Do-It-Yourself" kit. He knows his community leaders, his newspaper editors, his club-women, his school authorities, his merchants. He has a free hand to extemporize and expand his promotion to focus attention on his theatre as a local institution.

Such an event affords him the opportunity to invite, as guests of the theatre, prominent citizens, opinion makers, local celebrities, many who may not be regular moviegoers. A section of the house should be reserved for these guests, who must be honored. Possibly, a portion of the premiere receipts could go to a worthy local charity, guaranteeing a double blessing—in public relations and in assuring wide cooperation publicwisey.

Three or four local premieres a year, with the pictures carefully selected for their quality and aptitude to the occasion, will throw a bright spotlight on the theatre that should reflect in everyday operations. The theatre gains an aura of importance, the community leaders look forward eagerly to the event. In a small town or naborhood situations, this latter factor is even more significant than in the big downtown houses where patronage is transient and less regular.

And we also have a sneaking suspicion that where a theatreman shows his desire to stage a premiere of his own, he will get more than passing cooperation from the film companies, perhaps even have 'em vying for his choice.

"Carousel", which has been garnering a host of magazine breaks, copped a lulu when "Life" immortalized the first CinemaScope 55 film, and particularly its star, Shirley Jones, with a layout that spread over four pages in both color and black and white, and a big full color splash of the bright new star on the cover, Feb. 6. Of particular importance to the film's marquee draw is the big boost "Life" gives to the heretofore unknown Miss Jones ("... a show business phenomenon... hired for 'Carousel' before 'Oklahoma!' came out and found herself thrown into the leads of $10 million worth of movies before one paying moviegoer heard her sing a note.") The "Life" break means that millions of paying moviegoers will be introduced to Shirley before the picture opens.

'Carousel' Promotion Boils With Furious February Action

Whirlpools of exploitactivity, with multiple vortices engulfing many times the population of the nation, are stirring furiously this month to promote 20th Century-Fox's first CinemaScope 55 film, "Carousel."

In New York, a world premiere at the Roxy stood the Big Town on its ear with a galaxy of stars and hoop-la last Thursday, Feb. 16. Headed by stars Gordon MacRae, Shirley Jones, Robert Rounevile and Clara Mae Turner, the guest list was a who's who of show business, politics, diplomatic ranks and the social world. Governors from three states were among those captured by the half-hour live telecast from the theatre front and the CBS and Mutual interview taped for rebroadcast. Earlier, Maine Gov. Edmund S. Muskie played host to 200 press and entertainment biggies at a midnight clambake as a prelude to the festive occasion.

The gigantic TV-radio campaign reached a record 500 million listener impressions, en route to a goal of a billion who will hear and see plugs during a 4-month build-up in which the stars have made scores of guest appearances, plus dozens of program salutes representing the top rated shows on the airwaves. The sensational star build-up of Shirley Jones, was stepped up during the month with a visit by Edward R. Murrow on his "Person-to-Person" CBS-TV show following the young star's big break in "Life" (see above).

Tie-ups linking millions more to the saturation campaign were set up. A fashion co-op with the Independent Retailers Syndicate featuring a "Cotton Carousel" promotion directly linked to theatre playdates, spelled out a pair of free trips to Hollywood for girls judged to have characters most closely resembling those portrayed by Miss Jones and Barbara Ruick in the film.

The Snow's Seafood Co. of Maine kicked off a national and point-of-sales promotion featuring national magazine, local co-op newspaper and TV-radio advertising timed

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EXPLOITATION PICTURE

Happy Combo of Sex, Stunts, Drama, is Showman’s ‘Picnic’

If the phrase is obvious, it’s only because it is so apt: Columbia has a “Picnic” for showmen! Viewed from a half dozen angles, it comes out a happy combination of exploitable kids that can be tailored to any type of audience. And to round out the showmanship approach is a superlative pressbook spelling out the selling aids and angles in meaty ads, art, displays and stunts loaded for boxoffice.

Let’s take the assets individually:

THE STARS: William Holden is one of the hottest names on the marquee today and he gets a choice role as the drifter who creates havoc in a town picnic—among the women, particularly. Kim Novak, champ of the cover girls, gets the plum of her zooming career as the town beauty whose emotions are fanned to flaming passion by the stranger. Rosalind Russell, lured back to the screen by one of the gem character parts of her career; Susan Strasberg, young Broadway star with talent that has earned her huge breaks in Life and other top mass publications, as the teen-ager who grows up in the eventful picnic day. And among the stars, we can include director Josh Logan, whose name has come to mean a hallmark of entertainment excellence to the discriminating.

THE STORY: A Pulitzer Prize winner as a Broadway and road stage play, it has just about every popular element one could wish in a screen entertainment. The excitement of a community picnic with its throbbing fun and unbridled emotions forms the pulsating background for laughs, drama, conflict and sex. And speaking of the last-named, the scenes between Holden and Miss Novak reputedly stand firmly among the most memorable every filmed. There is tension, too, as the stranger arouses the female principles, from the young Susan to the frustrated spinster Rosalind. And thrills, as the audience experiences the vicarious excitement of the three-legged race, the hay-hunt, the pie-eating contest, the balloon blow and all the other hectic events that permit the average person to let their hair down.

THE ADS: Columbia’s boxofficers today have focused their sights on the dramatic and passionate romance between the principals. The art is provocative, eye-stopping, meaningful, indicating a rawness of emotions, both in the man-woman relationship and among the players generally. Catchlines are even more intense—“From the Moment He Hit Town . . . She Knew It Was Just a Matter of Time!” or “A town . . . a stranger . . . and the things he does to its people, especially its women!”

THE DISPLAYS: The Holden-Novak bare-chested art makes superb material for the sign shop. Blowups are ideal for cut-out standees or marquee top. The showman can make himself from the variety of art stunts offered by Columbia, or can get them ready-made from art similar to that shown on the opposite page. The popular picnic flavor can be swelled with some 10 stills picturing the roaring contests, races, etc., sure to evoke smiles and a special little surge of excitement as it hits the patron in the lobby or in a newspaper feature.

THE STUNTS: Here the pressbook is a glowing beacon for the showman with a huge variety of stunts and gimmicks that are natural with the picnic theme. Among them:

Stage your own community picnic, either at the theatre or outdoors, working in with the opening of “Picnic”. Working with cooperation of newspaper and radio-TV stations, perhaps with a local charity to benefit, get the whole town or naborhood in on it. A complete run-down of various angles is detailed in the campaign manual—parade to the theatre opening day with open, horse-drawn wagons bringing local biggies, a “Picnic Queen”, balloons with guest tickets, imprinted napkins for restaurants and a slew of others.

Send a handsome young couple through the downtown areas carrying a huge picnic basket between them, the boy’s back banded, “We’re Going to ‘Picnic’ at the Blank Theatre”, the girl’s with picture and playdate. And for an added gimmick, a bespectacled young girl also carrying a picnic basket with her sign simply: “Me, too”.

Get merchants and distributors of foods and candies for store giveaways of their product in baskets labeled with “Picnic” copy. A few strategically distributed passes and lobby credits will help.

Where there is a theatre balcony, hang cardboard arch outfitted with leaves and flowers over steps leading up with arrow sign; “To Lover’s Lane for ‘Picnic’-Goers”. Clinic art of Holden & Novak in a 40x60 will stimulate added interest.

That’s just an idea of the sock batch of stunts suggested. The others are all well worth the showman’s attention, too.

Don’t overlook the “Pulitzer Prize” angle to gain added appeal for the discriminating moviegoer. It gets a big play in many of the ads and may mean the difference between getting the occasional moviegoer in and losing him.

Here’s one with which the showman can really have a “Picnic”!
"From the moment he hit town...
She knew it was just
a matter of time!"

The earthy emotions of everyday people,
heightened in the inhibition-freeing course of a
community picnic, won for playwright William
Inge a Pulitzer Prize when "Picnic" appeared as
a stage play under the deft direction of Josh
Logan. Columbia wisely maintained helmsman
Logan in its CinemaScopic transformation of the
play to film, and the master craftsman ("Mister
Roberts", "South Pacific") has fashioned a
piece of screen entertainment that is being
touted for Oscar awards in this very young year.

A sterling cast swells the promise: William
Holden as the drifter who hits a Kansas com-
community on the day of the town picnic and be-
comes the focal point of a romantic and dra-
matic eruption; Kim Novak, released of her
bridled passions by the drifter; Rosalind Russell,
a spinster school teacher; Susan Strasberg, the
teen-age sister, and Betty Field, the mother.
What the Showmen Are Doing!

Road-Work

MARGARET O'BRIEN made use of five-and-a-half hours of NBC radio time to plug her new RKO film "Glory", when she took part Feb. 1 on the "Weekday" show hosted by Margaret Truman and other notables.

Featured actress RAMSEY AMES and BARRY JONES, who plays Aristotle, made the publicity rounds in New York recently for UA's "Alexander the Great". Talented Miss Ames also graced nine top rated radio and television shows.

KIM NOVAK is currently hop-scotching from Philadelphia to Cleveland, Chicago and Canada for sizzling personal appearances for Columbia's "Picnic". Included in the tour is a side jaunt to the National Allied Drive-In convention in Cleveland.

STEWART GRANGER and RUSS TAMBLYN made their way to Sioux Falls, S. D. Feb. 16 for the world premiere there of MGM's "The Last Hunt" in which they have the top roles. From there they went onto p.a.'s in Minneapolis and St. Paul.

BARBARA RUICK junketed cross-country in behalf of 20th-Fox's "Carousel", taking in twelve cities in two weeks. At each stop the singer-commedienne made an appearance at numerous TV and radio shows, giving extra attention to the show's special feature: CinemaScope 55. Last stop was the Hollywood premiere, Feb. 16, at Grauman's Chinese Theatre.

MAG-NETS

WOMEN'S HOME COMPANION will have an attractive two-page layout on "Picnic"'s Kim Novak, Roz Russell and Susan Strasberg in its March issue, hailing film as "a warm and moving story... that packs a punch."

Gary Cooper is going several thousand words beyond his traditional "yup" to give some friendly persuasion to readers of current issues of SATURDAY EVENING POST to see his Allied Artists picture "The Friendly Persuasion". The Post is serialization his life and will go into details in later issues of picture's filming.

Both LIFE, Feb. 6, and LOOK, Feb. 7, gave Eva Marie Saint the benefit of their top circulation with stories and pictures of the star as she will appear in "That Certain Feeling" for Paramount.

Gina Lollobrigida and "Trapeze", in which she stars for Hecht-Lancaster, are given a full-color, two-page spread in the March issue of SEE magazine, to be seen and read by an estimated 3,700,000 Gina-philes.

'Carnival' Exploitactivity

(Continued from Page 29)

to playdates. High spot of the campaign are exhibitor-level promotions with special newspaper ads running from 2 to 5 columns for co-ops with leading supermarkets and inco food stores, the markets aiding the promotion via window, counter and wall displays to smack the food shopping masses.

Meanwhile, 20th's domestic program of C'Scope 55 demonstrations for exhibitors and the press have achieved unparalleled success in pre-selling the picture and process to those who will sell to the public.

Mike Lane, giant newcomer who portrays the huge heavyweight in Columbia's "The Harder They Fall", is duplicating this scene from the film, using the same decorated bus to tour 62 cities as part of a nationwide-pre-selling tour for boxing expose drama starring Humphrey Bogart.

Southern openings of Republic's "Come Next Spring" were sparked by the p.a. of star Steve Cochran in key cities in four states. First on Cochran's itinerary was at the Center Theatre in Little Rock, Ark., where a day-long series of activities included a live radio broadcast in front of theatre following matinee performance. Tour covers key spots also in Tenn., Ga., and Ala.
What the Showmen Are Doing!

Two Los Angeles theatres propped standard Indian stunts with gimmicks to give them an extra fillip to their engagement of UA's "The Indian Fighter". Manager Boyd Lowe of the Hollywood Theatre unveiled a rolling tepee, staffed by a family of full-blooded Sioux, to beat the tom-toms for the Kirk Douglas starrer; at the Los Angeles Theatre, Manager Bill Roberts (right) stretches for a fond adieu to his "Indian" street bally as the beam-stiffled redskin takes off for a tour of the downtown area. A city-wide campaign featured heavy TV and newsstand support along with the promotion of special comic book.

Alexander' Designed P.A. Tour Sparks Spring Co-Op Bally

The coming of Spring and the irresistible lure of new fashion shows is providing a perfect background for costume designer David Folloke's personal appearance tour on behalf of United Artists' big spectacle, "Alexander The Great". Folloke will tour 34 department stores, 28 women's clubs and more than 50 television and radio shows covering key cities in the East and middle west. In addition, he will be ballyhoed "Alexander" in press conferences with fashion and amusement editors, feature writers and columnists.

Debbie & Eddie Plug 'Bundle'

With 25 million viewers tuned in to Ed Murrow's "Person to Person", Eddie Fisher and Debbi Reynolds plugged their first picture together, "Bundle of Joy", which they will make for RKO in early Spring.

Special 'Saleslady' Hair-do

RKO is promoting a new hair-do, the "Ginger Gibson", to exploit its forthcoming release, "The First Traveling Saleslady". Some 20,000 beauty parlors will receive instructions on how to fix milady's coiffure like the one worn by Ginger Rogers in the film.

Para To Plug Cole Recording

Capitol Records and Paramount will join forces to promote pop singer Nat "King" Cole's recording of "Never Let Me Go", Ray Evans-J. Livingston ballad which he sings in Paramount's "The Scarlet Hour". Capitol will release the record to coincide with release of picture and will send display material featuring film's star Carol Ohmart along with a special publicity kit of both record and picture to 3,000 disc jockeys around the country.

TV and Newspaper Plugs To Promote 'Conqueror' Debut

Heralding the domestic openings of RKO's "The Conqueror" will be a unique tie-in between radio, TV stations and local newspapers. Trailers and tape recordings of the glamorous world-wide premieres featuring interviews with attending celebrities and star John Wayne are being circulated to stations throughout the country to use prior to the Feb. 22 opening. Local newspapers have agreed to cooperate with full-page layouts on the premieres.

Special Shorts Blossom Out As Advance Selling Assists

A resurgence of the short subject—or long trailer—indicated by the stress put by three major companies on "featurettes" ranging between 15 and 30 minutes to help promote important upcoming releases.

Frank Sinatra has fashioned a television "featurette" scheduled to go out over 66 video stations across the country in connection with release of United Artists' "Johnny Concho"! After TV showings, film will also be booked into at least one thousand theatres during March as advance trailer.

Paramount this month will put into circulation its first one-reel VistaVision subject, "Bing Presents Oreste", featuring the Old Groaner introducing new singing discovery Oreste, as a buildup for his U.S. debut in "The Vagabond King". A pressbook is also available on this subject.

Women's clubs and other groups will soon have Olivia de Haviland and Myrna Loy available on film modeling gowns designed by Christian Dior for UA's "The Ambassador's Daughter", in which they star. Films were shot by producer Norman Krasna in Paris after regular shooting was completed. A $15,000 wedding gown designed for the film will be displayed in dept. stores and on TV.

Columbia's A. Montague revealed preparation of a special 30-minute short featuring key scenes from "The Harder They Fall" for showing to exhibitors only. According to the Columbia sales chief, the two-reel synopsis film, an April release, was put together "to give exhibitors a feeling of the impact of this film as far in advance of release as possible.... Exhibitors in key first-run situations can reserve time now to show 'The Harder They Fall' immediately upon its release in April and take advantage of the large-scale promotion campaign we have planned for that time."

BIG TEASER CAMPAIGN ON 'MAN WHO NEVER WAS'

20th-Fox is spreading on the advertising mats for 'The Man Who Never Was' with an offbeat series of teasers keying the campaign. The eye-catching, provocative ads are available in several variations of those pictured below. It is one of the most extensive teaser campaigns in recent years, such ads dominating the pressbook. This type of campaign stresses the intrigue and mystery in the CinemaScope espionage thriller. Film lends itself to just this type of mystery-suspense advertising.
THEY MADE THE NEWS

JAMES R. VELDE has been appointed general sales manager of United Artists, it was announced by distribution chief William Heineman. He succeeds Bernard G. Kranze. Velde, western division manager of UA since 1952, will formerly held sales posts with Paramount, Selznick Releasing organization and Eagle-Lion.

BERNARD G. KRANZE assumes his new duties as vice president of Stanley Warner Cinerama February 27. Kranze, who recently resigned his post as general sales manager of United Artists, will concentrate primarily on increasing the number of theatres exhibiting Cinerama in this country, according to S-W president S. H. Fabian.

SPYROS P. SKOURAS cited a list of 13 major 20th Century-Fox films to be released by the end of June in keeping with the company's announced $100 million 34 picture production and release program for 1956. Twelve of 13 are in CinemaScope and color. Two productions will be released per month, according to the 20th-Fox president, with Rodgers & Hammerstein’s "Carousel" heading the list for February. Second is "The Man Who Never Was". Darryl F. Zanuck's production of "The Man In The Gray Flannel Suit" is slated for March.

BARNEY BALABAN waxed enthusiastic over the prospective 1956-57 gross of Paramount. The Paramount president said he is firmly convinced that the product presented by his company this year and next—especially "The Ten Commandments" and "War and Peace"—will gross an amount exceeding that of any previous two years in the history of the company. Meanwhile, Balaban stated that Paramount's Sunset Boulevard studios, including five modern stages, will be available June 1st for television production.

Incidentally...

"SPYROS P. SKOURAS" Appreciation Week has been set to begin March 31 by 20th Century-Fox's U.S. and Canadian sales organizations. It will honor the Fox president for his "dedication and leadership" in improving the industry. ERNEST BORGnine and BETSY BLAIR, co-stars of "Marty" were voted best foreign actor and actress by the British Film Academy. The U.S. Dept. of the Interior Conservation Service Award was presented by Secretary Douglas McKay to Walt Disney for contributions to the understanding of wildlife. Variety Club of New England will award its "Great Heart Award" to Archbishop Richard J. Cushing. WILLIAM GOLDMAN, Pennsylvania circuit operator, was installed as president of newly-formed Theater and Amusement Association in Philadelphia last week.

MARILYN MONROE Productions, Inc., has acquired screen rights to Terence Rattigan's "The Sleeping Beauty", but no distribution agreement has been signed as yet. RICHARD WIDMARK will make two films for United Artists release through his newly-formed Heath Productions, Inc. RKO vice president WILLIAM DOZIER announced the signing of CHARLES SCHNERR to produce three for RKO.

WILLIAM DOZIER, RKO's vice president in charge of production, announced the appointments of DON MOORE as head of the company's new eastern story department and BENN JACOBEY as new eastern casting representative.

CHARLES L. GLETT, RKO executive v.p. named ALFRED B. BERRY to head the company's studio relations. HUGH BROWN, assistant production manager at Paramount studio, was added to the studio's roster of producers and CURTIS MICK was named assistant production manager. DON HARTMAN, Columbia International president, LACY W. KATZNER, recently announced the appointment of HARRY NOVAK as continental sales manager with headquarters in Paris. LEON BLENDER is the new general sales manager of the American Releasing Corp.

HUGH OWEN named EDMUND C. DEBERRY Paramount Cincinnati branch manager, succeeding HERB GILLIS, who took over the Washington, D. C. branch. HUGH MAGUIRE succeeds DeBarry at Buffalo.

DIEP: HENRI CHRETIE, French professor who designed the first successful anamorphic lens trade-named CineramScope by 20th Century-Fox.
AL LICHTMAN & MYRON BLANK exchanged headline-making letters on the volatile subject of arbitration. Written several weeks ago, the correspondence was made public only recently by the TOA. Following a January 11 meeting between executives of the exhibitors organization and the distributors arbitration negotiating committee, Lichtman, chairman of the latter, wrote to TOA president Blank that the distributors would go ahead with plans to submit the arbitration draft to the Senate Small Business Committee prior to its hearing on the problem. (Originally scheduled for Feb. 2, the SSB pushed back the hearings to the latter part of this month.) Blank answered that TOA feels "it is unfair to us and to the cause of exhibition" to submit the proposed arbitration plan prior to the Senate Committee's hearings, and, in fact, TOA had now decided to withdraw its support of the arbitration plan to re-evaluate it in the hope of broadening its scope to include film rentals as an arbitrable subject. The Justice Department, meanwhile, has declared it will make no commitments on production by the divorced theatre companies until it gets specific proposals.

HOWARD DIETZ told a recent assemblage of MGM's overseas representatives at the studio that this company will carry out the more "dynamic" promotional method of having each film individually and fully backed by the promotion resources of both the domestic and international markets. The Loew's vice president in charge of advertising said meeting current market competition is a "challenge", requiring "impact that will reach about the world, especially with the revenues from abroad contributing so tremendously to the company income". Loew's president Arthur Loew, informed the meeting that foreign revenue amounted to $50,000,000 for the last three years. This figure could very probably be doubled "in the not too distant future" with improved economic conditions abroad, Loew said. At the same time he scotched rumors that studio head Dore Schary is about to step out: "Schary remains in his executive post and I am contemplating no other changes in the executive personnel. The studio is functioning in fine shape."

ROBERT J. O'DONNELL, chairman of COMPO's recently organized tax relief campaign, has received acceptances from 14 industry leaders to his requests to serve as vice chairmen of the campaign committee. Included: TOA president Myron Blank, Walter Reade, Jr., American-Broadcasting-Paramount Theatres president Leonard Goldenson, National Theatres president Elmer C. Rhoden and Ellis Arnall, Stanley Warner executive Si Fabian, COMPO alternate chairman Pat McGee, RKO Theatres executive Sol A. Schwartz, John Balaban and Joseph Vogel.

DARRYL F. ZANUCK & BUDDY ADLER made important news in the production scene. Zanuck, long-time production head of the 20th Century-Fox studios, confirmed rumors that he will take a four-month leave of absence beginning March 1 to establish his own independent production organization. Adler, who sprang into prominence with "From Here To Eternity", takes over as 20th's studio chief, temporarily, at least. Latter has been groomed by Zanuck to assume the studio post and will probably remain if Zanuck's plans materialize. Largest executive stockholder in Fox, Zanuck's films will be financed and distributed by that company. Big reason for his changeover, of course is financial. With taxes doing away with 90 per cent of his income, Zanuck could do much better for himself as an independent producer with the attractive capital gains tax. In announcing Zanuck's proposed switch to independent production, 20th Century-Fox president Spyros P. Skouras said Zanuck would render "advisory services" to Fox. Adler, starting as a script writer at MGM in 1935, moved to Columbia as producer after WW II and was signed by 20th after making "Eternity" for Columbia in 1934.
January


January


February


March


Coming

January

CONTINUATION)

Oregon

MAN ALONE, A Trucolor, Ray Milland, Mary Murphy. Wally is a millionnaire who wants his son to go to Virginia to fight the war. Quaintured sheriffs home turns into unexpected sanc
tuary for a European woman who flees Nazi occupation. 104 min, 1/10.


ti. Story of a man who takes the law into his own hands.

PARAMOUNT

November

LUCY GALLANT VV-Technicolor, Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter. Producers Pinn
er-Stillman. Dangerous family. 104 min, 10/1.

Deserted Hours, The, Humphrey Bogart, Fredric March, Martha Scott, Producer-director William Wyler. In the back roads of the deep south. 112 min, 1/10.

December


February

Rose Tattoo, The, VistaVision, Anne Magnani, Bu
cott Lancaster, Producer Hal B. Wallis, Director Daniel Mann. Drama, The story of a tunnels out hunting, but death is complicated by number of angles including the police. 117 min, 11/14.

December

FIGHTING CHANCE Rod Cameron, Ben Cooper, Julie London, Producer-director Joseph Cohn. Involves intern
tional drug ring dealing in heroin. 90 min, 12/12.

Other

METRO-GOLDWYN-MAYER

November

Guys & Dolls CinemaScope, Color, Marion Brando, Jean Simmons, Frank Sinatra, Producer Samuel Gold
din, Director on Broadway story and musical, 158 min. 11/14.

December

IT'S A RLY TOMORROW Susan Hayward, Richard Conte, Robert Mitchum, Producer John Houseman. A tale of a bitter cop and his dog. 89 min, 12/12.

December


February

FOREVER DARLING Eastman Color, Wide Screen. Lu

March


Coming

Coming

Coming

Coming

Coming

Coming

Coming

Coming

Coming

Coming

Coming

Coming

Coming

Coming

Coming

Coming
January
FLAME OF THE ISLANDS Trucolor, Yvonne DeCarlo, Zsa Zsa Gabor, Jean Hagen, Edward Ludwig, Melodrama, Socially relevant and intrigue to the fashionable Bahamas, 1/9.
HIDDEN GUNS Bruce Bennett, Richard Arlen, John Caradine, Farok Youn, Producer-director Al Gannaway, Western. Sheriff's son cleans up town of outlaw after his father is killed in crooked duel, 6/66.
JAGUAR Sabu, Children of the Sun, Laurence Olivier, Directed in the heath by John Huston, 6/66.
TRACK THE MAN DOWN Kent Taylor, Petula Clark, Producer-director Columbia. Young man finds the band robbers, a bank cashier, and a beautiful woman are the cause of his misfortune, 7/66.
DOCTOR AT SEA Vistavision, Technicolor, Dirk Bogarde, Brigitte Bardot, Brenda De Banzie, Producer Earl St. John, Director Ralph Thomas, Comedy. Doctor finds romance on the high seas, 9/66.
MAGIC ICE T Color, Yvonne DeCarlo, Rita Gam, Carlos Thompson, Valentina Cortese, Alan Badel, Producer-director William Dieterle, Musical drama. Blog of the rubber magnate who tries to control the life of the man he loved, 11/66.
MAVERICK QUEEN, THE Trucolor, Barbara Stanwyck, Barry Sullivan, Scott Brady, Harry Murphy, Producer-director Joseph Kane, Drama. Woman takes over career of her dead sister to save the life of her son, 2/67.
NO MAN'S WOMAN Marie Windsor, John Archer, Patricia Collinge, Ken Curtis, Producer-director Frank Adreon. A ruthless woman double-crosses the gamblers and is finally murdered by one of them, 7/66.
WHEN GNANGLAND STRIKES Raymond Greenleaf, Madeleine Lebeau, Una O'Sullivan, Producer-director R. G. Springsteen. Melodrama. A country-town prosecutor is forced to choose between his duty and his desire to save the reputation of his daughter, 11/66.

October
BENGALI SuperScope, Victor McLagen, Richard Crenna, Ginger Rogers, Producer-director Eugene Tevlin and Sam Wiesenfeld, Producer-director John Brah, (10/66). A young Bengali girl gets enmeshed in the gold buried in desert mosques are invaded in most are murder, and siege by Arabs. 7/66.
SECRET AGENT Technicolor, Sigrid Gurie, John Payne, Ronald Reagan, Rhonda Fleming, Producer-director Robert Siodmak. Gang of dope and older dealer gives friendship helping each other through the darkness of gunsighting, murder and a marriage, and a lynching. 8/67.
SURVIVORS Technicolor, Sigrid Gurie, John Payne, Ronald Reagan, Rhonda Fleming, Producer-director Robert Siodmak. Gang of dope and older dealer gives friendship helping each other through the darkness of gunsighting, murder and a marriage, and a lynching. 8/67.
TEXAS LADY Technicolor, Claudette Colbert, Colbee Colby, James Cagney, Harvey Stephens, Producer-director William Wellman, Producer-director Robert Siodmak. Gang of dope and older dealer gives friendship helping each other through the darkness of gunsighting, murder and a marriage, and a lynching. 8/67.
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The first 208 engagements—in big and small cities—in the Loew's Circuit—in big and small theatres—are SMASH! SMASH! SMASH!

AND IT'S STILL GOING GREAT IN:

- NEW YORK (VICTORIA)
- LOS ANGELES (FOX BEVERLY)
- CHICAGO (WOODS)

Now Watch The Other Dates Pour In!

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK in OTTO PREMINGER'S THE MAN WITH THE GOLDEN ARM
The Flood Of Features To Television

The Impact on Exhibition?

... on Hollywood?... on TV?
COME AND WARNE
SPECIAL THEATRE SCREENING

THE MATCHLESS VOICE OF
MARIO LANZA
AND THE QUIVERING EXCITEMENT OF JAMES M. CAIN’S BEST-SELLER
"SERENADE"

CD STARRING
JOAN FONTAINE
SARITA MONTIEL VINCENT PRICE
WITH
JOSEPH CALLEIA HARRY BELLAVER AND VINCE EDWARDS

Screen Play by IVAN GOFF & BEN ROBERTS and JOHN TWIST
ORIGINAL SONGS Music by Nicholas Brodszky
Lyrics by Sammy Cahn PRODUCED BY HENRY BLANKE Directed by ANTHONY MANN

THE PICTURE SELECTED AS THE EASTER ATTRACTION
AT RADIO CITY MUSIC HALL

TWO SEE-FOR-YOURSELF EXAMPLES
BOXOFFICE ATTRACTIONS—UNPARALLELED

TIME AND PLACE OF SHOWINGS

ALBANY MADISON 1:00 P.M. • ATLANTA FOX 9:00 A.M. • BOSTON CAPITOL-ALLSTON 9:00 A.M.
CHICAGO CENTURY 9:30 A.M. • CINCINNATI ESQUIRE 1:00 P.M. • CLEVELAND COLONY 9:30 A.M.
DETROIT FISHER 9:30 A.M. • INDIANAPOLIS ARLINGTON 1:00 P.M. • JACKSONVILLE SAVOY 9:00 A.M.
MEMPHIS WARNER 9:00 A.M. • MILWAUKEE ALHAMBRA 9:30 A.M. • MINNEAPOLIS UPTOWN 9:00 A.M.
NEW YORK CRITERION 9:00 A.M. • OKLAHOMA MIDWEST 9:00 A.M. • OMAHA CENTRAL 9:00 A.M.
PORTLAND 21ST AVENUE 1:00 P.M. • SALT LAKE VILLA 1:00 P.M. • SAN FRANCISCO ALUM ROCK 9:00 A.M.
LOOK AT THE BIG LOOK IN THE LOS. PROGRAM ON THE WAY!

THE TRADE MONDAY, MAR. 12!

THE C. V. WHITNEY PICTURE STARRING

JOHN WAYNE
IN JOHN FORD'S GREATEST PRODUCTION!

THE SEARCHERS

CO-STARRING: JEFFREY HUNTER · VERA MILES · WARD BOND · NATALIE WOOD

Screen Play by FRANK S. NUGENT · Executive Producer MERIAN C. COOPER · Associate Producer PATRICK FORD

DIRECTED BY JOHN FORD · PRESENTED BY WARNER BROS.

THE COMING LINE-UP OF MIGHTY IN THE HISTORY OF WARNER BROS!

NIAGARA 1:00 P.M. · CHARLOTTE CAROLINA 9:00 A.M.

PALACE 8:45 A.M. · DENVER OGDEN 1:00 P.M. · DES MOINES UPTOWN 1:00 P.M.

KANSAS CITY BROOKSIDE 1:30 P.M. · LOS ANGELES BOULEVARD 1:00 P.M.

HAVEN ROGER SHERMAN 9:30 A.M. · NEW ORLEANS SAENGER 9:00 A.M.

PHILADELPHIA YORKTOWN-ELKINS PARK 1:00 P.M. · PITTSBURGH SCHENLEY 9:30 A.M.

SEATTLE VENETIAN 1:00 P.M. · ST. LOUIS ST. LOUIS 12:45 P.M. · WASHINGTON AMBASSADOR 10:00 A.M.
20th's BIGGEST ATTRACTION SINCE "THE ROBE"

THE FIRST MOTION PICTURE IN THE NEW CINEMASCOPE 55*

*NO CHANGES REQUIRED IN THE BOOTHS OF THEATRES EQUIPPED FOR STEREOPHONIC SOUND!

"ONE OF THE FINEST FILMS EVER MADE!"
- Walter Winchell
Flood of Features To Television

A new and relentless tide is engulfing the movie world. Hollywood-made features, features long since consigned to their celluloid Valhallas, are being suddenly invested with a brand new life span, thanks to the exigencies of corporate finance, the enterprise of promoters and the voracious product hungering of television. Just where the great movie-going, tele-viewing public stands in this vintage film tripleplay now looms as the major question of our times. It is also forcing the entire mass entertainment constellation—movie production, exhibition, and television, itself—into the showdown of its life.

First, independent film makers, then RKO and Columbia, in part, and now Warner Brothers have undertaken to trade ancient footage for dollars. The last deal, representing, as it does, the most attractive film library yet sequestered for TV purposes, makes the problem quickly acute. Where the wheel will stop no one knows. Loew's is apparently negotiating. So, reportedly, is another major. And even among those exercising temporary forbearance, there are signs of a shifting attitude.

Short of selling their libraries en mass, some of the more restrained film makers are feeling their way probably, experimentally, talking of parceling out films a few at a time, or wetting their feet with sales of their aged one and two reel inventories. Sooner or later the smell of the money being offered for old and fully depreciated features seems sure to capitate the staunchest holdouts.

From a stockholder standpoint, this money looks greener with every offer. How much longer can management parry stockholders who arise at annual meetings to gripe: "Look at the money our competitors are getting"? In past days the sale of features to TV was regarded as a direct abrogation of exhibition's rights. Now that consideration is being put aside by many film executives as no longer being valid, neither ethically nor commercially. The die has been cast. Another library more or less, the remaining holdouts are bound to reason, will hardly stem the tide. In this climate, companies that continue to keep their libraries safely under padlock may be regarded as doing so less out of motives of altruism than motives aimed at a betterment of their bargaining position. These companies are clearly looking for the bidding to go up.

These, then, are the simple facts of our industry life today. To deny them, ostrich-like, in the face of established truths would be reckless disservice. Plainly the library retaining wall has been breached; henceforth the breach can only widen. Thus arises the question, the question worth many times Mr. O'Neil's $12 million or Warner's $21 million: What now?

To this there can be no accurate answer short of revelation. Indeed, mere speculation comes with difficulty, so heavy lay imponderables on the future's crown. How much, for instance, will exhibition suffer? Where does Hollywood go from here? What are TV's risks? To what extent will the smash hits of yesteryear on free TV bear on the sociological and entertainment-seeking habits of the nation? Rather than seek pat—and possibly misleading—conclusions, let us better explore probabilities, projecting where we can present facts into future uncertainties.

Effect On Exhibition?

It has been held all along that a flood of old films to TV would decimate theatre business with all the force of a thermo-nuclear explosion. In reality the shock effect may be lighter than imagined. To measure possible reaction one must theorize on the audience potential vintage films can command. For, as televiewer interest goes, so in approximate proportion will go boxoffice. To do this we begin with the unrefuted fact that live shows outpull former theatre films by wide yardage. Pit a first-class live show like Ed Sullivan against the Famous Film Festival, and smiling Ed runs away with the viewer ratings.

Granted that F.F.F. offers British film fare, certainly a "Yankee Doodle Dandy", a "King Kong" or a "Casablanca" will excite many more viewers to tune in. But to test this belief, TV will have to scrap some of its live shows to give the films choice time. If, instead TV merely chooses to run them as afternoon fillers or late-late shows, there is the risk of scanty ad revenue, and exhibition is thereby freed of competitive worries.

In the long run television will probably incline toward some middle ground. General Sarnoff recently declared that he has no intention of turning TV into "a motion picture circuit". Sarnoff considers live programming his medium's main forte, vintage films an occasional icing on the cake. Many keen observers of television, like Gen. Sarnoff, are firmly convinced that the great asset (Continued on Page 20)
THE STOCKHOLDER

- Long May He Howl!

By LEONARD COULTER

“All the world's a stage and all the people in it merely players”, wrote William Shakespeare. This may have been true enough in the Bard's lifetime, but that was before movies. Nobody wants to be just a player today, but a producer, director or company executive—especially a company executive.

The motion picture industry has a unique glamour and excitement. The rewards it offers those who attain the seats of the mighty run high. Thus it receives more than its fair share of attention from financial opportunists.

In the past several years five of Hollywood's companies—Twentieth Century-Fox, Loew's, Columbia, Universal and Republic—have had to run the gauntlet of stockholder crossfire. All have emerged unscathed, Loew's being the latest to repel (or absorb) Wall Street's attack. But, by the very nature of the industry, company presidents can never sit back feeling themselves secure and unassailable. A new assault may be mounted any time.

At this moment, in particular, the industry is sensitive to outside interference. It is in a state of transition. Many financial string-pullers are itching to make a quick killing. There seems to be prevalent among them a conviction that Hollywood, which is only just beginning to move into television, will once again become the prime source of mass entertainment, that this is the ground floor, and may the devil take the hindmost (especially if he's in exhibition)!

Now it is true that if the motion picture industry remains a closed shop, barred to newcomers, it will inevitably die a slow and tortuous death. A creative medium such as this needs a constant infl ow of talent and ideas, both in the making and in the merchandising of product. And it is equally true that some of the film companies are direly in need of new blood, that the founders of those companies still refuse to yield the saddle to younger, more aggressive men who might bring a fresh slant on how to deal with the brand new problems that face our industry.

Not, mind you, that youth is a prerequisite for capable management in movie affairs. What man twenty or more years the junior of Spyros Skouras could possibly match the keen, young-in-heart showmanship of 20th Century Fox's dynamo? Because Skouras' vast capabilities are widely recognized, proxy fighter Charles Green butted his head against a stone wall when he sought to wrest control of 20th a few years back. A large segment of exhibition—which would relish seeing some film company management upset—rushed to the defense of Spyros Skouras.

In this transitional era, it is important that all those who derive their income directly from motion pictures should understand the problems inherent in the conduct of corporate affairs, and especially stockholder relations. The pressures being applied to management these days is enormous. From their remote position, dividend-hungry shareholders chant “sell to TV, sell to TV”. Without a care for the future of the company or the industry at large, the dream of the delicious loot they could share in if the library of depreciated features were peddled to television.

The Pressure on Arthur Loew

To take only the most recent example—the last annual stockholders' meeting of Loew's, Inc.—how many peop outside the MGM board room gave even a passing thought to the tremendous mental strain which the company's new-ly-elected helmsman, Arthur M. Loew, had been through when he calmly rose to deliver his first address as Nicholas M. Schenck's successor?

For weeks the financial marts had seethed with rumo that big trouble was brewing. MGM's business had n been good. Profits had slumped. And yet—mysterious—the price of its stock had been rising. Why? Who was buying?

Ah, said the wiseacres, some powerful financial group lurking in the dark canyons of Wall Street, was makir a bid to gain enough votes to oust, or undermine, the management.

(Continued on Page 2)
Those who trade by the laws of compensation—that which the market taketh it sooner or later giveth back—will be pleased to learn that this is no mere maxim to do business by. Take the case of movie shares in the amazingly short-term run of two months, January and February, 1956.

In January, called by some “jaundiced January” in honor of those who tasted bile rather than profits, film company shares for their pains sustained a blistering 14½ point loss. Now comes February and the self-same stocks commandeer jolly 15½ point rise. Thus the market not only gaveth back, it threw in a sweet 7½ point bonus to boot, as though to prove it can be highly compensatory when it wants to.

All this statistical byplay springs from the chartings of the Film BULLETIN Cinema Aggregate below:

**Film BULLETIN Cinema Aggregate**

![Graph of Film Companies and Theatre Companies](image)

Composed of carefully selected representative industry issues.

One mild note of distress: theatre shares sold off. But don’t let this disturb your digestion. Theatre shares traditionally lag behind the price movements of their conjugal market partner.

On the film company side, the entire month of February seemed a rising portamento, orchestrated by the volatile horns of Loew’s, the occasional percussions of Warners and the subtler, less noticable, strings of 20th-Fox and Universal. Higher octaves were heard from Columbia and Paramount as well. Pleasant is the showing from Columbia in the face of grey-sky earnings news for the 27 week period ended Dec. 31, 1955: $1.43 per share vs. $2.59 or the equivalent prior period (26 weeks to be exact). With “Picnic” in release and a number of other first water films toing the mark, this situation is worthy of investment study.

Warner waxed warm on rumors of a backlog sale at “$25 share” to elements who are reported ready to pass the inventories in turn over to PRM, Inc., an erstwhile arts manufacturer with a fat tax carry-over, plus a bundle of liquid assets. Accordingly, Warner spurted close to 4 points for the month.

With 55mm CinemaScope and “Carousel” drawing bouquets from all quarters, 20th-Fox countered its January lapse with a 3½ point February gain. Paramount, hitherto contracted pricewise below realistic levels in the wake of dividend disappointment, rallied with a 2½ point surge.

... But February Belonged to Loew’s... especially that fateful week ended February 25, a four-day trading week in which some 153,000 Loew’s shares changed hands to make the stock second most active in Big Board transactions—and the week of the stockholders’ meeting.

In retrospect, three main conclusions may now be drawn from the events of that busy term:

1) A good many shares of Loew’s were sold.
2) Arthur Loew will do all right as company president.
3) The decision to appoint Mr. Loew to his post was perfectly timed.

Almost from the moment a wiry, medium-sized man with pencil-line mustache pounded on a table and announced, “My name is Loew, Arthur Loew”—you had the feeling management would face no Thermopylae that business day. From the moment you heard Lewis Gilbert’s smiling, friendly inquiries, you were sure the opposition would be strictly Little League stuff. Arthur Loew had mended his company fences well. The sole remonstration from big-time elements fell to the cultivated Brooklynese of Judge Lewis Goldstein: “The roar of Loew’s lion has been reduced to a whisper.” But even the good, gray judge, trustee for the Lowenstein Foundation, Lester Martin, and others, handed his support to management—for another year at least. Foundations want no part of proxy contests. Since they exist on the income from their investments, they adhere to this Chinese laundry rule of thumb: no dividend, no holdее stock. They simply sell out. Apparently the Judge—and others—see increasing income in sight.

Loew handled his big test with quiet confidence. He had good reason. The battle lines had been drawn and demarcated well in advance of the 10:00 AM meeting hour. The support of the major dissident factions had been won—once more, for a year at least. On management’s side was this big plus, as expressed to Financial Bulletin by one of the major Wall Street firms directly interested in Loew’s affairs: Arthur Loew’s new stewardship of company affairs. Fair play, you see, demanded the newcomer be given ample opportunity to set things in order. Any other move would have smacked of injustice. Operating on the theory that a new broom sweeps clean, dissatisfied interests checked their fire-arms at the door and said, OK we’ll go along for a spell. Proof that all is well: Loew’s stock keeps selling and climbing. Our money says there will be not even a whisper of a proxy fight come February, 1957.
Were you there? Ask any of the thousands of exhibitors who attended those terrific theatre screenings of M-G-M's Goldmine of Entertainment "MEET ME IN LAS VEGAS" in Exchange centers from Coast to Coast. Thanks for the telegrams, the phone calls, the letters! Your enthusiasm in the theatre, your roars of laughter, your continuous applause was confirmation that here's the Big Show theatres have been waiting for.
They're talking about HAPPIER DAYS AHEAD. Symptoms are bursting out all over... Unspectacular but steady increments in first run grosses generally... Spectacular grosses for such new celluloid candidates as "Carousel", "Picnic", "The Conqueror" and "The Benny Goodman Story", specifically... Most choice first-run houses are booked to the hilt two, three and four months ahead—unprecedented practice... This is the prelude to the introduction of Hollywood's much heralded big guns for this spring and summer. With the grandest quantity-quality product pool in some years timed to enter general release as TV closes shop for the sunny season, all conditions point to a revival of that old-time boxoffice rhythm.

Reliable west coast sources are saying the "OSCAR" NOMINATIONS SHOW may have seen its last TV camera. The studios, say they, have had enough. Bungled in both format and performance, the show simply hasn't come off—in fact, end result actually works to aggravate industry public relations by dissipating popular notions of glamour and substituting awkward stammering in its stead. Besides, insiders fear, show takes edge off the romance of the "Oscar" finals.

What's this about an AMALGAMATION OF FOUR TOP DIRECTORIAL NAMES—names of the first water—for the purpose of "untrammeled and unfettered" inde production?

THERE'LL BE NO STOCK-SPLIT or recapitalization of Allied Artists common stock, recently rumored. As put by AA treasurer George Burrows to Film BULLETIN's financial man: "Who ever heard of splitting a $5 stock?" Burrows admitted, however, that a plan to bring fresh capital into the company is underfoot and has been accorded a friendly listening by AA's New York bankers. Infusion of new dollars would, if anything, take the shape of long-term debentures or a senior preferred flotation. Need for cash, said Burrows, is tied to company's impending metamorphosis into big-time operations.

In the backwash of the WARNER FILM LIBRARY DEAL comes this footnote with a David Harum flavor. Having but one library to sell, Warner's took up negotiations with two separate buyers simultaneously. While Kalmenson was hammering out the deal with the buyers in New York, we hear the freres Warner were quietly dickering with another interested party on the west coast.

No surprise to industry knowledgeable is news of DAVID O. SELZNICK'S LEAVETAKING OF RKO. Intimates will tell you D. O. S. is too handsomely heeled, too intellectually stubborn, to exert himself at the biddings of others. He just won't be bothered making more than an occasional film at his own sweet time.

LOOK FOR THE ADVERTISING HEAD of a major film distributor to step into a more vital role of influence in the affairs of his company very shortly.

There is talk about a boo-boo by Arnold Bernhard's highly regarded Value Line in its most recent ANALYSIS OF COLUMBIA PICTURES (Film BULLETIN, Feb. 20). VL erroneously listed holdings of the Cohn family at "about 175,000" shares. Actual holdings amount to about 300,000 shares. Significance of slip-up: underestimates of holdings by ruling interests sometimes offer temptation to ambitious outlander groups. VL, which has for some time pegged Columbia as "Fully Priced," may have suffered another oversight in failing to consider vast grossing potential of "Picnic" in assessing company prospects. Columbia vice president Paul N. Lazarus, Jr. expects this show to rank with all-time Columbia grossers.

ERIC JOHNSTON'S DOWN-BEAT CANDOR, subject of much recent controversy, is supported by MPAA officials, who maintain truth is vital to aid the fight on remaining admissions tax. This—despite absolute thumbs down on tax cuts this year by Treasury Secretary Humphrey. Many industryites would prefer a more buoyant demeanor in public, reserve candor for the confines of congressional hearing rooms.

Despite brave new talk about CHANGES IN THE PRODUCTION CODE, prevalent opinion now says it will take no less than geophysical cataclysm or a visitation from outer space to budge the document's language.

OSCAR NOMINATION OF THE LATE JAMES DEAN is posing a profound ethical problem which many elements hope will not rear its head again. This opinion contends sentimentality—a natural off-shoot of the Dean case—may influence Academy Award voting and thereby obscure the legitimate artistry of the deceased. Whether Dean's performance rates the Oscar, and many say it does, a precedent should be established for comparable future circumstances. This would assure fairness both to the departed as well as living nominees. Perhaps a special award is the answer.

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**The Cockleshell Heroes**

**Business Rating 3 3 3**

Expertly made, exciting British production about a World War II episode. Jose Ferrer has strong role. Will please both action and class audiences, but requires strong selling.

Columbia is distributing this British production (A Warwick Film Production) and it shapes us as one of most promising of recent English imports. Based on an actual episode in World War II, “The Cockleshell Heroes” is charged with excitement, boasts a top-drawer production and fine performances. Boxoffice-wise, it should enjoy above average returns, with the name of Jose Ferrer for the marquee. However, the title will be of no asset and exhibitors face the problem of selling both the film trade and the action fans. Under Ferrer’s direction the story of a small group of British Marines who, via submarine and then canoe, attach bombs to a German naval force in French waters, is told with mounting suspense, a crisp pace and plenty of thrills. The CinemaScope-Technicolor print is very effective. Ferrer registers strongly as the author of the scheme, and Trevor Howard, as his immediate subordinate, is excellent. Plot concerns the introduction of Ferrer’s plan, the conflict of his unorthodox methods with Howard’s military bearing, and preparation for the plan’s execution. The operation is a success, with only two, including Ferrer, of the original group of eight surviving.


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**Postmark for Danger**

**Business Rating 3 3 3**

Well-plotted British-made murder-mystery should satisfy in U.S. market. Terry Moore bolsters cast.

This British import is a rather effective suspense melodrama. With Terry Moore in the leading fem role, it should be a fairly good daller in the market where murder mysteries have an audience. The complex plot unfolds in tantalizing fashion, somewhat similar to “Laura”, with Miss Moore supposedly dead until she makes a sudden reappearance. The script nicely conceals its hand, and Guy Green’s direction is in the best suspense tradition. The tension builds gradually, then the pace quickens in the second half. Action fans should like it. Terry’s performance is good, and she is abetted by a strong British cast, with Robert Beatty and Geoffrey Keen standing out. Beatty, a painter, is told that his brother has been killed in Italy in an auto crash with actress Terry Moore. Inspector Keen questions him as to whether he had received a cryptic postcard recently from his brother. Beatty tells another brother, William Sylvester, about the card. Beatty returns home that night to find the dead body of his model, Josephine Griffin, and is the chief suspect in her murder. Moore suddenly shows up and becomes romantically involved with Beatty. The postcard contained a list of names of all those involved in a smuggling ring. The muddle is straightened out and Griffin’s killer is apprehended.

*Republic. 84 minutes. Terry Moore, Robert Beatty. Produced by Frank Godwin. Directed by Guy Green.*

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**Slightly Scarlet**

**Business Rating 3 3 3**

Fair action, good exploitable will carry this to average grosses outside of class situations.

Based on a novel by James M. Cain, this Benedict Bogeaus production is a flashy and involved melodrama that has elements of romance, crime, violence. Robert Botes’ screenplay is a confused, sprawling narrative and Allan Dwan has directed with a heavy hand. However, the 99 minutes has its fair share of action. Latter factor, plus a variety of exploitable, should help this RKO release to average grosses in all but class houses. The Rhonda Fleming-Arlene Dahl billing provides a one-two sex punch that should sell. The Bogeaus production shows ample expenditure, but the Superscope-Technicolor photography is inclined to be shadowy and unclear. Acting OK, with good jobs from John Payne and Fleming. Miss Dahl, as Fleming’s half-demented sister, leaves much to be desired, however. Story involves Payne, who works against his underworld boss Ted de Corsia, attempts to take over. He meets Fleming, secretary and fiancée to mayoralty candidate Kent Taylor, betrays deCorsia and has Taylor elected, so that he can control the new administration. A romance develops between Payne and Fleming, who has her hands full with kleptomaniac sister Dahl, fresh out of prison. Dahl makes a play for Payne, and, enraged when she is rebuffed, runs into deCorsia who is out to kill Payne. When Payne protects the sisters, he is shot by deCorsia, who is apprehended by the police.


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**Doctor at Sea**

**Business Rating 3 3 3**

Sequel to “Doctor in the House” only sporadically funny. Will get by in art and class houses.

Republic is releasing this J. Arthur Rank sequel to “Doctor in the House”, as they did the original, one of the more successful of recent British imports. But “Doctor at Sea” in no way matches the quality or entertainment value of the former film. It is a contrived comedy, laughs are comparatively few and far between and—to suggest the level of the humor—the funniest scene in the film is concerned with doctor Dirk Bogarde’s attempts to pull a shipmate’s tooth. Ralph Thomas’ direction can make little headway against the all-too-bare script for a rather slow 93 minutes running time. VistaVision-Technicolor lensing is fine and the cast is capable with James Robertson Justice contributing another funny portrait as ship’s captain. Bogarde, now a full-fledged doctor, escapes from the unwelcome attentions of his landlady’s daughter by becoming a ship’s doctor. Episodic narrative concerns a variety of exploits and mishaps at sea. When the ship puts in at a South American port it picks up two passengers—Brenda de Banzie, who makes a successful play for Captain Justice, and attractive Brigitte Bardot, who romances with Bogarde. When the doctor signs up for another sea journey, she agrees to go along.

"The Conqueror"

**Business Rating 3 3 (Plus)**

Huge Howard Hughes' production has exploitation-angles aplenty. Spectacle, violence, color, sex—will all pay off here and abroad with big boxoffice returns. Rating lower or class houses.

This much-heralded Howard Hughes' presentation generally delivers what it promises—a huge, roaring, colorful spectacle in every sense of the word, sumptuously produced to an extent rarely seen in ordinary colossalcs. For this, producer Dick Powell (he also directed) is to be congratulated, for, down to the smallest detail, the film is visually superb. In its fiercely authentic action scenes, withordes sweeping across the desert in imposing Cinemascope and bold Technicolor hues, and in its interiors, with exotic dancing girls performing, this is a great show. Backed by a strong RKO campaign, and sporting plenty of exploitation appeal, with the names of John Wayne and Susan Hayward, and a story replete with exhaustively detailed rape, pilage, torture, etc. "The Conqueror" undoubtedly will roll up big grosses generally. It is tops for action houses, but rates lower for class situations. Powell, saddled with an uninspired script and dialog purporting to be period-flavored, was not as successful in his direction as in producing, and there are some noticeable lapses in the long 111 minutes. The story is episodic and Oscar Millard's script supplies only the bare requirements in dialogue and characterization. Victor Young's score keeps the film's underlying fever at a high pitch. Story concerns the early exploits of Genghis Khan (Wayne). His abduction of Hayward and his endless battles with neighboring tribes, supported by brother Pedro Armendariz. Wayne is captured by Hayward's father, Ted de Corsia, escapes with her help, and slughters most of his captors. With Hayward at his side he conquers virtually all of Asia.

RKO, 111 minutes. John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead. Produced and directed by Dick Powell.

"The River Changes"

**Business Rating 1**

English-dubbed German drama about totalitarian life is slow, lifeless. Will have little appeal for American audiences.

Boxoffice prospects for this English-dubbed German film are not promising. While the story idea is an interesting one—through the change in the course of a river between two countries, a village on one side is thrown into the Communist territory on the other—it is developed in such slow, plodding terms that audiences in this country will find it hard to take. Owen Crump, who wrote, directed and produced has a stilted, stolid style. Performances by the German cast are in the same style. Some fair action is worked into the latter scenes, when the non-totalitarian villagers make a break to cross the river to their own side. When heavy rains change the course of the river, the boundary between two countries is wiped out and the Communists take over the neighboring village. Subjected to typical totalitarian control and abuses, the formerly free townspeople eventually revolt. When they make their break for the river, they are helped by the young girl, who kills the Communist guard with whom she has fallen in love.

Warner Bros., 91 minutes. Rosanna Rory, Harald Maresch. Written, produced and directed by Owen Crump.

"Backlash"

**Business Rating 3 3 Plus**

Well-produced western with better story content than usual. Figures best in action market; above-average generally.

Directed by John ("Bad Day at Black Rock") Sturges, this is a solid, above-par western, with more than usual in the way of story, more than usual promise at the boxoffice. Returns should be particularly good in action spots, better-than-average generally. Borden Chase's screenplay, based on a novel by Frank Gruber, has Richard Widmark and Donna Reed investigating the mystery of an unmarked grave containing victims of an Indian massacre, Widmark searching for his father, Reed for her husband. The interesting aspect is this: whoever is not buried there betrayed the party and brought about their deaths. While there is emphasis on plot, there is, at the same time, no dearth of action. The opening and closing scenes are high-pitched gun battles and there's plenty happening in between. A well-balanced cast registers with conviction. The Technicolor print is generous in visual values. Widmark meets Reed at the scene of the Apache massacre. Under pressure from a number of sources to drop his inquiry into the contents of the grave—there is also money hidden there—he persists nevertheless. A trail leads him, with Reed, to Texas, and the leader of a gang of rustlers (John MacIntire). Widmark realizes MacIntire is his father, whom he hasn't seen since childhood, but repudiates the killer-thief. MacIntire, in a plan to ambush the local ranchers, is killed, and Widmark goes off with Reed, who knows now that her husband was killed in the massacre.

Universal-International, 84 minutes. Richard Widmark, Donna Reed, William Campbell, John MacIntire, Producer Aaron Rosenberg, Director John Sturges.

"Timetable"

**Business Rating 3 3**

Engrossing suspense melodrama. Above par for action spots; OK dualler generally.

With Mark Stevens triple-threatening (star, director, producer), "Timetable" emerges as a better-than-average suspense melodrama. It should prove a dependable grosser in action spots and a fair dualler generally. Plot, in which Stevens, an insurance investigator plans a "perfect crime" on a tightly-knit schedule, builds tension that will hold audiences down to the finish. In addition, the screenplay by Aben Kandel develops its characters and motives more fully than is usual in this kind of meller. Stevens' direction shows good command of the material. His performance, and that of the supporting cast, is thoroughly competent. Sharp black-and-white lensing is an asset. Insurance investigator Stevens is called in, with associate King Calder, to investigate a brilliantly executed train hold-up, of minute precision. After some time, it is disclosed that Stevens himself has engineered the whole plan to get money to leave wife Marianne Stewart and run off with Felicia Farr. Slip-ups occur in Stevens' plan, and his increasing desperation forces him into two murders. Stewart and Calder begin to suspect and then are sure of Stevens' guilt. Fleeing to Mexico, Farr is killed, and Calder, in a showdown, shoots Stevens.

United Artists (a Mark Stevens Production), 79 minutes. Mark Stevens, King Calder, Felicia Farr. Produced and directed by Mark Stevens.

[More REVIEWS on Page 14]
20th IS SHOWERING HITS IN APRIL!

The true story of the stratoflying scientists of the U.S. Air Force.

ON THE THRESHOLD OF SPACE

starring
Guy Madison, Virginia Leith, John Hodiak, Ida Lupino

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superb best-seller now a superlative motion picture with an outstanding cast!

GREGORY JENNIFER FREDRIC PECK · JONES · MARCH
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costarring
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ANN HARDING · KEENAN WYNN
with GENE LOCKHART

Produced by
DARRYL F. ZANUCK
Written for the screen and directed by
NUNNALLY JOHNSON
From the novel by
SLOAN WILSON

WHY DID MAMIE STOVER HAVE TO LEAVE SAN FRANCISCO?

JANE RUSSELL · EGAN

The Revolt of Mamie Stover
COLOR by DE LUXE

co-starring
JOAN LESLIE with Agnes Moorehead · Michael Pate
Produced by · Directed by · Screenplay by
BUDDY ADLER · RAOUl WAUGH · SYDNEY BOEHM
From the novel by William Bradford Huie

The confessions of an unconventional woman!

JEAN SIMMONS
GUY MADISON
JEAN PIERRE AUMONT

hilda crane
COLOR by TECHNIKOLOR

with JUDITH EVELYN · EVELYN VARDEN
Produced by HERBERT H. SWOPE, Jr.
Written for the screen and Directed by
PHILIP DUNNE
From the novel by SAMSON RAPHAELSON
"Hot Blood"

Business Rating O O (Plus)

Off-beat story of gypsy life in America is uneven, but has some interesting color. Grossing potential bolstered by Janes Russell-Cornel Wilde. Good exploitation angles.

This Howard Welsch-Harry Tatelman production for Columbia release is a rather off-beat story of gypsy life in an American city. While it moves unevenly, it is colorful and occasionally amusing. Entertaining values are heightened by an effective CinemaScope-Technicolor lensing job by Ray June, and some persuasive tunes by Les Baxter and Robert Bagdasarian. It is at best when the gypsy atmosphere, in dance and song, fills the screen, but the main story-line—in which Cornel Wilde is married to Jane Russell against his will but finally comes to love her—is far less successful. Jesse Lasky, Jr.'s script provides some light dialogue, but Nicholas Ray's direction fails to bring much-needed conviction to the serious sequences. Characters are not logically developed for the most part, and are sketchily played by the leads. While Russell-Wilde names will serve as a boxoffice prop, returns figure to be just fair-plus. Where the picture's many exploitation angles are fully worked, grosses should be better. Luther Adler, king of his gypsy neighborhood, arranges a marriage between Russell (daughter of Joseph Calleia) and his own brother, Wilde. Unknown to Adler, the marriage is to be a hoax, with Russell collecting a fee but immediately taking a run-out powder on Wilde. The husband-to-be, thoroughly disinterested in Russell, is willing to go along with the scheme, but Russell, falls in love with Wilde and plays it for keeps. Wilde ignores his new wife, but gradually succumbs to her charms, and is prepared to take over the crown of dying brother Adler.

"Over-Exposed"

Business Rating O O

Far-fetched program melodrama will be fair dualler. Some sexploitables in title and shapely star.

This story of a fashion photographer with a shady past and an uncertain future stretches the usually permissibility of implausibility somewhat, but manages to be mildly diverting. Obviously destined for the lower half of double bills, it can develop fair drawing strength in ballyhoo houses, if exploited. Thanks to a few spurs of action as the laughs it provokes, this Columbia offering won't hold too hard for undiscriminating audiences to take. Lewis Rachi production is OK, with photography and other credits routine but acceptable, and Lewis Selzer's direction may be similarly rated. Cleo Moore's heroine is earnest if not overly-tasteful characterization, containing a variety of sexually-suggestive exploitables. Miss Moore, a gal who's had nothing but bad breaks, is befriended by an elderly photographer Raymond Greenleaf and learns the art. In New York she soon rises to the top by associating with shady but influential characters, although Richard Crenna, who loves her, disapproves. Moore realizes that she has accidentally taken a picture that is important evidence in a crime involving one of her clients. Attempting blackmail she is badly beaten. Crenna saves her, appends the criminals, and his proposal of marriage is finally accepted by Moore.

"The Brain Machine"

Business Rating O Plus


This British melodrama has an interesting idea: detecting and treating psychopathic criminals through the use of a "brain machine" (an electroencephalograph). Unfortunately, however, this RKO release is too static and works up only a modicum of suspense. It does not figure to cause much stir in the U.S. market, but should serve adequately as a supporting dueller in action houses. Story is told in an almost nonchalant manner, and Ken Hughes' direction (he also scripted) is too relaxed for American tastes. Performances by the British cast are all quite good, but they afford absolutely no marquee value here. Plot concerns the detection of criminal Maxwell Reed by psychiatrist Elizabeth Allan through the use of a hospital "brain machine". No one gives credence to her fears until Reed escapes and abducts Allan to prevent her exposing him. The police and Allan's husband—Patrick Barr—eventually find her and apprehend Reed, who has since murdered, bearing out the psychiatrist's theory.

"Manfish"

Business Rating 0 Plus

Tale of treasure-hunting and murder has some interest under-water photography, but sub-par plot and performances. Fair for action spots, if exploited.

With a plot derived from two Edgar Allan Poe stories "The Gold Bug" and "The Telltale Heart"—this mid inverse offering deals with a fishing boat in the Pacific jay's discovery of a buried fortune, greed, murder. For all the promise subject matter, it emerges as a sub-par melodrama, in fact, set in the W. Lee Wilder production. principal asset is some good underwater skin-diving photography in Luxe color, but this is hardly enough to compensate for the film's other inadequacies. The scripts dull, and there is some unforgivably bad acting by Victor Jory, as a maniacal "professor", and Lon Chaney, as a monomaniac. Wilder directed with a heavy hand and with flair for the hackneyed. When John Bromfield, owner of a turtle fishing boat, discovers half of a map below water, he suspects that Jory is in possession of the other half. The suspicion is correct—the map, in code, is the clue to buried treasure. Bromfield and Jory set out with Chaney (Bromfield's first mate) and Tessa Prendergast (Jory's wife) to find part of the treasure, but Jory kills Bromfield (who has been making advances toward Prendergast) and disappears, drops the body into the sea. Jory is reduced to terror when he sees bubbles of air rise to the surface of the water. He gives himself away and the body is found.
THE ALLIED ARTISTS STORY

From Bread & Butter To Strawberry Shortcake

Nobody seems to have noticed that Allied Artists is enjoying its 25th birthday. In an industry where ballyhoo is king this is somewhat extraordinary. Perhaps the reason is that, as a corporate entity, the company is much younger than that; yet it is exactly a quarter century since it had its beginnings.

In that year a number of distributors who had been handling Rayart Productions films formed a syndicate which became Monogram Pictures Corporation. A lively youngster, it produced 28 features in its first year.

Five years after this promising start Herbert J. Yates put Republic Pictures together. That company’s distribution machinery was provided by Yates’ acquisition of the Monogram exchanges. He acquired also a partner, W. Ray Johnston, who had been the moving spirit behind Monogram from its inception.

But Messrs. Yates and Johnston didn’t hit it off too well. Johnston quit in less than a year, revived Monogram on a franchise basis, and resumed his own picture-making activities at tremendous pace. Every year Monogram made between forty and fifty films, including “Dillinger”, “Woman in Bondage” and “Suspense”.

The busiest beaver in the place was Steve Broidy, a New Engander who had joined Monogram’s sales staff in 1933. By 1945 he was ready to move up. The jump was spectacular: from general sales manager to president. Ray Johnston became Chairman of the Board—and to this day he is Chairman of Allied Artists, of which Broidy, of course, is the head.

When Allied Artists first appeared in 1946 it was a Monogram subsidiary, formed to handle production of high-budget pictures. This was Steve Broidy’s pet project: he’d always felt that Monogram should move up the scale, and in his first year as President its first million dollar picture went into release. In 1949 another subsidiary came into being—Stratford Pictures—through which Broidy aimed to funnel imported films. It still serves that purpose. Then came television: Interstate Television Corporation became another Monogram company in 1951.

Monogram product had always been good bread-and-butter stuff, but in 1953, when it became obvious that the routine “B” picture was losing favor with the public, Steve Broidy began planning a completely new approach. In April, 1954, that new approach was signaled by the disappearance of Monogram. The corporation went into honorable retirement. The parent was swallowed up by the offspring, Allied Artists Pictures Corporation, Allied Artists Productions and Allied Artists International replaced it. Broidy is President of the first, Norton V. Ritchey is President of the international company and G. Ralph Branton heads Interstate Television.

One of the most interesting aspects of Broidy’s new thinking is what he calls “product upgrading”. As everyone in the industry knows, an “A” picture is not necessarily to be judged by the amount of money lavished upon it. The production budget is a poor criterion by which to assess a film’s boxoffice potential. What matters far more than production cost is story value. Spectacular costuming is no substitute for sound direction. Thus, Allied’s thinking, around the time it came into active existence, was this: don’t let us plan multi-million dollar productions exclusively; let us, rather, concentrate on better scripts and a few top-flight producers and directors. Let us take them into the company as partners, give them a stake in its future and permit them the freedom to exercise imagination.

That is precisely what was done. Contracts were signed with John Huston for three pictures, with William Wyler and Billy Wilder. Wyler’s first production, “The Friendly Persuasion” will be released this summer. It is already in the can. Huston has not yet been able to free himself from other commitments, but his contract holds good. In the past year or so, however, even without these talented directors, Allied Artists has successfully put to the test its

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THE ALLIED ARTISTS STORY

Has Assembled a Galaxy of Top Names

(Continued from Page 15)

theory that big money doesn’t have to be poured out provided the other ingredients are there. Its “Phenix City Story”, made on a modest budget, has grossed about $2,000,000 to date. On this basis it will figure as the company’s biggest money-maker before it goes on the shelves. "Witchita", it is believed, will run it a close second.

Over the entrance door of Allied Artists New York headquarters flies a blue and gold banner reading, “March of Progress”. This is no empty slogan, for the company’s list of forthcoming releases is rich in promise. First comes Wyler’s “The Friendly Persuasion”, starring Gary Cooper, Dorothy McGuire and Marjorie Main. Based on Jessamyn West’s book, with music by Dmitri Tiomkin, it is put by Wyler in the same class as his Award Winning “Roman Holiday”.

Walter Wanger has finished a thriller, based on a magazine story by Jack Finney, about a small American town which is sprinkled by “cosmic seeds” which bring with them “the nightmare that threatened the world”. Title of this spine-chiller is “Invasion of the Body Snatchers”, with a top cast which includes Dana Wynter, whose name was “made” by Twentieth Century’s “The View From Pompey’s Head”.

In the “Phenix City” tradition is John Cassavetess’ “Crime in the Streets”, promised for May. A Linda Christian starring vehicle, "Thunderstorm"—an elemental drama with a Spanish setting—is finished. So is "The Four Seasons", a gold-rush picture starring David Wayne, and “Mother-Sir”, produced by Walter Wanger, in which star Joan Bennett and the fabulous Japanese actress Shirley Yamaguchi.

Work has been completed on Joel McCrea’s “The First Texan”, and on “ Screaming Eagles”, which deals with the air heroes of D-Day. Other forthcoming offerings are “Underworld, USA”, with Humphrey Bogart and Lauren Bacall, “Cattle King” with George Montgomery, Jack Carson and Mickey Rooney in “Magnificent Roughnecks” and “Medic”, based on the well-known television show of the same name. The list totals some 22 pictures.

Some of the big Hollywood companies have been complaining of difficulty in casting pictures, due primarily to the fact that since the industry practically abandoned the contract system, forcing stars to become freelance artists the latter have been demanding astronomical terms. Allied Artists has shared the heartburn, but to a much lesser degree than its competitors. John C. Flinn, Allied’s publicity and advertising director, thinks this is because most big-name artists shun mass-production studio methods. “Show any top-ranking star a good script”, he says, “and promise them a fine director, and the battle’s half-won”.

Star Roster Includes Top Names

He refers to his company as “the smallest of the majors”. Without debating the question of what is, or is not, a “major” company, the fact does remain that Allied Artists has on its list of players some of the best-known names in the movie business: Gary Cooper, Humphrey Bogart, Lauren Bacall, Errol Flynn, Fred MacMurray, Joel McCrea, Dorothy Malone, Dorothy McGuire, Linda Christian, Forrest Tucker, Laraine Day, Richard Carlson, June Havoc and Terry Moore.

Its television subsidiary, Interstate Television Corporation, has been distributing programs with a national following: “Public Defender”, “I Married Joan” and “The Little Rascals”. It recently acquired the Bing Crosby Enterprises film catalogue, consisting of “Counterpoint”, “Royal Playhouse” and the Ken Murray show, “Where Were You?”. “Adventure Album” and “Popular Science Newsreels” are other half-hour shows which Interstate is handling. The company’s billings last year totalled about $2,500,000; double that figure for 1956 is forecast by Ralph Branton.

Allied’s international organization, whose British connection is Associated British Pictures Corporation, has also been expanding. President Norton V. Ritchey estimates that during the current year it will increase its business by one hundred per cent. Allied International represents Interstate Television overseas, so that its film revenues are directly supplemented by TV. The anticipated doubling of business this year, according to Norton Ritchey, is based on the company’s gross of $2,600,000 for the fiscal year ended June 30, 1955, and the fact that 40 pictures, against 36, will go into release.

Not all of these anticipations may be realized. There is a good deal of wishful thinking about any Hollywood company’s publicity; but Wall Street opinion is that Allied Artists is one of the fastest-growing concerns in the business. It has shown its confidence in Allied by a steady increase in the price of the company’s stock though today, in common with most other securities listed on the American Exchange, the quotation has dropped below the 1955 “peak”.

The other day the company, having already set a hefty
Can They Digest Shortcake?

production schedule, announced a further increase. Producer Lindsley Parsons was signed to a five-picture contract. He and his associate, John H. Burrows, have begun planning "The Intruder", "The Cruel Tower", "Massacre at Dragoon Wells", "Proving Ground" and "Desperate Women".

This kind of flexible operation—the company’s policy of opportunism—is what keeps John Flinn, and his eastern publicity manager Martin S. Davis, constantly on their toes. "Our problem is to keep ahead of the game", admits Flinn. Fortunately, Flinn and Davis have evolved a system of East-West co-operation which, they believe, is virtually foolproof. Neither makes a move without consulting the other. Currently they are planning a nationwide tour to promote "Friendly Persuasion", with Flinn covering part of the country and Davis the rest. At each point they will exchange experiences by telephone.

With a grin John Flinn said, "There's enough competition between the companies without having it between the West Coast and Eastern offices."

Another problem which faces Allied—but one which John Flinn is reluctant to talk about—is personnel. With a growing company good salesmen are always in demand, but there is a dearth of such help. One of the reasons is that many young men who would normally have gone into films have been attracted from the industry by TV.

As and when the right people come along they are added to Allied’s exchange staffs. As a result of acquisitions and investments over the last few years the company now owns outright most of its 31 domestic exchanges. It has a field force of twelve men "on tap", available for all special openings. This enables it to mount a full-scale exploitation campaign in any major exchange area. "But", says Flinn, "we prefer to use local men wherever possible, rather than sending them out from New York. They know the area, the people, the industries in their area and, as a result, can do a better job."

In the old days Allied Artists handled its own product more or less exclusively, apart from Associated British-Pathe films. Today it is a major factor in the distribution of independently-made pictures, which account for at least 40 per cent of its annual schedule.

Promotion Drive to Employ TV, Radio

Judging from the trend of public opinion shown at the boxoffice, this policy will continue, but Flinn stands pledged to a much-intensified exploitation, advertising and publicity effort campaign in 1956 than ever before. A considerable portion of Allied’s promotion drive will employ television and radio. "We were one of the first to put TV selling behind our pictures," claims Flinn. "We used it with especial success on ‘Riot in Cell Block 11’. But today we are also watching radio with exceptional interest. Radio is looking-up again. It is proving itself an unusually fine advertising medium after a period in the doldrums. We shall probably make substantial use of it.

"That,” added Flinn, “is one of the characteristics of our company. We are mostly second-generation industryites. We are young. We are flexible. We shall adjust our policies as and when circumstances demand. In only one respect we won’t change: our faith in the future of movies. We were never more optimistic."

The forthcoming “Friendly Persuasion” really marks the giant step in Allied Artists’ transition from bread and butter to strawberry shortcake. Broidy, Mirisch, et al, are confident that they will be able to digest the richer fare without suffering financial indigestion or becoming bloated and lazy. They abound with big plans, and an exhibitor body that hunger for good product from any source is rooting hard for AA’s success.—Coulter.
UNITED ARTISTS added their bit to the general feeling of springtime prosperity by announcing it will invest $5,000,000 in production during the next twelve months with 48 films set for release this year, 78 more due to come in 1957 and 1958. Vice presidents Max E. Youngstein and William J. Heineman spread the good news at the company’s sales convention in New York. The expenditure represents the greatest in UA’s history. Session also marked the initial meeting of recently-appointed general sales manager James R. Velde with UA’s field force.

Above, United Artists distribution vice president William J. Heineman presides over the two-day sales convention. Other UA executives in attendance, from left: executive assistant Francis M. Windskus; Eastern division manager Milton H. Cohen; general sales manager James R. Velde; Heineman; vice president Max E. Youngstein; national advertising-publicity-exploitation director Roger H. Lewis; Western division manager Al Fitter.

David O. Selznick called off his proposed production alliance with RKO Radio Pictures. RKO president Daniel T. O’Shea and Selznick said “differences over policy” was the reason. However, work is continuing on his projected version of “A Farewell To Arms”, Selznick reported.

Albert Broccoli advanced the belief that pictures produced outside the U.S. are finding growing reception from American exhibitors and audiences. Broccoli, executive producer and a partner in Warwick Film Productions of London, distributed by Columbia, told a press conference that producers must aim at global markets and not for any one national audience.

The New York premiere of “Picnic” brought together, from left: Columbia general sales manager A. Montague; Radio City Music Hall managing director Russell Downey; Columbia executive vice president Jack Cohen, and director Joshua Logan.

Happy quartet at the New York opening of Universal’s “The Brave Goodman Story” included I to r; Lown’s Theatres vice president Eugene Picker; TV star Janice Meadows; her husband, Steve Allen; E-I vice president Charles J. Feldman.

William Goldman, right, receives the gavel as new president of the Philadelphia Theatre & Improvment Assn. from Lawrence Shubert, President of the Shubert Theatres. B Theatres zone manager Ted Schluger, left.
SPYROS P. SKOURAS tipped the gold-filled cup of 20th Century-Fox last week in announcing: (1) The second CinemaScope 55 production, Rodgers and Hammerstein’s “The King and I”, will be available to all exhibitors in 35mm, and in July instead of October; (2) A bountiful selection of 24 top-grade productions will be released this year including “The Man In The Gray Flannel Suit”, in March, and “Bus Stop” in August; (3) Fox expects to produce four pictures a year in its new 55mm process to be released one in each quarter. Skouras said he agreed to forego the roadshow release of “The King and I” in 55mm as originally planned as a gesture of good-will to exhibition. He also stated that the successor to distribution director Al Lichtman will come from the 20th-Fox ranks.

ARTHUR M. LOEW announced that MGM has arranged to release all films produced by Ealing Studios of England, which recently severed its distribution connections with J. Arthur Rank. Ealing will make three top-budget films a year at the MGM studios near London with Loew’s financing. Loew made the announcement jointly with Ealing’s Reginold Baker and Sir Michael Balcon.

LOEW’S, INC. MANAGEMENT met the onslaught of threatened opposition and outspoken criticism at the recent annual stockholder’s meeting conducted by newly elected president Arthur M. Loew and emerged only slightly blooded, but certainly unbowed. Dissatisfaction with the sharp decline in profits recorded over the past year was voiced by a number of stockholders, but the oft-rumored revolt by major investors failed to materialize. Management’s slate of directors, including two new ones from important financial houses, were elected by a large majority. In his opening address Loew reassured the stockholders by (1) listing nine steps made by his new administration to improve the company’s financial picture; (2) predicted that earnings in 1956 will continue to improve on the basis of increased second quarter income; (3) said he intends to purchase a “substantial” number of shares of company stock. Among the steps to be taken to benefit stockholders: elimination of all executive profit-sharing contracts; reduction in pension fund payments for high-salaried executives; advancement of the date of distribution of Loew’s Theatres stock to Sept. 1; sale of films to TV. The new directors: Paul E. Manheim, Lehman Bros., Charles J. Stewart, of Lazard Freres & Co.

UNITED ARTISTS’ MANAGEMENT rewarded its own hard and successful labors by buying from co-founder Mary Pickford her 1/3 interest in the company. The UA team (Robert S. Benjamin, Arthur B. Krim, Arnold Picker, Max E. Youngstein, William J. Heineman) now owns the company lock, stock and barrel, having previously acquired the stock owned by Charles Chaplin just one year ago. Miss Pickford will continue her long association with United Artists as an independent producer, it was announced. Together with Douglas Fairbanks, Charlie Chaplin and D. W. Griffith, she organized the original company in 1919. The present management group assumed control of United Artists in February, 1951, and promptly gave it its first successful year since 1946, thereby becoming owners of 50 per cent of the stock and acquiring a 10-year voting control over the remaining stock. During the past five years, annual world grosses increased from $18,000,000 in 1951 to $55,000,000 last year.

RUBEN SHOR, promptly upon his re-election as president of National Allied, took to the stump to warn the major distributors that their continued high film terms will bring them a rebuff by the Senate Small Business Committee, which is slated to start industry hearings March 21. Speaking at Allied’s 3rd annual Drive-In convention in Cleveland, Shor declared that Allied will present hundreds of affidavits from disaffected exhibitors to the SSBC, and “we expect a favorable report from the Senate Committee”. He also told the press that Allied has a flexible attitude toward the kind of legislation it will seek to control film prices. Horace Adams, president of ITO of Ohio, told the convention that intense competition between exhibitors is responsible for many of their ills. The Allied board reelected its entire slate of officers. In addition to Shor: Abram F. Myers, chairman and general counsel; Irving Dollinger, treasurer; Julius Gordon, secretary: William A. Carroll, recording secretary.

Baker, Loew, Balcon

Pickford Buy-Out

United Artists’ management team are shown signing the agreement by which they purchased Mary Pickford’s interest in the company. Seated, from left: board chairman Robert S. Benjamin; president Arthur B. Krim; and Pickford Corp. president Richard K. Polimer. Standing, from left: vice presidents Arnold M. Picker, Max E. Youngstein, William J. Heineman.

Baker, Loew, Balcon

Manheim

Stewart

Shor

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Viewpoints

(Continued from Page 5)

of live TV is what is called the “spectacle of discovery”, or “excitement of the unexpected”. It is this attribute of immediacy that sets off TV in relation to motion pictures. So certain are some exhibition quarters that live shows are the real competitor, they are privately hoping TV goes “old film crazy” on the theory that it will pre-empt the time formally delegated live programs.

The principle dangers in the release of important feature libraries to TV are obviously these: they are free to televiewers for the twist of a dial, and they possess title-power and star-power hitherto missing in features offered on TV. However, the telecasters will bump head-on to the very same problem that has plagued exhibition for years—block booking. There will be many mediocre and poor films for each top-drawer one. Television must judge its film product by the old Roman rule, “Pondere, non numero” — by weight not numbers. It is a safe guess that run-of-the-mill films in the libraries will fare little better than film product presently beamed.

How will the film companies be affected? There must be strong misgivings in the minds and hearts of executives who have seen this industry grow from infancy through the medium of theatre exhibition. Now they will experience the strange sensation of seeing their past labors of love in the service of a rival medium.

As to the effects of the library sales, there are the short and long term aspects. Of the short term there can be little question, it’s all good. The financial blessings are immediately discernible. The mere rumor of a sale bolted Warner stock four points in less than a fortnight. Since many companies carry their libraries at nominal figures (some at $1.00) on their books, the new money pads the assets account by virtually the full amount of the sale. Imagine a company adding millions in cash and deducting $1.00 in old inventories. Naturally this hyps the book value of the stock and the financial marts appraise accordingly. And tax-wise there is the comfort of reporting income the as capital gains.

Over the longer term, the picture is less clear. Film companies must balance the proceeds from their libraries against the proceeds of future theatre films destined to compete against the old films on TV. Warner Bros., for instance, is $21 million richer, but what effect will its recent sale have upon the multi-million dollar “Moby Dick”? Potentially, one film of this caliber might garner a gross equal to approximately half of the entire library price. If some of the top Warner “oldies” are being offered in the living room when “Moby Dick” goes into theatre release, how will the film company fare?

Warner Bros. is a going concern. It is a safe bet that the company’s investment in unreleased and scheduled features and in purchased story properties far exceeds the $21,000,000 received for the library. What is management’s responsibility? It has an obligation to stockholders, not only today, but for years to come. But it would be unjust to impugn the judgment of management beset with the responsibility of deciding whether to sell or to hold its old films—that is, unless one was to presuppose that they are out to make a quick killing and clear out. The Warner Bros., however, apparently have every intention of remaining in the field of movie-for-theatres production.

And what of television? Through-out much of this discussion we have placed the cart deliberately before the horse. We’ve talked of film libraries as though TV already holds first mortgage. The promoters own all the films, and television interests are going to be asked to pay them a fair return on their investment.

Because of the insatiable appetite of TV, all the feature films put on the market will eventually be gobbled up, but then television’s forces have to face innumerable questions. How best to recover the investment? How to balance films against live shows? Time slots? How to interest big sponsors in 90-minute film shows?

Yes, a new era, fraught with countless imponderables, lies ahead for our industry and for television, alike. What does the future hold? We wish we knew.

TeleViews

Nominations Show

Everybody, either professionally involved or not, has been commenting about Hollywood’s nominations show. It seems strange anyone who viewed both last year’s and this year’s versions of the show could resist comparing them, and how that judgment could be anything but favorable to the latter. The recent show, we believe, represented a marked improvement of technique in trying to make entertainment out of “a list of names”.

TV Critics carp

Anyone at all who reads professional TV criticism regularly must be aware of the fact that it seldom gives Hollywood a fair break. The note of rivalry, of resentment, of “bending over backwards” to carp, is all too apparent in the columns of the Harriet Van Hornes and the Jack Goulds. They made no distinctions between the two shows and heaped the same obloquy on this year’s as last year’s nominations’ program. We mustn’t, however, be overly sensitive to their criticism, and conclude—as some film industryites have done—that it is impossible to make a show out of these awards.

The recent show certainly would have benefited from a more judicious selection of mc’s and hosts, and a clearer integration of film clip and commentary, but it was nevertheless an interest-eliciting, newsworthy, popular program. The trouble, this viewer feels, lies in the directorial and organizational spheres—the presentation of the show—rather than in the idea itself. It seems fairly evident that, faults notwithstanding, Hollywood stands to gain a good deal from the nominations show that it does to lose.

Why Sat. Night?

In regard to carrying the show on Saturday night, exhibitors have a justifiable complaint. It should appear on some mid-week night, when potential theatre business isn’t so great as on Saturday. The solution of that problem points to the best interests of everyone in the industry.

Emmy Awards

A glance at the list of nominations for TV’s Emmy awards is an escapable indication of the film-TV “marriage”. Of the five scripts nominated in the “Best Original Teleplay” department, four are now motion picture property. “Fearful Decision” has been made into the MGM film “Pansies”. “Patterns” will soon be released by UA, MGM has finished production on “The Catered Affair” and will release the independently made “The Man Is Ten Feet Tall.” The rest of the list tells a similar story.

—Dick Bretstein
Alexander’s Big Push Begins
With Record Ad, P.A. Slates

“The Colossus of Campaigns” that United artists promised for Robert Rossen’s “Alexander the Great” when Life broke with a record 13-page feature on the movie and its hero last November is taking imposing form as the million-dollar plus budget is meted out to each of the various phases.

A cool quarter million is going to national magazines and newspaper supplements, the largest such appropriation in UA’s history. The magazine program, aimed at reaching a combined readership of 147,000,000, glows with four-color displays in April and May issues, of such top circulation journals as Time, Good Housekeeping, The Saturday Evening Post, Look, Harper’s, and several others. The initial phase of the advance newspaper supplement campaign will be launched April 1 with full-page ads timed to break with regional openings.

An additional slate of co-op ads saluting the Rossen spectacle in national magazines and newspapers, with insertions sponsored by American Airlines, Van Heusen Shirts, Baldwin Pianos and other top commercial names which have earmarked some $300,000 or the placements.

On the p.a. front, another record budget has been set, with over $75,000 allotted for sight tours by Rossen, the stars, featured players and members of the production staff. Worked in with some of the touring personalities will be a fashion program, slanting “Alexander” for the ladies. Fashion shows at depart store stores will be p.a.’d by the junketers as part of the program, in which 500 retail outlets will participate, both with shows and via tie-ins on the nationally advertised co-ops.

Another phase of the leg-men and women on the ballyhoo tours will be their featured spots on radio and TV. UA plans a maximum-coverage air-video spot campaign, combined with telecasting of “Alexander” clips and special TV featurettes.

The huge youth market is being courted with a comprehensive schools campaign aimed at primary and secondary school students. UA exploiters are busy setting up essay, painting and sculpturing contests; special brochures are being prepared, stressing the historical background, etc.

For the auto-riders, a 24-sheet campaign a la “Not As A Stranger” will cover the highways in 14 states.

A tie-up with Dell Publishing Company will put 500,000 copies of a comic book adventure based on the script on newstands. Another tie with libraries in over 200 cities will set up special shelves of books about Alexander and his times.

It all adds up to an overwhelming promotion, or, as one enthusiastic UA boxoffice puts it, “a big, big push in the best Max Youngstein tradition.” No movie could ask for more.

Viewpoint
The Shortage of Promotion Manpower

Howard Dietz’ recent statement that “every film today must be sold as an individual enterprise” throws a naked spotlight on a sore point in the film companies’ merchandising set-up—understaffed advertising-publicity departments.

When black-boxing was outlawed, there grew the need for single-picture selling techniques. As the volume of releases was diminished, this need grew more acute. The film companies could no longer afford to depend on institutional slogans to cover a multitude of B’s. Each picture represented a greater investment and demanded greater promotion to return that investment.

While there gradually has evolved in most film organizations a greater concentration on single picture selling, it is still only the occasional big picture that receives a fully implemented campaign, while too many good films slide from the studio to the theatre with little more than a pressbook to exploit them.

The blame cannot be placed at the step of the distributors’ ad-publicity departments. They are doing a first-rate—some great—job with those pictures to which they can devote their allotted resources of man and money. Unfortunately, those resources are inadequate to provide the kind of full-scale, individualized selling of which Mr. Dietz speaks.

With production investments reaching an all-time high, what a paradox that film advertising departments must operate with curtailed staffs and budgets. The sad fact is that too many films are doomed to realize only a fraction of their grossing potential until the promotion departments are augmented to meet the exhaustive demands of our industry’s present-day merchandising methods.

Bigness, epic scope characterize the ads. Left, national magazine four-color full page; right, ad rough for newspaper display.
UA Sets Record $75,000 P.A. Budget for 'Alexander'

Earmarking a cool $75,000 for personal appearance tours on behalf of "Alexander The Great," United Artists has set up a series of road tours that will cover some 63,000 miles before the eight principals involved return home.

One of the key features of UA's million-dollar promotion budget for the Robert Rossen epic, the tours encompass 157 key-city stands over a period of 17 weeks by producer Rossen and his daughter, Carol; co-stars Richard Burton and Fredric March; featured players Barry Jones and Ramsey Ames, designer David Fiolkes and seven feet, five inch giant Dave Ballard. The individual tours will be staggered, with some major cities being covered as many as five times by the "tourists". They will make 546 in-person appearances at schools, department stores, shopping centers, theatres, and some 300 TV and radio appearances.

Ballard and Fiolkes, first to start the p.a. snowball, were joined by Jones and Miss Ames, Feb. 20, to due cover 20 cities on a 55-day swing. Rossen, Miss Rossen, Burton and March go into action this month, the co-stars to divide 76 individual appearances between them.

Road-Work

Anne Francis and Robby the Robot, both of whom star in "Forbidden Planet", are making impressions on their p.a. tour for the M-G-M film. Following guest shots on the Perry Como and Dave Garaway network TV shows in New York, the lady and the monster hopped to Cleveland and the Allied Drive-in Convention, thence to Chicago and Boston for a series of TV, air and newspaper interviews.

Rhonda Fleming had a hallucinatory half hour on the popular NBC "Monitor" network Sunday show, Feb. 19, discussing her role in RKO's "Slightly Scarlet", duplicating the feat on the MBS "Pony the Question" show March 3.

Jane Russell did it with sight and sound after arriving in New York Feb. 22 for publicity on 20th-Fox's "The Revolt of Mamie Stover". The shapely Jane had a featured spot on Perry Como's Feb. 25 show, including a song plug for the film's "Keep Your Eyes On The Hands".

Spreading the topcast talent for 20th's "Carousel" around the country for p.a.'s with the C-55's openings isn't easy. Robert Round-sell took off for the Boston opening following the Roxy debut; Barbara Ruick hard- had time to catch her breath from an advance p.a. tour before hopping off to Hollywood for the movie capital bow.

Key Newsmen Cover 'Las Vegas' Star-Studded World Premiere

Metro engineered a promotional coup for its world premiere of "Meet Me in Las Vegas" by getting critics and columnists from 10 key city newspapers in various sections of the country to cover the opening—with the Sands Hotel picking up the tab.

The scribes carried the word to their public of the gala event which saw stars Cyd Charisse and Dan Dailey heading a list of Hollywood names who arrived by chartered plane. The stars' arrival was a photographer's dream as they stepped from the plane through a giant replica of a silver dollar to receive a rousing Western welcome.

Shindig was featured on Milton Berle's NBC-TV show Feb. 21.

What the Showmen Are Doing!

(Continued from Page 21)
Schine-Man Impressario
Live Showmanship Pays Off

Mel Gaitskill runs the Paris Theatre in Paris, Kentucky, for the Schine Chain as though his 600-seater were a multi-thousand seaters—and it’s paying off like a deluxer. The busy showman’s activity rated almost half the front page of his town’s newspaper with two huge cuts and a big story on his Miss Valentine contest. The outstanding feature of the promotion, aside from the box-office activity, was the fact that it was sandwiched in a five-week series of amateur contests, which alone would have been plenty or most showmen to handle.

For the amateur competition, Mel promoted a popular hillbilly band from the local radio station for a one-hour show every Friday night and presented six acts. The show was taped after an audience “warmup” for rebroadcast the following morning, with the local Ford dealer sponsoring. Prizes were solicited from Paris merchants, who were lugged from the stage and, consequently, on the air show. Coming movies also were mentioned, then rebroadcast the following day.

His first show was a whopping success, despite a feature that had disappointed earlier, and his gross was upped 60% over average Friday. Cost: a 40 x 60 lobby display and a stage hand every Friday—and some ingenuity coupled with rolled-up sleeves.

Backlash Saturation Campaign
U-I’s “Backlash” gets a series of key city newspaper ads to back its territorial saturation openings beginning March 14. Ads will list all the theatres in a particular territory set to play the film during the 30-day period following the first territorial opening. Placements will, in most cases, be full pages and are apart from the regular local theatre openings campaign.

Colgate Ads for ‘Anything Goes’
A tieup with Colgate Instant Shaving Cream will push Paramount’s “Anything Goes” via national newspaper advertising. Colgate ads spotlight star Bing Crosby and the film in major newspapers countrywide.

Striking ‘Gutter-Jump’ Spread
One of the biggest newspaper advertising flashes ever—an un divid ed two-page spread—was carried by 20th Century-Fox in the N. Y. Daily News to mark the premiere of “Carousel.” The ad achieved the striking effect of eliminating the space between the two pages by a new process that “jumped the gutters.”

MAG-NETS

20th-Fox power behind the all-out campaign on “Carousel” is further evident in the number of magazine breaks netted by the CinemaScope 55 inaugural feature in publica tions on stands as the musical opened. A partial list: LIFE, cover and color spread, Feb. 6; LOOK, “June is Bustin’ Out All Over” color sequence, on stands Feb. 20; AMERICAN WEEKLY, location color feature, Feb. 28; PARADE, Lloyd Shearer feature article; AMERICAN, Shirley Jones picture layout; SEVENTEEN, Picture-of-the-Month spread; PAGEANT, production layout; CORONET, Shirley Jones feature; REDBOOK, Picture-of-the-Month; McCALLS, picture layout; GOOD HOUSEKEEPING, Top Picture selection; COSMOPOLITAN, Picture-of-the-Month; and more.

Grace Kelly shares the Mar. 2 cover of COLLIER’S with her Prince, gets 5 colored pages and one b & w, with two of the tinted shots featuring shooting on her next for MGM, “The Swan,” with Alec Guinness.

Paramount’s “The Proud and the Profane” was featured in Feb. 19 THIS WEEK with attention-grabbing shots of stars Deborah Kerr and William Holden getting set for the still cameras.

Warner’s upcoming “The Searchers” (John Wayne) gets prominent mention in REAL’s March number via four pages of featured player Vera Miles.

Columbia’s “Picnic” added another to its list of magazine laurels with a glowing illustrated review in March REDBOOK.

Det.’s ‘Operation Body Snatchers’
In a unique tie-up with the U. S. Air Force, Allied Artists rigged up a stunt that jopped headlines and newspaper air time for its “Invasion of the Body Snatchers.” In a surprise test by Air Force planes—called Operation Body Snatchers—to prove alertness of the Detroit Ground Observer Corps, three dummies were dropped upon strategic sections of the city. Press and air coverage, coupled with the fact that each of the dummies was labeled “Operation Body Snatchers, Detroit, Mich.,” was smash advance publicity for the world premiere of the Walter Wanger production at the Broadway-Capitol, Feb. 22.
THE STOCKHOLDERS

(Continued from Page 6)

It took no great amount of detective work for MGM's financial watchdogs to discover the identities of the buyers.

Such information is readily available in the books and records of a well-managed company.

But, having made the discovery, what could Mr. Loew do? What should he do?

Luckily, the buyers, as Mr. Loew well knew, represented powerful, reputable interests. They were obviously not fly-by-night operators. And yet, however desirable these stockholders might be as bedfellows in MGM they were "outsiders" in the sense that they knew little or nothing about the production and sale of motion pictures.

They were hard-headed businessmen who, having put their cash on the line in the New York Stock Exchange, were determined to make their influence felt and their investments pay off.

Should they be viewed as adversaries?

How many of the general body of stockholders could be relied on to give the management their proxies if such a fight became inevitable?

Should these interlopers, on the other hand, be placated by giving them seats on the board?

If so, would the company be establishing a bad precedent—submitting to pressure from without and admitting the principle that anyone with a vast sum of money tied up in the company was entitled to representation?

Was it fair to remove from the existing board, to make way for newcomers, men long and loyalty associated with the existing management? If the answer were yes, on which of them should the axe fall?

And, having made such a concession, what others might these financial interests next demand? Cuts in salaries, dismissal of trusted employees, changes in personnel here, adjustments of policy there?

Such were the critical questions which Mr. Loew had to face. In the end, he reached the conclusion that discretion was the better part of valor. With considerable sagacity he went to meet his challengers, heard their views and presented his own. A bargain was struck. Economies were promised. Two new directors were nominated by Loew himself. Harmony was restored and the sounds of dissonance died away. Arthur Loew had scored his first strategic victory.

Let the Stockholders Speak

There is no rule-of-thumb method for dealing with crisis like that. The solution applied in Loew's case might be inapplicable in another. But there are certain basic tenets governing stockholder-management relations which, if he lived, Dale Carnegie might well have made the subject of a sequel to "How to Win Friends and Influence People.

The first, and most important, principle to be observed by the chairman of a stockholder's meeting is to allow the stockholders to do the talking.

As a general rule the first stockholders to speak will be those anxious to demonstrate their financial finesse. They will have come prepared with a series of written questions appertaining to vague figures in the balance-sheet.

To the majority of those present at the meeting the queries will sound almost baffling. Their authors inter them so to sound, being, of course, anxious to impress the fellow investors.

Typical of this type is Mr. Lewis Gilbert who, with his brother, has become a familiar figure at annual company meetings. The Gilberts can snarl like panthers, but usual they bite like gnats.

They are a wonderful asset to any company beset by stockholder troubles. Their assumed feroic sound good to the ears of the company's critics who, feeling their complaints are being most energetically aired, don't bother to speak for themselves.

Give the Messrs. Gilbert their fling, therefore; never a tempt to silence them. Permit them to advertise the astuteness to the limit. They enjoy it immensely; beside their questions may give you an opportunity to make some additional point in the management's favor, for the Gilberts bark as they may, are decent young men with a good deal of personal charm.

Mr. Lewis Dusenberry Gilbert, in fact, has been working on a book, shortly to be published under the title "Dividends and Democracy"; and it might not be a bad idea for the presidents of those film companies whose meetings the Gilberts patronize to buy a few copies for distribution to friends.

"Tired Old Men"

When the genuine question-askers have been monopolizing the floor for twenty minutes or so, some restive lad or gentleman with a salvo of abuse to deliver will inevitably call for the microphone.

This speaker will generally say something like this:

"Mr. Chairman. The trouble with this company is that it is run by tired old men without an ounce of imagination. Our business has been going to the dogs for the past ten years, and every year is worse than the year before. When we want is new blood at the top. You, Mr. Chairman, have been fattening yourself at the stockholders' expense too long. No matter what happens to our dividends, you continue to pay yourself a huge salary while we suffer. I say it is disgraceful...". And so on, and on.

At first the speaker will draw a few muttered "He hears" or other signs of agreement and encouragement but the more abusive he becomes the more the gory words rise in the throats of the average man, for innate in the American character is, above all, a strong sense of fairplay.

The more abashed you appear to be by such a tirade...
HE STOCKHOLDERS

and the more restraint you show under such an attack, the more will someone spring to your defense, doing a far more effective job than if you tried to defend yourself.

Remember, therefore, at all times: never answer abuse with abuse. Turn the other cheek. The abusive stockholder is a powerful, though unintentional, ally for another reason: many of those present at the meeting—some of them, perhaps, with awkward questions in mind—will hesitate to follow the insulting fellow for fear of becoming cognizant with him.

The Great Temptation

By this time, Mr. Chairman, there will be some furtive lancing at wrist-watches, for time is a-wasting and Mrs. Leopole in the fourth row has a luncheon date with her husband, and Mr. Polebean in the tenth row centre remembers that he left the bath tap running at home.

Do not be tempted, at this stage, to bring the discussion to a question period to a close, for to do so is to run the risk of being accused of railroad ing the stockholders. Merely rise and observe that there are many investors present who are not had a fair opportunity of presenting their viewpoint. This is a shrewd device, because it convinces a lot of people they have been short-changed—not by you, but by the verbose shareholders who have been occupying the meeting’s time.

Sure enough some white-haired gentleman will launch personal “beef”. He has been a stockholder in the company for some twenty-odd years. Being retired from business he has always patronized one of the company’s theaters in the neighborhood in which he resides. The other night, when he went there, a press preview was being held, and he couldn’t get into an orchestra seat, as was his invariable custom. The manager, to whom he protested, tried to fob him off with a place in the loge…”. Etc., etc.

If you listen carefully you will hear ironic clapping, and aint cries of “Sit down”, and “Don’t waste our time”, and someone in the back row will yell “Mr. Chairman. Point of Order!”

Procedural rules specify that you must take the point of order. Do so with a slight show of reluctance, and if you are requested to pass to “other business”, don’t fall into the trap. Point out that the poor old white-haired gentleman who doesn’t like the loge (beg pardon, the balcony) is entitled to be heard, “and we’ll get to ‘other business’ in just a moment”.

More glancing at wristwatches: a few more discreet departures.

Don’t be surprised if a shareholder, who had previously attacked the company’s “failure to do something about combatting the inroads of television,” should now arise to voice a protest against “waste” in advertising. This chap confuses showmanship and extravagance. “Why was so much money spent on that huge billboard on Broadway? Wouldn’t a smaller, less costly sign have done just as well?” The company’s director of advertising—knowing full well that any other film advertising executive would have given half of his remaining hair for that choice space—may be forgiven the sadly amused look he casts at the penny-wise speaker.

The Genius Speaks

By this time it is obvious, from the shuffling of feet and the pocketing of papers, that the stockholders want to go home. They have had enough, and are anxious to dispose of the remainder of the business in double quick time.

So, of course, Mr. Chairman, are you: but it is your job not to display your impatience. You will have a hard time not to do so, however, for just as you thought the moment had come to close the question period, some amiable gentleman, to whom time is obviously unimportant, claims your indulgence.

“I will not detain the meeting for more than a moment” he announces, and promptly embarks on a fifteen-minute address. “I have been in show business all my life, and with all modesty I can claim to know a little about it…”

Rather grandiloquently this gentleman, who has a soft, gentle voice, and a nice smile, begins analyzing the company’s production policies. “Why does this company pay $300,000 for the motion picture rights to a big Broadway hit and, when it has been filmed, lose money on it? Ladies, and gentleman, believe me, I can tell you. I’ve been in show business, as I’ve told you. all my life. What is wrong with this company is that it doesn’t make the best pictures.

While Mr. Know-All rambles on, you are amazed and chagrined at the infallible hindsight of these people—many of them investors in your company for a quarter-century, who have faithfully attended every stockholders’ meeting for twenty-five years, but who know no more about the business today than they did when they sent their initial order to the broker.

But you hold your peace. You remain calm, unruffled. You allow the dreary proceedings to drag on until there’s not another soul in the room who isn’t dying for a cup of coffee and a sandwich.

The hiatus will come then, providentially, and you may safely proceed with the routine business of the annual stockholders’ meeting—that is, until twelve months hence when, heaven forbid, you’ll have to go through it all again.

What to do about it? Nothing. The stockholder, long may he howl, is an integral part of the American financial scene. If you are willing to use the shareholder’s invested dollars to further the company’s interests, Mr. President, you must be willing to hear him out once a year.
'Never Was' Hoax, Your Gimmick

Everything from the title, through the plot, right down to the advertising makes 20th Century-Fox "The Man Who Never Was" an offbeat, intriguing opportunity for the showman.

Based on the book by Ewen Montague, who actually created the amazing hoax that saved thousands of American lives in the invasion of Europe during World War II, it becomes doubly fascinating in its preposterous reality. How the complicated coup was carried out—by creating a complete personality who never actually existed, but who became the key instrument in diverting German forces from the Normandie beaches—is told CinemaScopically in a script that brims with tension. But this is not merely an unusual spy thriller. It is—and should be kept in mind in the selling approach—a dramatic pitting of personalities whose lives are intertwined and infinitely affected by "The Man Who Never Was". A real-life sweetheart is created in the shapely form of Gloria Grahame, who becomes the prey of counter-spy activity that threatens to upset the entire delicate mechanism of the plot.

A blueprint for the exhibitor's campaign is contained in the outstanding assortment of ads supplied by the 20th-Fox boxoffices. Taking their cue from the "planting" of the non-existent secret courier's body in the sea, the admen have captured the bizarre atmosphere with a teaser line: "He came floating on the water..." that opens the gate to the showman's imagination. Consider some of the angles that can be derived from this catchline alone. Stunts and lobby displays are a natural based on the body-in-the-water angle. Blowups of the unorthodox art in the teasers, a dummy in water with a briefcase chained to its hand, can be the basis for startling displays both in and outside the theatre. The shadowy art in the ad below, indicating a uniformed body in water is the theme of a full-size, full-color standee which is available from National Screen.

Another angle that can be worked most effectively for stunts is the anonymity of the title character. One of the simplest is a street bally featuring a man in British officer uniform with a stocking or other sheer material cloaking his features, appropriately bannering as "The Man Who Never Was". He should carry an "official" briefcase, perhaps with the label "Top Secret".

Suggested from another of the teasers, a pair of booted legs, the soles facing up, can jut from a tank of water (perhaps a miniature in a glass fish tank that can be rented) with the teaser line: "He came like this... Sparking the incredible plot that shook the world!"

The gigantic hoax keyed around the central character undoubtedly saved thousands of American lives by convincing the Nazis that the European invasion would take place on the Greek coast. This cues a dramatic—and legitimate—display, featuring the blank form of "The Man" with a huge banner shout: "Your son's life may have been saved by 'The Man Who Never Was'!" or "Your husband owes his life to 'The Man Who Never Was'!". This makes a pitch to the fem trade, as well as being loaded with teaser drama.

The "Top Secret" factor is another important peg for the showman. Key the top secret device with a "Don't tell" campaign. Signs in the lobby and on the front of the boxoffice should urge patrons not to reveal the film's story. Such sample copy as: "Don't reveal the top secret of the Man Who Never Was" or "Don't spoil this picture for your friends by revealing the bizarre end..." How about a tag trailer or slide to run immediately after "The End" frame with the message: "Now that you've seen the picture, please do not spoil your friends' enjoyment of it by revealing the Top Secret".

The pressbook suggests, in this direction, a "Contract" giveaway to be distributed to every patron as he gives his ticket to the doorman. This would be in the form of a small folder, with the legend "Contract for 'The Man Who Never Was' with (theatre name)". Inside, under a legal-styled "Article of Agreement" would be the tongue-in-cheek terms guaranteeing that the ticket-buyer "will not by my own free will or under duress, reveal the TOP SECRET in 'The Man Who Never Was' to my relatives, friends, or even enemies." A good gimmick

NEWSPAPER ADS

One of the most distinguished features of the campaign worked up by 20th-Fox is the excellent selection of newspaper ads available in the press book. The "teaser" approach is utilized even in the larger display ads, like the 7-column ad at left. This features intriguing characters, hinting at their key roles only enough to pique interest. Even the partial letter at top is in the "teaser" vein, and, at the same time, throws a lure to the ladies. Everything used is significant, even to the letter, which is an important part of the plot. The actual teasers, nine of which are featured in the pressbook, and run anywhere from two to five columns, are supremely offbeat, eyecatching, like the one shown on the opposite page. They are an integral part of the campaign, a "must" where newspaper rates permit.
"THE MAN WHO NEVER WAS"

Who knew him?
Where did he come from?
Where was he going?
How did he perpetrate the international deception that shook the world?
From the files of Naval Intelligence comes this true story of an incredible strategy!

CLIFTON WEBB • GLORIA GRAHAME
Produced by ANDRE HAKIM • Directed by RONALD NEAME
Screenplay by NIGEL BALCHIN • COLOR by DE LUXE
Released by 20th Century-Fox In STEREOPHONIC SOUND

Above, Clifton Webb as Ewan Montagu, author of "The Man Who Never Was" and creator of the fantastic Naval Intelligence hoax on which it's based. Left, one of the intriguing teaser ads.

One of the most bizarre spy plots in U.S. history becomes the subject for this 20th Century-Fox CinemaScope thriller. Produced by Andre Hakim on location in England and Spain, it uncovers the top secret "Operation Mincemeat" of World War II, aimed at confusing the Germans as to the actual European invasion point. It involves the "planting" of a body in the waters off the coast of Spain, supposedly a courier bearing secret documents on the invasion location. The involvement of personalities, spy and counter-spy, makes for one of the unusual dramas of 1956.
METRO-GOLDWYN-MAYER

November

GUY S & DOLLS CinemaScope, Color, Marlon Brando, Jean Simmons, Frank Sinatra, Producer Samuel Goldwyn, Director Joseph Mankiewicz, A love story based on the novel by Henry S. Winterfeldt, An imported German edition and an imported Austrian edition. препараты в аптеках

December

I'LL CRY TOMORROW Susanne Herman, Richard Conte, Eddie Albert, Daniel Mann. Producer Lawrence Weingarten, Drama. The life story of Lillian Roth. 117 min. 12/7.


January

DIANE CinemaScope, Technicolor. Lana Turner, Pedro Armendariz. Producer-director John Vortos. A tale of a Spanish convent nun, her return to the street, and her battle against her own nature. 104 min. 1/29.

RAISSON Glen Ford, Donna Reed, Leslie Nielsen, Juan Hernandez, Producer Nicholas Nayfak, Director Alex Scordas. A story of a man who is killed when his only son is kidnapped. 104 min. 1/7.

February


March


MEET IN LAS VEGAS CinemaScope, Eastman Color. Dan Dailey, Cyd Charisse, Lillian Monteviccki, Producer Joe Pasternak, Director Roy Rowland. Magi-cal. A gambler meets a ballerina only to find her love, mine, one wheel, that makes the world go round. 112 min. 2/20.

Coming


TRIBUTE TO A BAD MAN CinemaScope, Eastman Color. James Cagney, Stephen McNally, Don Dubbins. Produc-er-director-Producer-director-Producer-director. The story of a man who took the law into his own hands.

Trouble with Harry, the V-Techicolor, John Wayne. Produc-er-director-Producer-director. A story of a man who achieves success while on hunting, but death is complicated by number of angels including pretty widow. 99 min. 10/17.

February

ROSE TATTOO, THE Virginia Mayo. Producer-director-Producer-director-Producer-director. A story of a woman who loses her husband's memory when he returns. The woman decides to help her daughter until she learns he had been unfaithful. 117 min. 11/14.

March


Coming

ANYTHING GOES VistaScope, Technicolor. Bing Crosby, Donald O'Conor, Jeanmarie, Producer-director-Producer-director. A story of a woman who loses her husband's memory when he returns. The woman decides to help her daughter until she learns he had been unfaithful. 117 min. 11/14.

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February

BRAIN MACHINE, THE. Patric Barr, Elizabeth Allan, Maxwell Reed. Director Ken Hughes. Melodrama. Woman creates a brain machine which she uses to murder when he gives her test with "brain machine". 72 min.

SLIGHTLY SCARLET. Superscope, Technicolor. John Ireland, Beth Gurney, Tisha Sterling. Director Fred de Mikkel Budapest. Director Allan Dwan. Melodrama. Reform school girl escapes from reform school to city after thwarting vicious racketeers. 99 min.

March


Coming


February

1970s-FICTION

March

Coming
December


March


RED SUNDOWN Technicolor, Rory Calhoun, Martha Hyer, Brian Donlevy, producer-director Jack Arnold. Western. Gunfighter makes promise to keep a family together by helping his brother.

WORLD IN MY CORNER Murphy, Barbara Rush, Jeff Morrow, John McIntire, producer Aaron Rosenberg. Drama. Boxer wins title and girl in rousing finish. 82 min. 2/24.

Coming


FOREIGN INTRIGUE Robert Mitchum, Geneviève Page, producer and directed by Sheldon Reynolds. Drama. Program from television adapted for the movies.


LUCKY KID, THE Celia Johnson, Diana Dors, David Kossoff, Joe Roebuck, producer-director Carol Reed. The story of a girl's struggle to become a star.


TRAPPEZIE CinemaScope, Technicolor, Bert Lancaster, Gina Lolobrigida, Tony Curtis, producer Howard Hecht. A historic story about an injured trappez star who conquers fear and makes comeback with help of beautiful aerialist.

Releasing in March

We are looking forward to the following releases scheduled for March: action, romance, adventure, and drama. However, specific details about these films, such as their casts and release dates, are not yet available.
TIMELY! Here's a story of vice and corruption that could be happening today in your city, right around the corner from your theatre!

BENEDICT BOGEAUS presents

SLIGHTLY SCARLET

starring
JOHN PAYNE · ARLENE DAHL · RHONDA FLEMIN

with
KENT TAYLOR · TED de CORSIA · LANCE FULLER

SUPERSCOPE

Print by TECHNICOLOR

Directed by Allan Dwan · Screenplay by Robert Blees · Produced by Benedict Bogeaus
IN POINT REVIEWS

Crisp, business-wise Analysis of the New Films

- SERENADE
- COMANCHE
- THE THRESHOLD OF SPACE
- RANIUM BOOM
- THE SEARCHERS
- RICHARD III
- STEEL JUNGLE
- PATTERNS

The Verdict of "RICHARD III"

Coulter Says Films-in-Theatres Emerged Victor in Dual Premiere Contest with TV

Financial Aspects of Warner Bros. Sale To TV
FOR EASTER MARIO L
NEW YORK AT RADIO CITY H

with JOSEPH CALLEIA • HARRY BELLAVER and VINCENT EDWARDS Screen Play by IVAN GOFF & BEN ROBERTS and JUN
"What a treat is in store!" Louella O. Parsons

"Mario Lanza's fans are in for the thrill of their lives when 'Serenade' opens. Picture is better than 'Caruso', so is Mario. His voice was never better and his acting—wait 'til you see him!"

Hedda Hopper

"At a recent private screening of 'Serenade', the audience rose to its feet to applaud Mario Lanza's singing!"

Dorothy Kilgallen

A Will "Serenade" Hall!

From Warner Bros. in WarnerColor

Co-Starring Joan Fontaine

Directed by Anthony Mann

Produced by Henry Blanke

Sarita Montiel, Vincent Price
20th Leads the Easter Parade!

THE MAN WHO NEVER WAS

Clifton Webb - Gloria Grahame
Produced by Andre Hakim - Ronald Neame - Nigel Balchin
Directed by Clifton Webb
Screenplay by Andre Hakim & Ronald Neame & Nigel Balchin
From the Novel by Ewen Montagu

ON THE THRESHOLD OF SPACE

Darryl F. Zanuck presents
GREGORY PECK - JENNIFER FREDRIC PECK - JONES - MARCH
COLOR by DE LUXE
CINemascope

starring
Guy Madison - Virginia Leith - John Hodiak - Dean Jagger
Produced by William Bloom - Associate Producer Barbara McLean
Directed by Robert D. Webb - Written by Simon Wincelberg and Francis Cockrell

"IT'S A PLEASURE TO DO BUSINESS WITH 20TH!"
The Giant & The Dwarf

A crucial phase of the movie industry's promotional efforts was pointed up the past week or so when two pieces of film entertainment were displayed on television within thirteen hours. One, "High Tor", was a movie produced specifically for television showing; the other, Richard III", was made for theatrical exhibition.

Both represented major efforts in their fields. "High Tor" was a TV spectacular starring Bing Crosby and Julie Andrews, produced on a $300,000 budget, high for an hour and a half on TV. "Richard", produced by and starring Sir Laurence Olivier, was in the multi-million dollar category typical of important films today. Both were well publicized and eagerly awaited.

"High Tor" was pitilessly lamasted by the critics (and the public, apparently, as well, for the Trendex rating dropped six points during the course of the show); "Richard" survived its Shakespearean handicaps, little screen for which it was not made, the long three hours, to win wide acclaim from public and press and superior entertainment.

Pause to consider the contrasts offered by these two offerings. High Tor" must be regarded as one of the biggest film-for-TV projects ever attempted, yet it was a pale imitation of the average major movie picture made for the theatre screen. "Richard III", on the other hand, was a superb film-for-theatre production that proved how much better a movie is on a theatre screen.

Pause, consider, and then ask: Is the movie industry capitalizing on the vast superiority of its product over that of its chief competitor for the public's time? And what has it done to point up that vast chasm between the entertainment values of the two media?

Certainly it is a tenet of merchandising that a vendor who has the best product should sell the superiority of his merchandise over others, particularly when price is a factor. Mere parroting "Movies Are Your Best Entertainment" is hardly the dynamic promotion necessary to put across our industry's sales pitch.

This is not a problem that is limited to any one division of movie business. Because it affects everyone in it, from the biggest producer to the 300-seat small town theatre operator, we believe it is high time the entire industry give serious thought to an intensive institutional campaign specifically aimed at throwing into sharp focus the entertainment superiority of the giant movie as opposed to the TV dwarf. Our situation demands this kind of initiative.

Sale of Birthrights

Bosley Crowther, motion picture editor of the "New York Times" in a recent Sunday column dispensed some keen observations on the effects and implications of the sale of old films to television. We believe the following passages from Mr. Crowther's comments make important reading for all members of our industry.—EDITOR'S NOTE.

None of the many indications of creeping changes in the film industry that have popped up in the past few months, ranging from the retirement of veteran personnel to the much more significant evolution of a system of independent unit production of films, have been quite as pointed and disturbing as these arrangements for handing over to TV the whole inventories of old pictures of major companies.

This sudden appearance of a seeming mania on the part of old-established companies to unload their vaults of valuable heirlooms to a competing entertainment industry— in short, to cash in on the stuff of their birthrights while the prices they will fetch are fairly high—is something a quizzical observer should not rashly or hastily judge. Some of these sales may be caused by desperation, by a secret need for corporate funds. Some may be the result of calculations that an outsider knows nothing about.

But a purely objective rumination on what this unloading indicates leads the considerate observer to two dark and depressing thoughts. The first is that the men who manage the movies—some of them, anyhow—have little regard for the basic qualities and the potentialities of the best of their old films.

The second thought is that the movie industry, for all its set-up of splendid theatres, its long-time command of public interest and its techniques of salesmanship, has never devised a system for keeping its old and distinguished films within easy and periodic reach of a public that would like to see them over and over again.

The fact that the TV promoters are willing to pay considerable sums for the movie industry's heirlooms is an indication that they, at least, believe there is a public that will sit and look at them, even on small screens in probably mutilated form.

Is there a subtle forewarning of the crumbling of the mighty film structures in this seemingly reckless disposal of the very stones on which they were raised? There is reason to suspect that there may be. This is an age of change.
MATHMATICS OF VINTAGE FILM DEALS. As one might expect, the sale by Warner Brothers of its film library for $21 million to professional promoter elements has opened a new spring training season in grandstand management. From Wall Street to Madison Ave. to points west, the savants are cutely asking: who took whom?

Lacking the temerity to venture a guess—and a guess it would strictly be—Financial Bulletin has instead drafted a little primer of film library mathematics, interlarded it with a few choice morsels of speculation and casts it at the reader to make his own determination.

Let's begin our assessment with a survey of Warners'—the seller—debit and credit balance:

Judged entirely from the viewpoint of short term corporate finance, Warner Bros. comes off a bountiful gainer. Having divested itself of an aged inventory that has long since been written down to practically zero cost, the film company withdrew virtually nothing from the assets department of its balance sheet. Instead it entered a fat $21 million in cash and notes receivables.

By this device, Warners thus buoyed its assets account from an approximate $68 million (so stated in the annual report of August 31, 1955) to some $89 million. Assuming that liabilities have undergone little relative change, the resultant effect not only raises the net worth of the company to a much higher plane, but also boosts book value. Prior to the library sale, the book value of Warner stock read roughly $19.50 per share; it now totals about $26.00 per share. Of recent years Warners has sold quite close to its book value level. Is it too much to hope the market will see fit to continue this compatibility? Not at all. From an internal fiscal standpoint, then, the preponderance of weight appears to lean all to the credit side.

From the standpoint of stock market results already recorded, the deal would seem to rate another check in the credit category. In 1955, Warners ran last among major companies in terms of price gains, actually fell 5% behind its close of 1954. Yet the mere rumor of the pending library negotiations sparked the shares to a rise of nearly 4 points in less than a fortnight. This advancement just missed equaling the high-low spread (4 1/4 points) in Warner shares over all of last year.

From a budgetary viewpoint, the deal rates still one more credit. As one Wall Street firm pointed out, a $21 million windfall in today's fiercely contested struggle for top properties and top names, extricates a film producer from the clutches of bankers and places him on a firm competitive footing.

From a film grossing standpoint, however, the gains are less discernible. Though Warner Bros. has waxed rich on its vintage films, it also runs the risk of damaging its future boxoffice returns. There are some keen observers of industry affairs who predict a waning of boxoffice revenues in the face of top-drawer films on free TV. This would affect all film companies, not Warners alone. The question is: to what extent will the grossing potential of the theatre market suffer? Warner management took the calculated risk and only when the facts are in will it be known conclusively whether the $21 million take was at the expense of live revenues on future theatre product.

From the standpoint of the sale price Warners accepted for its old backlog, the picture is also clouded. Though $21 million is nothing to sneeze at, some say Warners should have done better. Here's why: divide the 750 so-called films included in the library into the sale price and you get $28,000 per picture. In this calculation, the short subject and silent film libraries are thrown in free. An educa
guest would put the original investment in these proper
ties, at somewhere around $500 million, probably more. The sale price was approximately 4 percent. Yet, as the savants observe (or guess), the reissuance to theatres only 200 cream pictures from the pool of the barred brary might have returned nearly the same revenue at the sale price. And this presumes a mere $100,000 per reissue picture, a conservative estimate, say they, and Warners would still hold title to the library.

Let's now glance briefly at the buyer side of the dock:

The interesting feature here is that promotional int
ests, not TV, waved the dollar bills. Though the Warn library shall be housed under the aegis of a relatively
known industrial banner, PRM, Inc., the motivation hind the purchase was essentially speculative. PRM is curr
ently a hollow corporate drum, owning nothing but ca
receivables and a juicy tax carry-over. The ease and sp
with which this outfit recoups its investment and earns
profit will determine the force of approaches to other fi
companies by other promoters or TV interests.

A few years ago RKO's Tom O'Neil, in the admini
stration of General Teleradio affairs, took a gamble on so
t films he purchased from the Bank of America and car
out whole. But O'Neil played with only a small fraction
of the number of pictures considered here. As most film
companies know, TV generally runs a fever for good vinta
t films until the language of currency comes up, then
usually turns on its heels. Complicating PRM's objectiv
est is that of the present confusion respecting the tre
ment of aged movies. Should they be handled as maj
programming efforts, or as matinee or late shows? Tr
ticket price PRM must ask, bends TV to the form
choice, but, if so, some established live shows must bite the dust. And live shows achieve the top ratings. Besides, I
general Sarnoff's recent jibe, insisting that TV would
be turned into "a motion picture circuit".

Who took whom? It's anybody's guess.
"The Searchers" Fascinating John Ford Western

Business Rating 3 3 3

grossing, off-beat Western by John Ford. Story is uneven, but highly effective. Production distinguished. Will appeal to both action and class audiences. Wayne for marquee.

John Ford's newest film (a C. V. Whitney Picture for Warner Bros. release) is a strange but fascinating Western. Strong word-of-mouth, the John Wayne name, and a list of exploitables promise solid boxoffice in class and general, as well as action, situations. Concerned with the search for two white girls who have been abducted in an Indian raid, by their uncle (Wayne) and a young quarter-breed (Jeffrey Hunter) the plot is unfolded in a most unusual style by director Ford. Scenes of pathos and comedy alternate with amazing rapidity—mood changes most from minute to minute—the plot is interrupted by sub-plots without any apparent pattern, and the narrative at times so suggestive and subtle as to be obscure. In short, "The Searchers" simply doesn't have any conventional shape to it. Yet, for all this, the total effect is enormously rich, interesting and exciting.

The photography, in VistaVision and Technicolor, is inscrivably brilliant. From start to finish, this is a story told by the camera, and it is difficult to recall a picture in which pure color is used with such startling effect. In the composition of its hues and in photographic detail, Winton Hoch's lensing—under Ford's obvious scrutiny—is a remarkable achievement of Academy Award calibre. Because the camera figures so prominently in the narrative, the script is one of stringent economy. Frank S. Nugent's screenplay has a minimum of dialogue, but it's all good—very funny and very moving, in turn. It is a solid, forceful piece of writing that turns this unique story into an affecting experience. And in Ford's shrewd directorial hand, the story comes vibrantly to life—as a picture of the West and its inhabitants, both white and Indian.

The acting is uniformly excellent. In Wayne's long and prolific career he has never been better than as the hard, cynical, but essentially human, searcher for his niece, who, he fears, has become a Comanche. Jeffrey Hunter also turns in his best performance to date. Equal care and distinction has been lavished on the minor characters, many of whom are memorable. Ward Bond, as a combination minister and Texas Ranger, is superb, as is Hank Worden as the local half-wit. The Merian C. Cooper production is, in every respect, of top-drawer quality.

Story finds Wayne returning from the Civil War to his brother's farm in the West. Investigating an instance of cattle rustling by the Indians with the Rangers and Hunter, Wayne suddenly realizes it was a decoy to draw the men away from the settlers' homes. They return to find the Wayne family slaughtered. Wayne suspects that the Comanche has carried off his nieces and sets out to look for them with Hunter, who had been brought up by the family after the Comanches killed his parents. Year after year of fruitless search goes by filled with hopes and disappointments, in which Wayne becomes more concerned about the effect Indian life will have on the younger girl (Natalie Wood). He determines to kill her if he finds her. Eventually, the girl is found, and Wayne, suddenly moved by tenderness toward her, carries her to safety. Hunter returns to Vera Miles, who has been waiting for him.

Wayne, finally accepts the fact that his niece has been brought up by Comanches, but still belongs with her own people, leads her back to safety.

John Wayne and Jeffrey Hunter, searching for the kidnapped girl, stare in horror at a demented white girl who had lived with Comanches.

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Film BULLETIN March 19, 1956 Page 7
Theatre Exhibition of Olivier's Movie
Wins Plaudits in Dual Premiere Contest with TV

"Richard's" Verdict

By LEONARD COULTER

When a film review shares the front pages of the august "New York Times" with Governor Harriman, the Cyprus troubles, Mr. Dulles, Sir Anthony Eden and the segregation issue in Alabama, the occasion is almost historic.

Why should this honor have been accorded to a British picture—Sir Laurence Olivier's "Richard III"?

The answer, of course, is that the dual presentation of this gory Shakespearean drama on both television and in the theatre poses a number of questions of significance to the entire entertainment world.

Foremost among them is the issue raised by Jack Gould, Television Editor of the "Times":

"If the receipts at the theatre box-office are not adversely affected [by the televising] a new era in film distribution may be here, or at least just around the corner. If they are adversely affected, the present liaison between the TV and the movie industries may be strained."

This was put another way by Laura Lee in the Philadelphia "Evening Bulletin":

"If 'Richard III' should be a hit both on TV and in the movies, we might well expect the premiere of many important pictures to be held in our living rooms."

The inference in both these comments, put quite bluntly, is that the Hollywood companies would not hesitate to sell the exhibitors down the river if there were enough hard cash in TV. No longer would theatre operators, who have brought untold wealth to Hollywood, be allowed first runs of important films; they would be forced to share them with the television networks, and might even have to give TV priority.

This is not a very flattering view of the major film companies—the producers and distributors. We don't accept it.

It is true, of course, that in the realm of business it is not always easy to draw a clearly defined line between ethical and economic factors. Nor is there any guide-book to dictate which comes first—the welfare of the customer or of the stockholder. They are not necessarily identical.

These are some of the unpalatable economic facts of life which everyone must swallow. They make it essential for chandising techniques so that his importance, as an integral force within the industry, cannot successfully be challenged by any competitive medium.

In A Class Of Its Own

Nevertheless, it is much too soon to jump to the conclusion—as many observers have done—that joint televising and theatre screening of a major film can be commercially worthwhile. Indeed, our inquiries suggest that Hollywood views the "Richard III" experiment with an extremely skeptical eye, and not without reason.

The main reason is that the Olivier film is in a class of its own—as, indeed, all Shakespearean epics have been since he wrote his first major work, "Love's Labour Lost" in the year 1590. What happens to "Richard" at the theatre box-office cannot yield a single clue as to the fate of, say, a "Carousel" or a "Picnic" or a "Marty" if we were given similar double exposure.

We cannot imagine that any producer or distributor would be brainless enough to risk making the same experiment with a big popular, mass-appeal picture. The simple arithmetic of NBC's deal on "Richard" makes that quickly apparent. It paid for a single airing of this 160-minute effort the sum of $500,000; it got back from General Motors the sole sponsor, $400,000 and only after lengthy and arduous negotiation. The "paper loss" of $100,000 can be recouped from only one source: NBC's graduated percentage of the theatrical revenue, if there is anything left after London Films, Ltd., has pocketed the first $1,000,000.

Put the other way, London Films has received from NBC $500,000 for the privilege of allowing 45,000.00 Americans (the network's own estimate) to see the film free. Of those 45,000,000 people, we are sure, only a comparatively few will put down their hard-earned money to see the picture in the theatre, even though theatre viewing is the only form in which the film's magnificent pageant can be properly savoured.

Contrast this with the opening week of "Carousel" on Broadway alone ($140,000) and of "Picnic" ($165,000). In its first seven days in general release, in fact, "Picnic" the exhibitor at all times to keep abreast of the latest mer

(Continued on Page 13)
MEMO
From 20th to Exhibitors
Re: ON THE THRESHOLD OF SPACE

You need a whole new vocabulary to describe this picture. Rocket-sleds, freefalls, windblasts, balloon-gondola ascensions. These are the intriguing new sounds--and new sights--of this fascinating motion picture adventure.

Movies have shown new frontiers before; but never the most dangerous one of all, located just 17 miles from home, straight up. There have been movies about space and movies about medicine; nobody ever put them together before and came up with the very latest exploits of our U. S. Air Force--space medicine. There have been movies about the air age and the jet age, but none that captures the force of riding a rocket-sled at 1000 miles an hour, the shock of bailing out at 100,000 feet, the fear, the courage, the stunning impact of supersonic speed.

Never before a true story of such vision, such imagination, such daring, caught so completely by the cameras of CinemaScope and the color of De Luxe. They may have never seen strato-flyers before, but they'll never forget them after ON THE THRESHOLD OF SPACE. It's breathtaking, and they'll gasp; it's also memorable, and they'll talk. It will take new words to tell it, as it has in this memo.

And one thing more: a good supply of superlatives.

AVAILABLE NOW!
ON THE THRESHOLD OF SPACE
ABRAM F. MYERS' communication demanding the removal of Robert W. Coyne so far has brought no official reply from COMPO leadership. Only Coyne, COMPO special counsel, went on record with the claim that the charges are "without foundation." Myers, in a lengthy letter, had set forth three specific conditions for Allied's rejoining the all industry body: (1) the executive vice president to be a "person of stature" who will perform his duties according to the by-laws; (2) more frequent meetings of the executive committee with a written agenda circulated at least 10 days in advance; (3) Specific authorization of all important activities and projects.

THE CENSORSHIP FRONT: Pennsylvania's 41-year-old Motion Picture Censorship Act was declared unconstitutional by the State Supreme Court. The decision was based on the U.S. Supreme Court rulings terming the words "sacriligious, indecent and immoral" so vague as to amount to a denial of due process of the 14th Amendment. Any statute censoring motion pictures must be held to be unconstitutional, the court declared, on the theory that motion pictures are as much entitled to the constitutional guaranty of free speech as newspapers, radio and television. Meanwhile, Geoffrey Sharlock, director of the Production Code Administration, defended the Code on the grounds that the great preponderance of films passed by it have proved "reasonably acceptable to reasonable people". Sharlock, in a recent speech, pointed out that the Code is basically a "permissive document, not a restrictive one", but that all subject-matter must be treated with good taste.

Incidentally...

JEROME PICKMAN, Paramount vice president & director of advertising, and Minette Gordon of Par Ryeco, were married in New York March 11.

CHARLES S. CHAPLIN, Canadian general manager of United Artists Corp., Ltd., was elected president of the Canadian Motion Picture Distributors Assn., for a second term. He succeeds WILLIAM DOZIER and STEPHEN ALEXANDER his assistant . . . At Paramount's New York branch, NAT STEIN was named branch sales manager, replacing JACK PERLEY, up to assistant Western sales manager . . . RKO signed producer-director STAN LEVIN for a four-picture contract . . . NORMAN PANAMA and MELVIN FRANK have signed with Paramount to make four films over the next four years . . . TED ABRAMS succeeds KEN V. COOPER as director of public relations and advertising for Associated Screen News Ltd. of Canada . . . New publicity posts at Warner Brothers studio went to STEVE BROOKS, HUGH BENSON . . .

CHARLES J. FELDMAN pointed with pride to the 25 per cent rise in domestic billings for the first ten weeks of the company's current 17-week "Charles J. Feldman Sales Drive" compared to the first ten weeks of the 1955 drive. He attributed the increase to high quality films, plus aggressive showmanship on the part of ROY E. SULLIVAN, EUGENE HELLSHOVER and ROLF STEIN, Allied Artists vice president and general sales manager, set forth the fact that San Francisco, Indianapolis and Salt Lake City are leading in Allied's "March of Progress Drive." . . .

Newly-appointed 20th-Fox vice president W. C. GEHRING took a brief sojourn to New Orleans where he addressed the Allied Theatre Owners of the Gulf States Convention March 13 . . . Fox vice president JOSEPH H. MOSKOWITZ and chief counsel OTTO KOEGEL joined president SPYROS P. SKOURAS at studio conferences last week in Hollywood . . . DAVID A. LIPTON, Universal vice president, put in some heavy duty while visiting the New York offices for the last two weeks . . . Warner Brothers International president WOLFE COHEN left for London last week . . .

The Motion Picture Export Association has nominated two films—Paramount's "The Man Who Knew Too Much", directed by Alfred Hitchcock, and MGM's "Till I Cry Tomorrow"—as the films to represent the U.S. in the International Film Festival at Cannes, April 23 to May 10. Films were selected by a special committee of the Motion Picture Association . . . JACk WEBB was cited by the Air Force for his "24 Hour Alert" . . . "Easy the Hard Way," the autobiog book of MGM producer JOE PASTERNAK, got a kleig-lighted sendoff March 13 in a Los Angeles department store . . . Theaters in Illinois' Cook County contributed $62,195.35 to the 1956 March of Dimes according to Allied Theatres of Illinois president JACK KIRSCHE . . . The Variety Clubs International Convention is set for May 9 to 12, we are reminded by convention chairman HARRY A. ROMAIN . . .

DANIEL T. O'SHEA, RKO Radio Pictures president, announced that the J. Walter Thompson Company has been appointed advertising agency for RKO. No change in office home advertising personnel has been announced.
COLUMBIA'S SALES CONVENTION of last week made news even before it opened with the announcement by general sales manager A. Montague that the company will release fifteen productions between now and September as an antidote for boxoffice ills. These will comprise only a portion of the contemplated release for that period, according to Montague. "We will release at a rate of better than two films a month top product of a calibre that in normal times we would release at the rate of one a month," he stated. Sales policy and releasing, advertising and promotion plans for each of the 15 productions were chief topics at the Chicago sales meeting, attended by home office personnel, division and branch managers. Vice president Paul N. Lazarus, Jr., told delegates that Columbia will advertise and promote its top product in the coming year "with confidence and less cash". Segments of the industry, he asserted, "are replacing showmanship with dollars. We will rely more upon showmanship . . . and less upon huge advertising expenditures." This is not an economy program, he said, but a case of spending wisely where it will do the most good.

WILLIAM C. GEHRING, elected a vice president of 20th Century-Fox, will function as executive assistant to president Sypros P. Skouras on all company and trade affairs. Gehring, heretofore executive assistant general sales manager, is celebrating his 37th year with 20th-Fox, having served as branch manager, division manager and sales manager during his long tenure.

ROBERT J. O'DONNELL'S industry tax relief campaign saw its chances of success grow dimmer the other day when the House of Representatives voted overwhelmingly against the proposed $3,000,000 cut in corporation and excise taxes. President Eisenhower had requested the extension of the taxes in an effort to achieve a balanced budget in the fiscal year starting July 1. More bad news was forthcoming when a House Ways and Means subcommittee recommended new taxes on certain consumer goods such as record players. Undaunted by these setbacks, O'Donnell is pushing ahead optimistically on his campaign to rid the industry of its admission tax by: (1) bringing local, state and regional tax committees up to strength with plans calling for full operation by the end of the month; (2) making contacts with Congressmen in Washington, along with COMPO counsel Robert W. Coyne, in an effort to get legislation enacted reducing the admission tax (so far three bills have been introduced into the House); (3) appointing 53 leading industry men to serve as chairmen of state committees, including National Theatres' Elmer C. Rhodes and Walter Reade, Jr.; (4) distributing a 32-page booklet detailing plans to be used in the fight. The manual gives exhibitors the facts and figures with which to wage their campaign and suggests avenues of approach in carrying out the main objective of rounding up pledges from senators and congressmen to vote for tax relief. Chances for tax revision are much better now than they were in 1950, the book states, and advises: "There is no argument nearly as eloquent as red ink."
They're talking about the FCC's ROBERT E. LEE and his shocking breach of propriety. In a Look Magazine article (March 20) entitled, "Let's Give the Public a Chance at Paid TV", Commissioner Lee threw administrative decorum to the March winds with a four-page manifesto urging prompt acceptance of no-pay-no-play television. He put forward all the stock arguments of the "pay" propagandists. Alarming to anti-subscription interests is the patent partiality of a member of a seemingly impartial commission. The entire matter of pay TV is currently pending before the FCC, which has yet to rule on the voluminous briefs submitted by opposing sides. Mr. Lee states in his article: "... I hasten to remind the reader that the views expressed here are my own and do not reflect the opinion of the commission." To this some movie people are saying thank goodness for small mercies—but since when does a judge or juror mouth his opinion long before the verdict is due? A call has gone up demanding Mr. Lee's disqualification.

Film library buyers, Matty Fox, PRM, Inc., et al., are in dither attempting to reconcile GENERAL DAVID SARNOFF's recent assertion—TV will not be turned into a motion picture circuit—with their own fat investments in antique productions.

As observers see it, the libraries-to-TV situation shapes up something like this:

Columbia—104 features already departed, the balance likely will be sold if Screen Gems, the Columbia subsidiary releasing the vintage shows, enjoys any success.

Loew's—much talked about, some estimates running as high as $110 million. Seems out of reach at this figure. Company clearly looking for price, may not trade until it gets it.

Paramount—is reportedly considering traffic in two or three pictures at a time. Bulk of library seems safely out of TV reach for the present. One angle that must be considered by this company is its interest in Telemeter, the toll-TV outfit. If pay-to-see should ever come, that's where Paramount's library would go.

20th Century-Fox—keeping its own counsel. Spyros Skouras has frequently stated the $$$ must be many. And he is still highly pro-exhibitor.

Universal—a firm "not now" voiced by both president Rackmil and executive v.p. Daff, takes this inventory out of the market, for the time being, at least. Current healthy financial status is such it does not require buttressing from library revenues. And Rackmil told the stockholders "we won't do anything to kill our present customers", the exhibitors.

Warner Brothers and RKO—sold.

WE'VE HEARD THIS SONG BEFORE DEPARTMENT: TV officials now point to Fall, 1957, as the dat when color television may be expected to assume commercial significance. By this is meant a numerical distribution of color sets of such proportion as to justify full time color telecasting. Actually, it is a source of private bewilderment in TV quarters that the public has clutched its color artifacts with so little alacrity. Color's coming of age has been heralded for the past three consecutive seasons.

TELEVIEWING OF "RICHARD III" has seemed to produce more confusion than fact. No one seems to be sure what message the experiment delivered. NBC officials are reported ecstatic. But to listen to the TV critic you'd think they were in the employ of the theatre exhibition industry. If one video reviewer failed to say, in effect "Richard was OK on TV, but imagine what it must look like on a big movie screen and in color"—then we'll eat our tam o'shanter. However, one cannot argue with the audience ratings, and this brings up the next confusion theatre boxoffice. NBC is slated to participate in boxoffice receipts after the theatrical distributor, London Film, realizes the first $1 million. Watchful observers, however, are saying London Film can count itself lucky to walk home with half that figure. (But more about all this in Leonard Coulter's piece elsewhere in this issue.)

Hottest blast of all against the home showing of "Richard" was voiced by none other than the producer and star himself, Sir Laurence Olivier. He told a Washington, D.C. movie critic that the TV version was a terrible disappointment to him. "Deplorable" was his description, blaming the smallness of the picture and the commercials, which "broke the sense of rhythm" of the story. Sir Laurence left no doubt that "Richard" would be his last feature film offered to TV.

With the "Oscar" derby at hand, many industryites say that James Cagney's "Gimp" role in "Love Me or Leave Me" would have been a cinch to win the best performance statuette if it had come a few months later in the year. If it is, they expect that award to go posthumously to James Dean for "Eden".
RICHARD’S” VERDICT

Televised Critics Praise Theatre Version

(Continued from Page 8)

The $64 Million Question

The big pay-off question in this first major contest for an important film between TV and movie theatres is this: Who came out on top? Our unequivocal answer is that films-in-theatres emerged the victor, hands-down.

As is well known, preparations for “Richard’s” double premiere were in the works for months. NBC’s agreement to purchase the TV rights was made last June, and it took the network over six months to sign up a sponsor. The rest of the film was not fully covered by General Motors, and the network will have to look to its share of the theatre gross to climb out of the red.

This is not an attempt to disparage the value to TV of the “Richard” first showing. It represented what we of the movie business call a “prestige” success. The very fact that an entertainment of such high calibre was premiered on the airwaves is a feather in the cap of the medium. However, in the matter of dollars and cents, it can hardly be called a success for either NBC or the film’s producer. The deal figures to cost both money.

Lopert Films, distributor of “Richard” to theatres in the U.S., was one source of information on the film’s boxoffice performance during the first week. A spokesman advised that advance sales up to the opening on Sunday, March 11, at the 603-seat Bijou Theatre, 45th Street near Broadway, totalled 22,400. Monday, immediately following the premiere, we were told, 2,302 tickets were sold. Tuesday saw a drop off to 1,050, again according to Lopert.

On Thursday, Film BULLETIN made its own check of the theatre. It was a fine, clear, cool day (and a late shopping night in New York). The matinee house numbered approximately 250. The evening audience was around 500. Between the home-going hours of 5 and 6 P.M. a total of 57 persons visited the boxoffice. Thursday evening our man inquired if tickets could still be had for Saturday night and was told, “Good seats are still available”.

A check was made of several ticket agencies in the vicinity of the Bijou to learn if they were receiving any calls for tickets. They said no.

At the time Film BULLETIN went to press, “Richard” was playing only in New York and Washington, and could boast engagements in only three other American cities—Los Angeles (Beverly Canon, early in May), San Francisco (Stage Door, around the middle of April) and Philadelphia (The Studio, when current attraction ends its run).

This scarcely suggests that exhibitors have been waiting in line to book the film, or that there has been a huge demand for it since it became an NBC peepshow with a vast TV promotion campaign behind it, and after receiving the most enthusiastic reviews anyone has read for a long while.

Practically every word the critics wrote was favorable, and most of them who saw both TV and theatre versions recorded their opinion that the TV result was inferior.

For instance:

“I do not by any means want to say that you saw the picture (on TV) at its very best; for that you must go to the theatre, and I strongly urge you to do so.”—Jay Nelson Tuck, TV critic “New York Post”;

“This is the cinematic medium in the full glory of its power to convey word and panorama, subtlest emotion and goriest battle, as no other medium can in such a gloriously wide range.”—Archer Winsten, movie critic “N. Y. Post”;

“Don’t miss the movie. It is the difference between looking at a small etching and a large painting. The etching has composition and contrast, but none of the imposing magnificence and richness of the canvas.”—Laura Lee, movie critic Phila. “Bulletin”;

“Richard III, which I’d seen on a huge movie screen, looked cramped and a bit confusing on my 21-inch screen . . . I have never admired a picture so much and enjoyed it so little.”—Harriet Van Horne, TV critic “New York World Telegram”;

“Don’t miss it in the theatre . . . It was absolutely fine, especially in color, which, of course, you get in the movie house run (plus VistaVision).”—Jack O’Brien, New York “Journal-American” TV critic;

“It is like an illuminated manuscript come to life on a huge screen.”—William K. Zinsser, “Herald Tribune” film critic;

“It was magnificent on TV, but it’s made of stuff that shrieks for color and wide screen.”—“Herald-Tribune” TV.

Thus it went, throughout the press; television writers, as well as movie critics, lauded to the skies the theatre exhibition of “Richard III” and deprecated the small-screen TV version. They left no doubt in the minds of their readers that the picture in the theatre provided far superior entertainment. As a matter of fact, millions of newspaper

(Continued on Page 14)
readers gathered from many sources the distinct impression that television simply cannot match the visual, emotional, dramatic impact of a movie on a big motion picture screen. It was a great testimonial to the institution of movie-going.

Let this serve as some compensation for theatremen. It is an adequate return, we would say, for the loss of matinee attendance on Sunday, March 11, when the reputed 45 millions were watching “Richard” in their homes. We wonder how many viewers, beset by normal living-room distractions and disturbed by the lengthy commercials that interrupted the film, sighed unto themselves, “Oh for the peace and quiet and continuity of a movie theatre!”

Sir Alexander Korda’s “The Constant Husband” has been scratching for bookings and finding few since it was premiered on television last November. Therefore, it seems logical to accept the conclusion that neither dual TV-theatre premières nor subsequent runs for theatres are the answer to the riddle of what the future relationship of movies and TV is to be. It also proved that the advertisin revenues that TV can extract from the country’s industrial goliaths cannot begin to match that which the public will pay at theatre boxoffices for a top-grade film.

Most important, however, from the standpoint of the motion picture industry, was the proof provided by the “Richard III” experiment that the little screen in the living room diminishes the quality of a large-scale movie and the entertainment to be derived therefrom. That spell an inestimable triumph for films-in-theatres.
“Serenade”

Business Rating 3 3 3

Mexican Tongue. A sudden film rush for the young Thomas pricing. A return to a major role in a personal manner that suggests a sympathetic portrayal of a man of the people. The opening scene is handled with the charm and grace of a masterful director, and the acting is superb. The story is told with a deep sense of feeling, and the acting is excellent. The film is a success in every way.

Produced by Warner Bros. Directed by Anthony Mann. Starring Mario Lanza, Joan Fontaine, and Dean Jagger. Running time: 121 minutes.

“On the Threshold of Space”

Business Rating 2 2 2

Absorbing, exciting dramatization of medical research for high-speed air travel. Strong on exploitables for male trade.

From the subject of medical research designed to prepare man for space travel and investigation, 20th-Fox has fashioned an absorbing, highly exciting, film. If the film's inherent exploitables are developed, its boxoffice outlook is promising. With an air of authenticity and directness about it, this story of experiments to further man's knowledge might truthfully bear a guarantee that viewers will be held tightly to their seats, for, from beginning to end, and under Robert D. Webb's spirited direction and fast pacing, interest is steadily held. For the general as well as the action market, this will be tense and exciting. William Bloom's production exudes quality. It has the benefit of some superb photography in Cinemascope and De Luxe color that is particularly scintillating in the aerial sequences. The Simon Wincelberg-Francis Cockrell script is sharp and tense, in an almost documentary style. Guy Madison is appealing as the young officer who risks some of the most daring experiments. The late John Hodiak and Dean Jagger also are impressive. Writing effectively projects a large group of minor characters. Story concerns the dedication of a group of visionaries, military doctors in testing the conditions under which man can exist in space. Medical officer Madison (married to Virginia Leith) re-enlists and offers himself as a guinea pig when scientist Dean Jagger proposes sending a balloon into outer space. John Hodiak takes command, is at first reluctant to continue the revolutionary experiments, but finally, agrees, conducting a dangerous rocket test himself. Madison makes the ascent, loses contact with earth, but lands safely after a trying day and night. He reports that man is physically adaptable to space, that the real problem is psychological.


“Hidden Guns”

Business Rating 3 3 3

Fast, actionful Western. Good cast for programmer.

The opposition between a ruthless card-shark and the forces of law and justice for possession of a small Western town is the subject of this program Western from Republic. Well-paced by director Al Gannaway, film gets off to a fast, actionful start and proceeds, unhaphetically, in this manner to the end. Film's neatness and breezy quality make it, despite a routine script by Gannaway, a better than fair bet in the action market. Photography and other credits are OK, and production is generally good. The cast, headed by Bruce Bennett, Richard Arlen and John Carradine is above average for this kind of fare. Surrounded by paid politicians and hired gunmen, sharpie Bruce Bennett becomes increasingly powerful. Opposed only by sheriff Richard Arlen and his son, deputy Faron Young, Bennett stages a gun-battle with Arlen, in which the sheriff is shot by hidden sniper John Carradine. Young discovers the ruse, kills Carradine. Bennett, hangs.

Republic. 66 minutes. Bruce Bennett, Richard Arlen, John Carradine, Faron Young. Produced and directed by Al Gannaway.

“Uranium Boom”

Business Rating 3 3 3 Plus

Low-budget programmer OK for dual bills.

The current interest in uranium hunting gives this programmer some mild contemporary appeal, but not enough to make it mean much boxoffice wise. A low-budget entry, it will serve adequately as a supporting feature in action and rural houses. It is brief, well-paced, and sufficiently action-impelled. Sam Katzman's production is competent, if sparing, and William Castle turns in a satisfactory directorial stint. Performances are adequate. Dennis Morgan and William Talman make a huge uranium strike, but when Morgan meets, and marries, Talman's fiancée, Patricia Medina, the friends become enemies. Talman sets out to break Morgan, who is now quite wealthy, employing lure Tina Carver and a phony scheme for building a railroad. Morgan falls for it, loses all his money. But Talman has a sudden change of heart and wins back Morgan's friendship. The two men and Medina set out on another uranium hunt.

"Comanche"
Business Rating 2 2 Plus
CinemaScope-color Western visually appealing and with fair pace. Good for action trade; satisfactory dueller elsewhere.

This is a satisfactory western, produced by Cari Krueger for United Artists release. Made in CinemaScope and De Luxe color, it creates the visual impression of a "big" Western. However, in terms of story and treatment, "Comanche" never reaches that stature. There is ample action and an acceptable, if routine, plot that will satisfy western fans and prove sufficiently diverting in the general market. It has a full share of exploitables to aid the boxoffice.

George Sherman's direction is adequate. Dana Andrews lends conviction to the role of a scout, and Kent Smith is effective as the Comanche chief. Story is concerned with the U. S. Cavalry's attempt to stop the wanton slaughter the Comanches are perpetrating. Scout Dana Andrews is sent out to negotiate a peace treaty with Kent Smith, Comanche chief (who turns out to be Andrews' cousin). Smith is willing, but the belligerence of a group of Indians and of whites, on the other side, deters progress. Andrews, on the trip, falls in love with Linda Cristal, a Comanche captive. The insurgent elements are finally suppressed and peace talks are initiated.


"Richard III"
Business Rating 2 2
Superb Olivier version of Shakespearean classic. Boxoffice rating predicated on limited response likely after widely seen television showing.

It is impossible to review "Richard III" without considering both the theatre and television projections. Sir Laurence Olivier's production of one of Shakespeare's earliest and worst plays is among the most distinguished films of recent years—an almost endlessly exciting contribution to the art of the film and, to boot, a rousing good show even for audiences with no particular Shakespearean inclination. It is magnificently directed, brilliantly acted and superbly produced. Not the least of the factors contributing to the film's brilliance—indeed, possibly the major one—is the visual manner in which Olivier has told the story. Like the unforgettable photographic work of his earlier "Henry V", the camera here paints a continuously impressive and beautiful portrait, given great clarity and dramatic impact by VistaVision and a richly, varied Technicolor. Color, size, scope are not just additions to the story—they are of the essence. To see a king's coronation on a 24-inch, black-and-white TV screen is about as visually exciting as the daily installment of the "Morning" show; ditto for the battle between two armor-clad armies. To put it succinctly, the TV show was simply not the real thing.

The film was intended in every respect to be seen where it belongs, in motion picture theatres. It would have commanded a comparatively large theatre audience, but the TV showing certainly will decimate the potential theatre audience. It is logical to assume that the vast majority of NBC's claimed 45 million viewers have "had enough".


"The Steel Jungle"
Business Rating 2 2 Plus
Minor prison yarn solely for action duels.

From his own routine story, director Walter Doniger has squeezed out a fairly convincing prison melodrama. It's strictly a dualler for the action market. Lacking in story content, "The Steel Jungle" is the familiar tale of gang rule behind prison bars. The situation is built for exciting treatment, but the flimsy plot, coupled with uninspired direction, never get it off the ground. Performances generally are adequate, with newcomer Perry Lopez showing promise. Story finds Lopez sentenced to prison for bookmaking. He is brutalized by combination boss, Ted de Corsia, also serving time. Lopez refuses to tell warden Walter Abel who beat him, and later he sees murder committed by de Corsia's henchmen. When his wife, Beverly Garland, is kidnapped Lopez decides to straighten things out. In a prison battle, de Corsia is killed and Lopez turns state evidence. He returns to his wife and new-born baby.

So Exhibitors Want New Stars!

The story goes that Marilyn Novak, Chicago-born daughter of a railroad freight tracer, landed at Columbia Pictures studios after she (a) wound up a tour demonstrating iceboxes around the country and was “noticed” by Columbia; (b) modeled for a washing machine company, was spotted by a talent scout while she was riding a bicycle in Beverly Hills and got a screen test when the agent desperately threw himself under the wheel of her bike to grab her attention; (c) was “sponsored” by a wealthy industrialist—and so on through the alphabet for other widely published versions of the genesis of Kim Novak, born Marilyn, subject of the biggest star-building campaign since another Marilyn, still Marilyn.

But the real story, insofar as the movie industry is concerned, is that there ARE so many stories circulating about Kim Novak. And that there is hardly a magazine cover extant that has not been graced with the golden hued hair and emerald eyes and superb cleavage of the gorgeous Kim. The real story to the industry is that Columbia has poured its imposing publicity resources behind the star buildup and in a mere year and a half has created a marque name that is one of the hottest in the business today. And the important story is that in Kim Novak Columbia has answered the pleas of theatremen for new faces to woo the youth audiences with a star created in their own time.

The young people are ripe for fresh faces they can take to their hearts as their own, instead of lukewarmly accepting, second-hand, the “names” that thrilled their elders. The

(Continued on Page 18)
What the Showmen Are Doing!

SO EXHIBITORS WANT NEW STARS!
(Continued from Page 17)

creation of Kim is theirs, one they can rave about to the youth of tomorrow.

It is to the everlasting credit of Columbia that they have cultured this boxoffice pearl into prominence when it might have remained a grain of beautiful, anonymous sand like thousands of others in the Hollywood oyster.

Even before her first screen appearance in “Pushover”, in which she was co-starred with Fred MacMurray in the fall of 1954, the campaign was launched as Columbia publicity bruit about the word that here was the hottest thing on film since Jean Harlow. The fan magazines caught it up and the Novak features and form blossomed out in scores of publications to catch the regular moviegoers’ attention. It spread to the national magazines and Sunday supplements and within a year Kim had become the Number One cover girl.

But Columbia wasn’t satisfied with just printed publicity, big as it was. They brought her to New York at every opportunity to meet with the press, television, radio and syndicate people and sent her to key cities to exude glamour with most telling effect.

On the screen, Columbia nurtured her career carefully. She had an excellent comedy hit in “Phfft,” an ingenue role in “Five Against the House” while she received intensive dramatic training. A big break came when she was borrowed by Otto Preminger for an important role in “The Man With the Golden Arm” and clicked in a symp}-

thetic role as the dope addict’s girl friend. Columbia decided this was it and cast her in “Picnic” to unleash the smoldering sex appeal her publicity photos promised.

Then the publicity H-Bombs were called into action. Kim went out on a coast-to-coast tour that plumped her shapely form into every living room in America via television. She was “Person-to-Personed” in her Chicago home by Ed Murrow’s network show, “Mugged” by Gar- roway and “Toasted” by Ed Sullivan. Wherever she went, press photographers were given ample notice to make certain lenses would click when she arrived. Through all this whirlwind flap, publicity aides were constantly at her side, at meetings with press and TV, on shopping tours, on trains and planes. As a fitting culmination, the whole show was covered by a Life photographer and presented to the top-circulation magazine’s millions of readers with a glowing color cover and nine solid pages of photos and text on the star-building tour.

The full effects of the buildup are still to be felt but there is ample evidence already that it is a howling success. Dozens of pols have acclaimed her the screen newcomer of the year. Look Magazine’s movie awards issue March 20 named her “the most promising female newcomer . . .”

This is the kind of sustained star-making showmanship that has been so sorely missed in recent years. It is the showmanship on which the movie industry was firmly founded in the days of the Pickfords and Swansons, the Clara Bowls and Harold Lloyds, the Garbos and Gables and, more recently, Marilyn Monroe. The screen’s lapse in big name build-ups has left a new generation with few stars it can really claim as its own.

Columbia is to be congratulated for what we fervently hope is a renaissance of this vital phase of movie showmanship in the creation of star Kim Novak.
Edward R. Murrow's popular "Person to Person" TV show gave two stars opportunities to plug their forthcoming 20th-Fox pictures to millions of watchers. JANE RUSSELL, who appeared March 2, plugged "The Revolt of Mamie Stover" and RITA GAM, seen March 9, discussed "Mohawk," which is due for April release. Miss Russell also gave "Mamie Stover" a break on a recent Perry Como show.

A raft of big name stars dropped the titles of their latest films on the "Climax!" TV show, March 8. As part of "The Louella Parsons Story," the famed Hollywood columnist called on Lana Turner, Rock Hudson, Merle Oberon, Susan Hayward, John Wayne and Eve Arden to name their current releases.


ROCK HUDSON made his first live TV appearance and got in a hefty plug for his latest Universal picture, "Written On The Wind," on Perry Como's TV show, Mar. 10.

The New York promotional circuit was covered recently by DOROTHY MCGUIRE in connection with Allied Artist' "The Friendly Persuasion".

DEBORAH KERR began whooping it up for 20th-Fox's "The King and I" five months in advance of its national release with a round of magazine, newspaper and radio interviews in New York recently. "King" is Fox's second CinemaScope 55 production.

=~ This street bally on "The Court Jester"—in the film's comedy vein—was pulled off by Sam Newman, mgr. of Avon Theatre, Watertown, N. Y.

Road-Work

The power generated in a tie-up between theaters and newspapers was demonstrated by Denver, where a topflight movie-going promotion was just completed. Details of the campaign were sent to us by Paul H. Lyday, managing director of Fox Intermountain's Denver Theatre, who expressed the view that this kind of promotion might be "feasible and valuable in other towns."

Nub of the idea was the selection of a Moviegoer of the month" from the best exhibition. "Going to the movies is my best entertainment because..." sponsored by the Denver Post and the city's exhibitors. The prize was a 1-day trip for the winner and a guest to Hollywood, with all the trimmings—luxury airliner flight, visits to studios and Hollywood bright spots, a stay at the Ambassador Hotel in Beverly Hills, a guest at the Academy Awards and the other gladar-packed thrills the average moviegoer dreams of in Movietown.

The newspaper went all-out, as evidenced above, with a special edition devoting the entire front page to movies and big space plugs that ran for the full month the campaign was in progress, Feb. 13 to Mar. 12.

The huge public response, gauged by the flow of letters, indicated that the promotion was accomplishing its purpose—to make people think about movies and moviegoing. The official entry blank, printed each day in the Post, required that the statement be based on a movie the entrant had seen within 30 days before entering the contest, naming the film, the theatre and the date. The stories carried each day were aimed to guide the reader into considering how and why movies are the best entertainment value.

[More SHOWMEN on Page 22]
Showmen Cash In On Million $ Bet

United Artists is betting one million and more of its promotion dollars that "Alexander the Great" will be the biggest grosser in its history—and that bet means a showmanship windfall for every theatre that will play the $4,000,000 Robert Rossen CinemaScope epic. Like the picture, the "Alexander" campaign is on a colossal scale in every department—advertising, personal appearances, co-ops, stunts and field work, giving the theatre showman doubles of everything, both on a national and local scale.

High spot of the newspaper ad campaign is the unprecedented use of full size double truck spreads in every newspaper in 12 key cities to spread the opening impact throughout the country. This alone will take a $190,000 chunk out of the UA budget as the big city splash billows out to the suburbs and surrounding towns. Bolstering this on a national basis is the $251,000 slate of magazine ads and newspaper supplements with a combined readership of 147,000,000. Vendor co-op campaign involves $340,000 of tie-in ad money with boosts for the film. The imposing figures indicate more than a lot of money being spent; they tell a story of extensive saturation aimed at making every moviegoer "Alexander" conscious.

UA's penchant for capitalizing personal appearances has never been more apparent than with "Alexander." Producer Rossen and seven others including stars Richard Burton and Fredric March, are spreading their activities over 17 weeks to give the local plays added punch. A valuable fem angle is worked in for the p.a.'s with the tourists participating in department store fashion shows based on fashions inspired by the costumes used for "Alexander." Where the touring personalities can't appear, their bruiting will be evidenced on countless featured spots on TV and radio.

One of the most vital forces in the campaign for local play-up is the extensive schools and libraries promotion inherent in

the story and aided considerably by the home office publiciteers and a staff of fieldmen, by far the biggest on-the-road contingent the company has ever assigned to picture. Working both in the schools and outside, widespread school showing of "Alexander" clips and slides are planned, combined with Study Guides, heralds and comic books. Because of the wide group encompassed in this phase of the campaign, it might be well for all exhibitors to a community who book the picture to combine their resources. They could also capitalize jointly on school contests of Olympic competitions, street chariot races, library museum displays of books and antiques all assured of aid from UA fieldmen.

The latter's major efforts will be tied with the extensive co-ops and a huge variety of stunts worked up by UA boxoffice. Among those planned are lulus like elephant crashing downtown streets carrying scant clad models, chariot ballyhoo, marathon races (tied in with collecting funds for sending the American Olympic Team to Australia) and a host of stunts.

With the wide variety of merchandise to sell with the picture, an "Alexandrama" is natural, worked with local merchants to up exhibits of costumes, production celebs, styles and merchandise keyed to Alexander's life and times.

It's a big picture, a big campaign and big opportunity for showmen to cash in a million dollars worth of expert promotion.

There were rare moments of pity such as that enjoyed by Alexander the Great (Richard Burton) as he surveyed (opposite page) the Greece he conquered enroute to vanquishing the entire then-known world. More point are the scenes of violent epic scope that were crowded in full 33 years on earth three centuries before the birth of Christ—his unconquerable armies; his impetus with any barrier as he cuts the Gordian knot, omen that he will become master of Asia; his turbulent love with the beautiful Barsine (Claire Bloom) whom he was destined never to see. His torture at the hands of his enemy, the breadth and heroic scope of which Robert Rossen has lavished on the torrid epic is tempered with a present-day insight into Alexander that causes one to remark: "... The result, despite the blood, sweat and tears, is a thoughtful picture of the conquests that might please even Plutarch.
EXPLOITATION  PICTURE  of the Issue
WSJ Front-Pages Fox Campaign On ‘Man In Gray Flannel Suit’

20th-Fox’s huge merchandising tie-in campaign for “The Man In The Gray Flannel Suit” got off to a flying start with front page attention in the March 8 issue of The Wall Street Journal. Headlined “Man In Gray Flannel Gets a New Tie with Merchandising Weave”, the story details the “highly organized” promotion which has leading men’s wear manufacturers utilizing Sloan Wilson’s book, the movie and its star, Gregory Peck, in their various advertising campaigns. It all started way last December, four months in advance of the first playdate.

“Merchants seem convinced of the effectiveness of linking themselves with a best-seller”, WSJ points out and Charles Einfeld’s staff of 20th-Fox boxofficers certainly have taken this dictum to heart. Some of the top manufacturers involved include Dobbs Hats, Green Watchers, Shields of Fifth Avenue, Excello Shirts, Weldon Pajamas, Bur-Mil Hosiery and Regal Shoes. They will use national magazine advertising, local newspapers and full-scale promotion and exploitation ideas targeted to pre-release engagements.

Primary emphasis, as displayed in the special merchandising pressbook, is on the silhouette of “TMIGFS” against which advertisers array their product with catch-lines, MAG-NETS

FAMILY WEEKLY for March 11 gave its cover to John Wayne as Genghis Khan in RKO’s “The Conqueror”. The Sunday supplement has a circulation of 2,603,826. Inside story discusses Wayne.

Starting March 25, the New York SUNDAY MIRROR will serial the story, on which 20th Century-Fox has based its thriller “The Man Who Never Was”. Picture is now in general release. Scenes from the film will illustrate each installment.

The life of Danny Kaye is given the Pagliacci treatment in the April issue of WOMAN’S HOME COMPANION, including some nice plugs for “The Court Jester.”

CORONET Magazine devotes five pages of its March issue to “The Sensitive Rugged Mr. (Gregory) Peck” with credits to his forthcoming role in John Huston’s “Moby Dick”, a Warner release.

SEVENTEEN profiles Marisa Pavan of “The Rose Tattoo” in its March issue.

Alfred Hitchcock’s forthcoming “The Man Who Knew Too Much”, for Paramount, receives an advance promotional fillip in the March issue of McCALL’S MAGAZINE.

This striking 28-sheet will appear on some 8000 billboards in more than 150 principal cities of the U.S. and Canada. The ad barrage kicks off during the first week of April and will continue through the local playdates of the mid-April release. 20th-Fox, which has budgeted this campaign at several hundred thousand dollars, says it is part of the $100 million pump-priming program set by president Spyros P. Skouras.

Einfeld Seeks ‘Talking Mailbox’

20th Century-Fox vice-president and dynamic advertising chief, Charles Einfeld, who knows a good thing when he sees one, pounced on New York’s brand-new “talkie mailbox” idea as a hot medium to sell the current “Carousel.” In a wire to the New York postmaster, Einfeld offered to defray the cost of this novel device whereby certain mailboxes are to be wired to answer questions on mailing difficulties. Fox would be spot announcements to be broadcast through the mailboxes. Two such “revolutionary developments as C’Scope 55 and talkie mailboxes go together, Einfeld said.
They both bring out that "WANT TO SEE"

It's the nature of the human animal to be intrigued by that glimpse of goings-on behind the fence... and lured by the sights you give from your shows. The more you show the more they'll go.

So, keep on showing and selling with all the tools, tricks and techniques of showmanship. You'll find 'em at your N.S.S. Exchange!

NATIONAL Screen SERVICE
PIONEER OF THE INDUSTRY
**March**

**SOUTH Maven**

William Campbell, Keenan Wynne, Amanda Wyss, Howard Fine, Adopted as a canine to earn $500 per week, the elephant finds luck at the moment he loses his last $500 in a rainy-cereal game.

**LORD GODIVA**

Technicolor, Maureen O'Hara, George Nader, John Ireland, Robert Walker, George Montgomery. In this early Technicolor, the story of the 17th-century scandalous lady of Birming- ham, is told with drama, humor, and pathos.

**NEW DAWN**

The Technicolor, Arthur Kennedy, Bela Lugosi, Producer James O. Douglas. Edward G. Robinson, as a murder suspect, is found guilty of manslaughter by a jury of his peers.

**December**

**RAGING WILD**

William Campbell, Keenan Wynne, Amanda Wyss, Howard Fine, Adopted as a canine to earn $500 per week, the elephant finds luck at the moment he loses his last $500 in a rainy-cereal game.

**BORDERLINE SEDUCER**

Drama, Goldie Hawn, David Carradine, Director Richard Young. In this tale of small town romance between young widow and her gardener, the story is told in the story of the 17th-century scandalous lady of Birming- ham, is told with drama, humor, and pathos.

**THAT HEAVEN ALLOWS Technicolor**

Jane Wy- rock Hudson, Producer Ross Hunter, Director Douglas Sirk. In a topical tale of small town romance between young widow and her gardener, the story is told in the story of the 17th-century scandalous lady of Birming- ham, is told with drama, humor, and pathos.

**WINTER BROTHERS**

Technicolor, The Technicolor, Anne Baxter, Jeff Chandler, John Hodiak, Director Edward Dmytryk. In this tale of small town romance between young widow and her gardener, the story is told in the story of the 17th-century scandalous lady of Birming- ham, is told with drama, humor, and pathos.
M.G.M presents

FORBIDDEN PLANET

STARRING
WALTER PIDGEON, ANNE FRANCIS, LESLIE NIELSEN
WITH WARREN STEVENS AND INTRODUCING ROBBY, THE ROBOT CYRIL HUME
SCREEN PLAY BY
BASED ON A STORY BY IRVING BLOCK AND ALLEN ADLER
DIRECTED BY
PRODUCED BY
PHOTOGRAPHED IN EASTMAN COLOR • FRED McLEOD WILCOX • NICHOLAS NAYFACK
AN M.G.M PICTURE
IN CINEMASCOPE AND COLOR

SHOWMANSHIP TO MATCH SENSATIONAL "FORBIDDEN PLANET"

THE ROBOT: The amazing mechanical robot has made personal appearances with Anne Francis on the Perry Como Show, NBC-TV network. It appeared on "Today" the Garroway Show network and has made personal appearances in Chicago and Cleveland.

GIANT TIE-UP: In 80 million Quaker Oats cereal boxes, a free ticket for under 12 when accompanied by a parent/adult. Vast campaign by Quaker Oats Company in magazines, radio, TV, Sunday comics, supplements, etc.

NATIONAL ADVERTISING: "Race of the Month" column in leading adult magazines. Full page ads in all leading magazines.

8-FOOT LOBBY STANDEE: Full size figure similar to the one at the head of Robby, the Robot, a great ticket-seller for lobbies.

TRAILER: There's showmanship in foot of the mass-appeal trailer. Different!

PRESS BOOK: Here's a real opportunity to pack your house, using the high-sell press book filled with ticket-sellers and more.

*(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)*
Second Annual Survey of the Spring Film Program

Spring PRODUCT PROSPECTUS
For 1956...

The greatest line-up of quality product in UA history!

And 20 more big ones!
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Description</th>
<th>Cast</th>
<th>Director</th>
<th>Producer</th>
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<tbody>
<tr>
<td><strong>ALEXANDER THE GREAT</strong></td>
<td>CinemaScope • Color by Technicolor • Richard Burton • Fredric March • Bloom • Danielle Darrieux</td>
<td>Produced and Directed by Robert Rossen</td>
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<tr>
<td><strong>BANDIDO</strong></td>
<td>CinemaScope • Eastman Color • Starring Robert Mitchum • Ursula Thiess • Zachary Scott • Gilbert Roland</td>
<td>Directed by Richard Fleischer • Produced by Robert L. Jacks</td>
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<tr>
<td><strong>COMANCHE</strong></td>
<td>CinemaScope • Color by DeLuxe • Starring Dana Andrews • Kent Smith • Linda Cristal</td>
<td>Directed by George Sherman • Produced by Carl Krueger</td>
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<tr>
<td><strong>JOHNNY CONCHO!</strong></td>
<td>Starring Frank Sinatra • Keenan Wynn • Directed by Don McGuire</td>
<td>Kent Productions Presentation</td>
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<tr>
<td><strong>PATTERNS</strong></td>
<td>Starring Van Heflin • Everett Sloane • Ed Begley • Beatrice Straight</td>
<td>Directed by Fielder Cook • Produced by Michael Myerberg</td>
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<tr>
<td><strong>RUN FOR THE SUN</strong></td>
<td>SuperScope • in Color • Starring Richard Widmark • Trevor Howard • Jane Greer</td>
<td>Directed by Roy Boulting • A Russ-Field Production • Produced by Harry Tatelman</td>
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<td>Executive Producer Robert Waterfield</td>
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<tr>
<td><strong>THE FRAGILE FOX</strong></td>
<td>Starring Jack Palance • Eddie Albert • Robert Strauss • Buddy Ebsen • Ed Begley</td>
<td>Directed by Robert Aldrich • Presented by Hecht-Lancaster Presentation</td>
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<tr>
<td><strong>THE INDIAN FIGHTER</strong></td>
<td>CinemaScope • Print by Technicolor • Starring Kirk Douglas • Walter Matthau • Diana Douglas • Walter Abel • Elsa Martinelli</td>
<td>Directed by Andre De Toth • Produced by William Schorr • A Bryna Production</td>
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<td><strong>THE LAST MAN IN WAGON MOUND</strong></td>
<td>Wide screen • in Color • Starring Clark Gable</td>
<td>A Russ-Field Production • Produced by David Hempstead • Executive Producer Robert Waterfield</td>
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<td><strong>THE ARKFIGHTERS</strong></td>
<td>CinemaScope • in Color • Starring Victor Mature • Produced by Samuel Goldwyn, Jr.</td>
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<td><strong>TRAPEZE</strong></td>
<td>CinemaScope • Color by De Luxe • Starring Burt Lancaster • Tony Curtis • Gina Lollobrigida</td>
<td>Directed by Carol Reed • Produced by James Hill • A Susan Production • A Hecht-Lancaster Presentation</td>
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<tr>
<td><strong>TWELVE ANGRY MEN</strong></td>
<td>Starring Henry Fonda • an all star cast • An Orion-Nova Production</td>
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Soon to be announced!
United Artists proudly congratulates The Hecht-Lancaster Companies and Producer Harold Hecht on the

ACADEMY AWARDS

- to HAROLD HECHT
  "Best Motion Picture of the Year"

- to ERNEST BORGnine
  "Best Performance by an Actor"

- to DELBERT MANN
  "Best Achievement in Directing"

- to PADDY CHAYEFSKY
  "Best Screenplay"

Hecht-Lancaster presents “Marty” starring Ernest Borgnine and Betsy Blair
Story and Screenplay by Paddy Chayefsky • Directed by Delbert Mann
Produced by Harold Hecht • Associate Producer: Paddy Chayefsky
Exhibition Presents Its Case

Theatre exhibition has had its inning with the Washington senators. The dust has settled and the field is deserted, and yet it's impossible to say whether its batters drove across a run or were held scoreless. Such was the character of play before the Subcommittee on Retailing, Distribution and Fair Trade Practices of the Committee on Small Business. From the vantage of the grandstand at least, the decision remains obscure and will likely so remain for some time to come. Distribution batsmen have yet to step to the plate.

In the ostensibly united front between TOA and Allied States, exhibition carried into Congress its mightiest squad in years. To the legislative diamond it brought talent, foot lockers of evidence, a peppery spirit and the seemingly incontestable weight of percentages. The cumulative effect of economic conditions weighed heavily in favor of the oppressed tailenders of this industry. In short, exhibition had everything an imminent victor could ask, including a driving will to win. What it lacked was that most absole of all requirements for victory: a team that plays together. To carry the baseball metaphor to its conclusion, one drew the impression that some elements of exhibition displayed a greater interest in individual batting averages than in team effort.

Maybe this indictment is a bit unfair. At the broadest base of things, the Senate spectator could find a fairly firm bedrock of unanimity. Just as the politician is against sin and for babies, so were exhibitors joined in opposition to current conditions and in favor of relief. One solid, straight-line presentation for a particular kind of relief was offered by Allied's chief strategist, Abram F. Myers. Beyond his case, however, exhibitor commentary spayed off in diverse and heterogeneous tangents. Though it is palpably clear that the theatre community is in distress, it is just as clear that the theatre houses are of like mind when it comes to fixing the causes of their discontent or desired remedial action.

Perhaps it was essential that every aspect of exhibition's situation be detailed for the information of the Senate group, but there must exist some feeling that the number and variety of complaints left the lawmakers a bit confused.

For instance, it was testified that the failure of the Justice Department effectively to police the consent decree accounts for most distributor abuses. Others attributed the current problems faced by exhibition directly to artificial product restrictions, to pre-releasing practices, to the rise of new "bastard width" processes. There was a call for additional excise tax relief, but others termed such relief academic if distribution's policies go unchecked.

In truth, however, the exhibitor spokesmen sang a similar theme: distribution's alleged contravention of the workings of a free marketplace in motion pictures. And, too, while there was some divergence in the modes of recourse suggested, there was no disagreement that the evils complained of could be corrected by the right kind of arbitration system.

For all the seeming scattering of exhibition's fire at the Washington hearings on March 21 and 22, this rather clear picture emerged: the tired, financially wrinkled little exhibitor is becoming convinced that some form of government help (he's not sure what kind) is his sole oasis in a Sahara of hopelessness. And an increasing number of more affluent theatremen are adopting the view that government regulation can be headed off only by a system of arbitration that includes film rentals as an arbitrable subject.

Where does this leave distribution?

It would be unwise for the film companies to believe that the answer they are preparing for presentation to the Small Business Committee will solve the issue or relieve them of the need to face it again. If the hearings end in a stalemate, with no concrete recommendations forthcoming, the problem will remain as big as life and even more acute and troublesome. Exhibition will surely press on for relief. What then?

The film companies should not underestimate the small exhibitor's political potential. By sheer weight of numbers and by his importance as a grassroots businessman, he is a significant political factor. And there are more than enough politicians ready to heed the outcries of the small businessman "back home" against the "big corporations of Hollywood and New York". Bills will be dropped into the hoppers of Congress.

This isn't a problem, we repeat, that can be happily solved by any Congressional committee or by legislation. It can be accomplished effectively only by the collaboration of the practical businessmen who make this industry tick. If they fail to provide a solution, then the politicians will provide one—and it will probably be a bad one for both sides.
UP! DOWN! UP! DOWN! The saw-tooth behavior of cinema shares carried into its sixth consecutive month, when, in March, stocks once more ran counter to a price trend that had developed in the prior month. One month shares spurt, the next month they dwindle. It is becoming increasingly clear the market cannot make up its mind about the movies. In February movie stocks engineered the stiffest one month jump in over a year, 15½ points. You'd think the momentum would keep them rolling. No sir! By the time March trading had closed, shares were some 8 points on the downhill side.

Students of past performance charts are referred to the Film BULLETIN Cinema Aggregate below for a more graphic representation of the monthly accomplishments of both film company and theatre company shares in 1956.

Film BULLETIN Cinema Aggregate*  

Don't, however, look too hard. It would take a pretty fair horse player to handicap the market in cinema shares on the basis of prior outings. One only hopes the industry is rounding into form. As for the past, like the jockey who got pinched off at the sixteenth pole, movie shares have their excuses, too. They blame gusty March weather, a lack of meritorious product, the traditional Lenten antipathy of movie-goers. These are excuses, to be sure, albeit not very substantial ones from a market standpoint. For, excluding the apology for product, the remaining rationalizations show up as the shortest of short run factors and are hardly acceptable as fit explanation for a decline in stock buyer interest. Perhaps the truth about the inconstancy of cinema shares is simply that the market is uncertain. It just doesn't know what to make of the prospects of the film industry.

The ebullient bull-tide of 1954 is missing completely. When market power does manifest itself, as it has in three alternate months out of the past six, it is generally born of peculiar circumstances in particular situations, rather than confidence in general industry prosperity. Thus, much of February's outstanding gain can be attributed to a rumored proxy fight, a rumored backlog sale, and to one solid profits report. Thus Loew's, Warner Brothers and Columbia carried their less active industrial brethren to a collective year high.

What is apparently worrying former cinema traders is the renewed vigor of TV in the 1955-1956 season. Current surveys now conclude that one of the most cherished platitudes of the TV era, that movie business will be OK once the novelty of the electronic Cyclops has worn thin, is strictly, but strictly, a fiction. Set ownership is at an all-time high, and so accordingly is viewership.

Less theoretical, but perhaps more pragmatic elements take a different view. They acknowledge the onslaught, the inroads and the damage. And they still feel a profitable co-existence is possible, indeed, most probable. Within the mass-entertainment arena, they foresee literally fantastic prospects in telecasting balanced by only slightly less spectacular advances in the field of theatre motion pictures. They see each medium as a unique entity catering to a unique public demand, each fulfilling a unique need. They point to the studies of economists, labor leaders and actuaries heralding the gains in leisure time, which, when projected 20 years ahead, gives a picture of a 25-hour work week or less for rank and file breadwinners. Indeed, a famous economist envisions four leisure hours for every one of labor—and this excludes sleep. In this atmosphere, exhibition figures to achieve its mightiest fruition.

For a less distant survey of movie conditions, the reader would do well to peruse Film BULLETIN's Spring Product Prospectus as developed in this issue. Note the rise in the industry's qualitative-quantitative standards. Nothing spawned in Hollywood sells as many movie tickets as good pictures, unless it is more good pictures. There appears to be a growing inventory of this precious commodity. Let it meet the test in the crucible of the boxoffice and a few of the down-stroke teeth may be shaved off the jig-saw conformation of the Cinema Aggregate.

MARKET SHORTS: Watch RKO Theatres. Attracting much volume of late ... Traders are not yet giving up the ghost on slow-moving Allied Artists. One Wall Street group reported ready to plunge, believing that the long-anticipated move is just around the corner ... 20th Century-Fox subject of some lively brokerage conjecture. Bulletins cite important product in the offing, plus 55mm CinemaScope, plus oil on the studio grounds, plus TV programming, plus film library potential, plus well anointed assets. Around $25 a share, the analysts say buy, buy, buy ... Another popular choice of the investment set is ABC-Paramount Theatres. Diversification, and increasing income from broadcasting branch are cited as key reasons.
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WHY DID MAMIE LEAVE SANT

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20th CENTURY-FOX presents

The Ran

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DIRECTED BY
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STOVER HAVE TO FRANCISCO?

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MOOREHEAD MIKE CINEMASCOPE COLOR by DE LUXE

CAMPAIGN PRE-SELLS MAMIE!

See What Else 20th Is Doing!
20th PRE-SELLS
MAMIE FROM COAST-TO-COAST!

ON BILLBOARDS!
Hitting key markets everywhere at the peak of the springtime driving season ...creating that mighty one-extra-for-the-road impression ... just in time to do you the most good!

ON RADIO and TELEVISION!
including network TV appearances by Jane Russell on "Person to Person" and The Perry Como Show, plus important segment of General Electric 20th Century-Fox Hour!
Great filming of Sloan Wilson novel loaded with appeal. Fine story, great acting, superb production, strong marquee mean boxoffice bonanza in all situations. Tops for metropolitan market.

Darryl Zanuck's production of the Sloan Wilson bestseller is one of the best dramatic films of recent years. The powerful human interest story of the life of a Madison Avenue public relations man is always fascinating, often moving, sometimes devastating portrait of American middle-class life and thinking. It has been brilliantly written, produced, directed and acted. Backed by a really sock marquee and a heady promotional campaign, picture is undoubtedly destined for top-flight boxoffice returns in all situations. It's mighty appealing stuff.

Nunnally Johnson undertook a difficult assignment in adapting Wilson's novel for the screen. His script is a highly complex affair, continually probing into the lives of the main characters, and those who surround them, with most telling results. The problems of the business world, of personal and family relations, of war and peace, and of American attitudes, are illuminated often with brilliance, and always with interest. The story is witty and sharp; funny and moving, in turn. And it is always convincing, always absorbing story-telling. Despite its unusual length—152 minutes—the film never loses its audience. Viewers will be held from start to finish by a very skilfully constructed and projected narrative.

The large cast, rich in fine actors and in name appeal, is little short of perfect. It's hard to note the outstanding performances—there are so many. As the "man" of the title, Gregory Peck is wonderful. He plays with sensitive understanding, warmth, and sincerity, for a memorable portrayal, projecting all the fears and doubts, weaknesses and strength of the American l'homme moyen who has to reconcile his life as a soldier in World War II with life as a post-war breadwinner. There are, in addition, at least three other performances worthy of Academy Award consideration: Fredric March, as the lonely head of a broadcasting empire, who's missed out on a personal life and emotional realization; Marisa Pavan, as an Italian girl who bears Peck's child during the war, and Lee J. Cobb, as a shrewd and honest judge. But Jennifer Jones, as Peck's wife, and a host of other performers, are only a cut below in distinction. It's hard to recall when there last was so much good acting, by so many, in a single film. They all succeed in making the story meaningful, pointed, sympathetic.

Johnson's direction is worthy of his script. Like the writing, it's at once easy-going and powerful—in short, a very professional job. And the director maintains the film's pace superbly. As might well be expected, the Zanuck production is nigh flawless and impressive, from its sharp CinemaScope-De Luxe color lensing down through the list of technical credits. Bernard Herrmann's musical score must be singled out for its exciting contribution to the effectiveness of the story's mood and tone.

This is a film that will arouse vast public interest, excitement, and approval. It is provocative and will be much-discussed.

The story opens with Peck, spurred on by wife Jones' ambitions, applying for a higher-salaried job with a broadcasting company. His application appeals to president March, who identifies Peck with his dead son, and he is hired. But some of the reasons for Peck's apparent fear of life are revealed in flashback: his horror of the war, and his love for Marisa Pavan, whom he has to leave in Rome when he returns to battle, and then to the U.S. The story then examines the relations between Peck and his family, and Peck and March who, despite his wealth, is unhappy living apart from wife Ann Harding and daughter Gigi Perreau, who is "unmanageable". When Keenan Wynn, an army acquaintance of Peck's, approaches him and tells him that Pavan and her child (Peck's) are in dire financial straits, Peck realizes he must bare the secret to his wife. Her reaction is at first extravagantly hysterical—a fine contrast with Pavan's quiet acceptance of life—but she ultimately understands her husband's problem. Provision is made to help, through Judge Lee J. Cobb, and Peck and Jones are closer than ever. Peck rejects business advancement in favor of remaining close to his family. March understands, regretting that he himself did not make the same choice years before.

"The Harder They Fall"

**Business Rating: 3 3 Plus**

Powerful version of Budd Schulberg’s hard-hitting novel about boxing. Bogart, topnotch production values, exploitation, plus favorable word-of-mouth, assures strong returns.

Budd Schulberg’s novel about corruptions and machinations in the boxing game has been turned into a brilliant film by Columbia. Strongly reminiscent of the style of "On the Waterfront!", this, however, has an underlying sardonic point of view that contributes much to its success. Not taking itself too seriously, it is consequently sharp and forceful without ever being ponderous. On the strength of appealing content, the fame of the novel, the marque power in names like Bogart and Rod Steiger, and exploitation, "The Harder They Fall" shapes up as a real boxoffice winner in all situations. Philip Yordan’s script is cynical and very terse, getting a good deal of impact out of its economical dialogue. Mark Robson’s direction has just the right touch—brisk, clear, sharp, his pace is superb. Technical credits—particularly the smart black and white lensing—are fine, and some unusually good acting rounds out the satisfying production. Humphrey Bogart does full justice to his role of sports writer turned publicity man. Rod Steiger turns in what is far and away his best performance. Mike Lane, Jersey Joe Walcott, among others, are immensely effective in supporting roles. Out-of-work sports columnist Bogart agrees to take over the job, offered by Steiger, of building up by publicity a heavyweight sensation imported from Argentina (Mike Lane). The whole business is crooked, with Steiger fixing one fight after another. But Bogart, despite his scruples and wife Jan Sterling’s protests, sticks with the job because the money is good. When Lane, who’s seven feet tall, but can’t fight at all, meets Max Baer for the title, there’s no fix and Lane is brutally beaten. He is also short-changed in the accounting. Bogart gives him his own share of the money, packs the fighter off home, and, despite Steiger’s angry threats (he had "sold" Lane), sits down to write an expose of boxing’s dirty business.

Columbia, 109 minutes. Humphrey Bogart, Rod Steiger, Jan Sterling, Mike Lane. Produced by Philip Yordan. Directed by Mark Robson.

"The Bold and the Brave"

**Business Rating: 2 2 Plus**

Good war film with psychological slant. If exploited, should do well in action and naborhood situations.

Concerned with the tensions and conflicts among three American G.I.s in the Italian campaign of 1944, Irving H. Levin has put together an interesting, often exciting, film for RKO. Unpretentious in its scope and tone, "The Bold and the Brave" provides a generally absorbing and intelligent portrait of the way men act in battle, but with a minimum of talk and in well-paced scenes, under Lewis R. Foster’s adept direction. If backed with sufficient exploitation, boxoffice returns should be a bit above average in action and naborhood situations. Robert Lewis’ original screenplay is good, as are the performances by principals Wendell Corey, Mickey Rooney, Don Taylor and the lone girl, Nicole Maurey. Action sequences are well-produced, convincing, and add tang to the story. Black-and-white Superscope lensing is more than adequate. The personal problems of three soldiers are soon apparent: Rooney is an inveterate, and frantic, gambler, Corey freezes in battle, and Taylor, a sergeant, has a fanatical obsession with "purity". When Rooney and Corey, hoping to cure Taylor’s reticence, arrange for him to meet Italian girl Maurey without his knowledge, he succumbs to her charms. When he discovers that other soldiers have known her, he brutally rejects her, and turns on his former friends with neurotic resentment. In battle, Taylor is uncompromising, needlessly sacrificing the lives of others. Rooney is killed trying to gather up a huge sum of money he had won at dice to send home to his wife. Enraged, Corey overcomes his cowardice, wipes out a German tank. Suppressing his hatred of Taylor, he carries the wounded sergeant back to camp, having resolved his own problem.


"The Creature Walks Among Us"

**Business Rating: 3 3 Plus**

Third in "Creature" series is satisfactory meller for action and ballyhoo spots.

This third in the series of "creature" films from U-I still manages to milk some excitement from the idea, but gives the impression that it is beginning to wear thin. For the most part, it is a rather mechanical meller that telegraphs its punches. However, it should be a worthy boxoffice entry for houses that fared well with the previous two films. Action and transient ballyhoo spots should do well above average. Arthur Ross’ script compensates for some of the creature’s (half man-half fish) diminishing appeal by supplying more dramatic substance than was evident before. Photography and other technical credits are satisfactory. The same may be said for John Sherwood’s briskly-paced, but un inventive, direction. Performances are routine. Scientists Rex Reason and Jeff Morrow, together with Morrow’s wife, Leigh Snowden, proceed to the Florida Everglades where they hope to apprehend and experiment on the creature. After some dangerous and unsuccessful attempts, they capture it with the use of a powerful anaesthetic. Morrow, with a touch of the “mad professor”, operates on it to transform it completely into human form. Insanely jealous of wife Snowden, Morrow then murders the party’s guide, Gregg Palmer, who has been attentive to her. Aroused at the sight of human violence, the creature breaks loose, kills Morrow and escapes, heading back to the sea, leaving Snowden in the arms of Reason.

Remember his name...

JUBAL

...You’ll remember his story!
You'll remember all of the excitement!

GLENN FORD
star of "Blackboard Jungle" and "Trial!"
as Jubal...
Trouble clung to him—like a wanton woman!

ERNEST BORGnine
voted "Best Actor" by the N.Y. Film Critics, for "Moby Dick" as Shep...
who trusts himself too far with Jubal!

VALERIE FRENCH
an exciting new screen "find", as Mae...
Restless, young...and married!
She can't keep her hands off Jubal!

FELICIA FARR
a bright new talent, as Naoli...whose lips were untouched by any man's...until Jubal!
people and exciting performances!

ROD STEIGER

find of "On the Waterfront"
the badman who isn't big enough...to hold all his hate for Jubal!

Exciting is the word for JUBAL!
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Remember his name...

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introducing

VALERIE FRENCH • FELICIA FARR with BASIL RYSDAEL • NOAH BEERY, Jr.

Screen Play by RUSSELL S. HUGHES and DELMER DAVES • Based on a Novel by PAUL J. WELLMAN

Produced by WILLIAM FADIMAN • Directed by DELMER DAVES • A COLUMBIA PICTURE

CINeMaScope • TECHNOCOLOR

YOU’LL REMEMBER HIS STORY... THE WAY YOU REMEMBER THE BOX-OFFICE STORY OF "STALO"
Origin unknown, our foot. This joyous ode to the vernal-tide probably first fell from the chaffed lips of a beer-guzzling, 220 pound exhibitor in size 13 brogues who never heard of a may-pole and thinks spring nymphs had better steer clear of the Morals Squad. Our apologies for the resemblance to any exhibitors living or otherwise, but you must agree Spring is a grand season to sing about. And if the Spring Product Prospectus is any criterion of the boxoffice blessings to follow, Seedtime, 1956, may have theatremen tra-la-laing like a pack of pixies in a 17th century Coventry garden.

This Spring’s product backlog has everything: number, variety distinction, name-power, ticket-power. It is really a commanding array of important films that has flowed from Hollywood cutting rooms to theatre marquees this season. Significant is the diversity of Hollywood’s warm weather merchandise, ranging as it does from films of multi-million dollar opulence to dramas of “Marty”: like intimacy; from frothy comedies to the bluffs and peaks of the great outdoors. And for added piquancy this cinematic smorgasbord is heavily garnished with the surest-selling cognomens in the mass entertainment world — Princess-to-be Kelly, Stewart, Wayne, Bogart, Lanza, Peck, Jennie Jones and many others of stellar strength.

Theatre business can look for an added fillup when, early in May, TV begins holding commencement exercises for the ’55-’56 telecasting year. Parlay superior and plentiful product with traditionally bountiful Spring grosses, set this combination against a background free of major TV competition, and the movie industry can truly say things look bright.

One note of caution: Notwithstanding the promise of this fine product—and the fact that television competition is weak in the warm months, automation has not yet come to theatre exhibition. Let’s not conduct a push-button summer campaign. Mother Nature simply supplies the conditions. It’s up to us to roll up our french cuffs and do the job.

On the following pages are arrayed the abundance of meritorious motion pictures that will be made available to theatres in the three months ahead. It is indeed an imposing lineup that should offer high encouragement to theatremen everywhere. Let’s make capital of this fine product to stimulate the public’s appetite for movie-going.
"THE CATERED AFFAIR"

Metro-Goldwyn-Mayer

Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald, Producer Sam Zimbalist, Director Richard Brooks.

"The Catered Affair" promises to be one of the dramatic high spots of the Spring season. There is, first, the common touch flavor of the Paddy Chayefsky play, the same factor that endeared Chayefsky’s “Marty” to the public. Second, there is the powerful cast keyed to the drama, headed by Bette Davis, Ernest (“Marty”) Borgnine and the youth-draw Debbie Reynolds. There is, too, Richard (“Blackboard Jungle”) Brooks for the direction, and the poignantly humorous theme, the contention aroused in a family when the mother insists on a catered affair for her daughter’s marriage. On the basis of its bountiful promise in these vital departments, “The Catered Affair” may well turn out one of the real hits of the year. Miss Davis plays the mother, anxious to give her daughter a “big” wedding though the family can’t afford it; Borgnine, the father torn between economic security and his wife’s wishes; Miss Reynolds, the bride-to-be, eager only to be married and finding the catered affair becoming a Frankenstein monster.

"FOREIGN INTRIGUE"

United Artists

Robert Mitchum, Genevieve Page, Producer-director, Sheldon Reynolds.

Based on Sheldon Reynolds’ popular television series and produced on location by Reynolds in Paris, Stockholm and on the Riviera, “Foreign Intrigue” bids fair to be one of the thrill-posies of the Spring. It stars Robert Mitchum and a new French beauty, Genevieve Page, and is being backed by both UA and Reynolds in a one-two punch that should bring it to the attention of the public with a flourish. Production featurettes are gauged for local and network video, and p.a.’s by new star Page and another foreign beauty, Ingrid Tulean, along with a nationwide tour by Reynolds and fem producer Nicole Milinaire, are highlights of the campaign. The intrigue in the story centers around the death of press agent Mitchum’s employer and the concern of the latter’s wife, Miss Page, not with her husband’s death, but rather with his last words before he died. Mitchum finds the dead man was in conspiracy with Hitler to establish a Nazi dictatorship in the United States. His searchings expose those behind the plan and it dies in the making.
From all indications, this Darryl Zanuck production must rank with the very biggest of the Spring, possibly of the year. Taken from the Sloan Wilson best-seller, it exudes importance from every facet, from the Zanuck brand, through the gilt-edged cast and all the way down the line to its promotional campaign, one of the biggest in 20th's history. The ready-made audience of millions who have read the novel is being augmented by a gigantic merchandising campaign, including a fabulous fashion tie-up, that was started months in advance of production. The story is chock full of the solid dramatic meat that claims a universal audience. Its focal point is centered around Gregory Peck, his ambition dulled since the brutality of World War II, faced with the prospect of a high-paying job as ghost writer for Fredric March, broadcasting tycoon with his sights set on greatness. Spurred by his wife, Jennifer Jones, he takes the job though it means compromising his ideals. Donning the trade-mark of the Madison Avenue "rat racers", the gray flannel suit, he battles against subjecting his innate honesty to his work, further complicated when he learns that an Italian girl who had given him peace and love as a soldier is the mother of his child and both are in need. He faces up to the crisis with his wife and cut of the crucible comes a new understanding domestically and economically.

The illustrious, but tragically short, career of one of America's top popular pianists has been given the gilt-edged treatment by Columbia for its biggest musical biography since "The Jolson Story." Top-drawer manpower went into "The Eddy Duchin Story". Jerry Wald handling the CinemaScope-Technicolor production, and George Sidney in the director's chair, the film boasts a hand-picked cast, with Tyrone Power, as the popular band leader, and the brightest of the new stars, Kim Novak, as his first wife, fated to die after childbirth, and introducing a promising newcomer, Victoria Shaw, as Duchin's second wife. The soundtrack carries Carmen Cavallaro's expert piano playing to simulate the Duchin talents. The whole exudes an aura that augurs boxoffice for the warm weather screens. Eddy Duchin's beginnings as a famed pianist are traced through his romance with Miss Novak, a society deb who gets him started with her influence. The marriage is short-lived when Kim dies after giving birth to a son and the despondent Duchin neglects his boy to tour the country and then goes off to war. He re-establishes liaison with the youngster, now 10, when he and a young woman the boy idolizes fall in love. Again happily married, Eddy is soon stricken with leukemia and learns he has but a short time to live. Agonized by the parting with his new family, he finds peace as he tells his son of his fate while both are playing a duet. Duchin stops, the boy continues to play on-alone.
"THE SWAN"
Metro-Goldwyn-Mayer

Producer, Dore Schary. Director, Charles Vidor.

Whether Metro planned it this way or not, the Dore Schary production of Ferenc Molnar's "The Swan" is a miracle of timing and casting that surpasses a press agent's wildest dream. Starring Grace Kelly as a princess groomed for the sights of a prince who comes to her country seeking a bride, the film's release, coincident with the fantastically publicized Monaco nuptials that will royalize the star, assures a boxoffice windfall—completely independent of any other merits of the film—that makes this one of the vernal highlights. The other assets are there, however, in abundance—the superb cast (including Alec Guinness in his first American film), lavish CinemaScope color production, romance and humor of the Molnar play, and Charles Vidor's direction. Placed in Hungary at the turn of the century, the tongue-in-cheek tale has Miss Kelly as a princess whose royal mother, Jessie Royce Landis, grooms her for the arrival of the very eligible crown prince, Alec Guinness. Frustrated by the prince's indifference, Miss Landis chooses Louis Jourdan, the girl's fencing tutor, to court Miss Kelly in hope of jolting Guinness into action. It works, but Kelly and Jourdan fall in love in the process. When Guinness makes his choice, however, Kelly becomes his bride, her love for Jourdan remaining a treasured memory.

"SERENADE"
Warner Bros.


The fabulous Mario Lanza voice, back on the soundtrack after a too-long sabbatical, insures a prominent spot for "Serenade" among the Spring elite. Extra indemnity is a solid supporting cast, headed by Joan Fontaine, and a schmaltzy story from a James Cain novel that provides the golden voice with a glittering setting. The sure-fire situation has Lanza as a laborer whose dynamic vocal chords are discovered in the rough by a smooth society playgirl, Miss Fontaine. Idolizing his benefactress, Lanza rises to great heights, only to take a nosedive when she tosses him over for a new interest. He winds up in Mexico, fever-stricken, his voice lost. Nursed to health by Sarita Montiel, he is inspired to sing again, marries the Mexican girl and starts the long climb back to fame. A crisis comes when Fontaine attempts to estrange him from his wife and the distraught Sarita is injured on the eve of his Metropolitan appearance, but their love is secured and his voice rings out triumphantly. Fourteen songs, among them a thrilling "Ave Maria", worked nicely into the story, get the Lanza treatment.
"ALEXANDER THE GREAT"
United Artists

United Artists' biggest spectacle, both as a picture and as a campaign, swells "Alexander the Great" to a colossus among the Spring's prospects. Powered by months of wide-flung publicity, including a precedential 13-page Life Magazine layout, and a million dollars of UA promotion money, the Robert Rossen CinemaScope-Technicolor production is assured of ranking high on the boxoffice parade. Obviously a labor of love by Rossen, who wrote script, produced and directed, it combines spectacle with dramatic excitement and a thought-ful picture of the heroic central character. It gives Richard Burton his top role since "The Robe" shot him into stardom, adds cast quality with Fredric March, Claire Bloom and Danielle Darrieux. The screenplay pours out the fantastic story of the most famous con-queror of history from the day of his birth to Philip of Macedonia and Olympics, who believes her son to be a god, to his death 33 years later. Encompassed is Alex-ander's training under Aristotle, his early thrust into power, Olympics' instigation of Philip's murder to make her son ruler, Alexander's love for a Greek girl and his opportunistic marriage to a Persian princess, and, in vivid grandeur, the great battles inscribed in history.

"THE HARDER THEY FALL"
Columbia
Humphrey Bogart, Rod Steiger, Jan Sterling, Mike Lane, Max Baer, Joe Walcott. Producer, Philip Yordan. Direc-tor, Mark Robson.

The hard-hitting, bitter expose of boxing that made Budd Schulberg's novel a long-time best-seller comes to the screen bearing exciting promise as one of the major movie events of 1956. Humphrey Bogart is topcast in the juicy role of the cynical sports-writer who loses stomach for his job of press agenting a giant with a powder puff punch into an invincible myth, while Mark Robson, who knows about fight films ("The Cham-pion"), directed. Columbia is packing a smash campaign behind the picture, including an extensive tour by Mike Lane, who plays the giant "pug". The plot has Bogart, a down-and-out sports columnist, accepting an assignment from a gambling syndicate to engineer a press build-up for a South American giant for a championship fight. As one after another of his opponents takes a "dive", the fighter beings to believe his own myth, is convinced when the ex-champion, weakened by a pre-vious fight dies in the ring with him. Fearful of his own strength, the giant decides to quit the ring, but Bogart convinces him to meet the champ. El Toro takes a mur-derous beating. Bogart sends the giant home, turning over his own "take" to the penniless fighter, and turns on the syndicate by writing an expose of the fight racket.
SPRING LEADERS

★ "The Man In the Gray Flannel Suit" (20th Century-Fox)
★ "Alexander The Great" (United Artists)
★ "The Harder They Fall" (Columbia)
★ "The Swan" (M-G-M)
★ "The Conqueror" (RKO)
★ "Jubal" (Columbia)
★ "Patterns" (UA)
★ "The Revolt of Mamie Stover" (20th-Fox)
★ "The Searchers" (Warners)
★ "The Sixth of June" (20th-Fox)
★ "Lisbon" (Republic)
★ "Serenade" (Warners)
★ "Backlash" (Universal)
★ "Foreign Intrigue" (UA)
★ "The Eddy Duchin Story" (Columbia)
★ "Man Who Knew Too Much" (Paramount)

For A Glimpse of SPRING’S BEST
"THE SIXTH OF JUNE"
20th Century-Fox

This romantic wartime drama has been shaped under the knowing fingers of director Henry Koster ("The Robe" and "A Man Called Peter"). Adapted from the best-seller by Lionel Shapiro, the Charles Brackett CinemaScope production boasts a story of moving impact, played by a first-rate cast headed by Robert Taylor, Richard Todd, Edmond O’Brien and Dana Wynter, the lovely newcomer who scored solidly in "The View From Pompey’s Head". The plot includes these diverse elements: a romantic triangle, a warm love story, the rigors of war and the pounding action of D-Day (the 6th of June), the clash of British and American soldier personalities and the psychic effects of conflict. "The Sixth of June" is the kind of picture made for men and women, young and old, and should draw a well-rounded audience. As an American and a British officer await the D-Day landing, they recall their romance with the same girl—how the American found himself drawn to her beauty and warmth and wisdom, despite the fact that he had a wife waiting at home; how the Briton was forced to leave her after a lifetime of loving her, returning to find her in love with another. As they go into action on D-Day, the film reaches an emotional climax leaving the Briton dead, the American treasuring a lost love.

"BACKLASH"
Universal-International
Richard Widmark, Donna Reed, William Campbell, John McIntyre. Producer, Aaron Rosenberg. Director, John Sturges.

The Richard Widmark name, a suspenseful, offbeat screenplay and a Technicolor production bearing the trade mark of Aaron Rosenberg and director ("Bad Day at Black Rock") John Sturges, entitle this U-I western to a position among the promising releases for Spring. The role of a man grimly and relentlessly pursuing a search for the sole surviving victim of an Apache massacre, whom he believes to be his father’s murderer, is well suited to the Widmark talents. An unusual touch is the casting of Donna Reed in a similar pursuit, believing the survivor to be her husband. The fact that the missing man may also have $60,000 in gold that was with the massacred party lends a fillip to the motives of the searchers. Their mutual goal bands the man and woman together in a relationship that develops into love, shadowed with suspicion. The climax is reached when the mystery man is discovered and turns out to be Widmark’s father, John McIntyre, who had turned to outlaw activities. In a battle between McIntyre and ranchers he had been victimizing, Widmark sides against his father, and, as McIntyre is shot down, Widmark and Miss Reed find the cloud between them lifted.
Like “Marty”, this famed television play has been made into a strong dramatic movie by Jed Harris and Michael Myerberg that should sweep into the higher boxoffice brackets by virtue of critical acclaim and word-of-mouth. On top of that, UA has exploitation plans to help its rise up the b.o. ladder with a campaign that ranges from fashion tie-ups pegged on the title to special screenings for business people, columnists, etc., plus a video campaign that will capitalize on the great TV success of the Rod Serling play. The low marquee, high quality cast is headed by Van Heflin seen in probably his best movie role as a young industrial engineer who is brought into a big business corporation to be groomed for the job of assistant to the coldly ruthless boss, Everett Sloane. Caught in the squeeze is Ed Begley, being forced out by Sloane because his thinking is outdated. The friendship that develops between Heflin and Begley is complicated as the former realizes that he is the helpless tool of the competitive squeeze. Stubbornly refusing to resign, Begley is finally broken down in a dramatic board meeting and succumbs to a heart attack. Driven distraught by the belief that he was the instrument of his friend’s death, Heflin confronts Sloane with his resignation, but the latter proposes that he stay and oppose Sloane by competing for his own job while furthering the company. Heflin agrees, but is left wondering whether he or Sloan has won out. In the N. Y. Times glowing review of the film, the uncompromising climax is praised as adding power to the drama, characterized as a “thoughtful and fascinating addition to this year’s film files”.

The character played by Jane Russell in “The Revolt of Mamie Stover” was described by its author, William Bradford Huie, as “The Henry Ford of harlotry”—which should give a fair idea of the kind of word-of-mouth this one is likely to arouse. And its boxoffice potential will be boosted plenty by the fat campaign 20th-Fox has lined up for this Buddy Adler comedy-drama in CinemaScope, including a country-wide 28-sheet posting with the teaser: “Why Did Mamie Stover Have to Leave San Francisco?” The answer is found in the tale which depicts Jane as an ex-“Miss Mississippi” who flops in Hollywood and turns to confidence game activities in Frisco. Forced to flee to Honolulu, she ruthlessly pursues her determination to build a fortune and, when the attack on Pearl Harbor brings a flood of soldiers to the island, becomes the toast of Honolulu. Her romance with Richard Egan complicates things, but when she finally quits, she has not only enriched herself, but has won a morale-building citation from the Army. The Russell name and the sensational theme holds high promise for solid boxoffice on this one.
C. V. WHITNEY FORMED C. V. WHITNEY PICTURES, INC. FOR THE PURPOSE OF MAKING FINE PICTURES. HE CHOSE AS HIS EXECUTIVE PRODUCER, MERIAN C. COOPER, AND GAVE HIM ONE BASIC INSTRUCTION: "GET THE BEST."
THE FOLLOWING PAGES TELL THE BOOK AND THE PEOPLE, MERIAN C. COOPER, ACADEMY AWARD WINNER "FOR HIS MANY INNOVATIONS AND CONTRIBUTION TO THE ART OF MOTION PICTURES" ASSEMBLED WITH MR. WHITNEY FOR THE FIRST C. V. WHITNEY PICTURE PRODUCTION.
FIRST MOVE WAS TO PURCHASE A STORY
A GIFTED WRITER

WE ENGAGED FRANK NUGENT, TWICE SCREEN WRITERS GUILD
AWARD WINNER FOR "THE QUIET MAN" AND "MR. ROBERTS"
TO WRITE THE SCREENPLAY. NUGENT HAD GREAT
SUCCESS WITH JOHN FORD AND MERIAN COOPER IN
WRITING FOR THEM "FORT APACHE" AND "SHE WORE A YELLOW RIBBON"
AS WELL AS "THE QUIET MAN."
WHITNEY AND COOPER SIGNED THE ONLY FOUR-TIME ACADEMY AWARD WIN DIRECTOR, JOHN FORD, TO DIRECT "THE SEARCHERS."

JOHN FORD
TEN WE SIGNED

JOHN WAYNE,
ANY TIMES TOP
BOX OFFICE
CHAMPION.
The co-starring cast was signed next...

Jeffrey Hunter  

Vera Miles  

Ward Bond  

Natalie Wood  

PATRICK FORD, WIDELY EXPERIENCED IN MAKING MOTION PICTURES IN FAR PLACES OF THE WORLD, AS WELL AS HOLLYWOOD, WE ASSIGNED AS ASSOCIATE PRODUCER.

WINTON HOCH, THREE-TIME ACADEMY AWARD WINNER FOR CINEMATOGRAPHY, TO PHOTOGRAPH "THE SEARCHERS" FOR C. V. WHITNEY PICTURES, INC.

FOR THE MUSIC WE ENGAGED MAX STEINER, THREE-TIME ACADEMY AWARD WINNER, 27 TIMES NOMINATED ... and to write the song, "THE SEARCHERS," Stan ("Ghost Riders In The Sky") Jones.
FILMED ALL OVER THE WEST
IN THE MAGIC OF
VISTAVISION
COLOR BY TECHNICOLOR...

THE
SEARCHERS
DEVELOPED INTO ONE OF
THE GREAT MOTION
PICTURES OF AMERICA

When MR. JACK L. WARNER saw "THE SEARCHERS"
he wrote MR. WHITNEY:

"Dear C. V.:

You and Merian Cooper are

to be congratulated.

THE SEARCHERS is one of the

best pictures I have ever seen. Also,
extend my thanks to John Ford, John
Wayne and all the rest of the members
of your outstanding new organization.

Sincerely,

Jack"

C. V. WHITNEY
PICTURES, INC.

1256 Westwood Blvd.
Los Angeles
California

THEN PLACED BY
C. V. WHITNEY PICTURES, INC.
IN THE CAPABLE HANDS OF
WARNER BROS. FOR WORLD WIDE
PRESENTATION.
"THE SEARCHERS"
Warner Bros.
John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond,
Natalie Wood. Producer, Merian C. Cooper. Director,
John Ford.

The John Ford hallmark, coupled with the John Wayne boxoffice power, shoves this western drama proud head and broad shoulders over its ilk, places it in the select category of distinguished outdoor films like "Shane", "Red River" and "Stagecoach." Earmarked by Film BULLETIN as a Film of Distinction, "The Searchers" is an offbeat, intriguing film that combines high drama, suspense and sharp comedy relief with superb performances, inimitable Ford direction and Technicolor-Vistavision photography. This first C. V. Whitney-Merian C. Cooper production leaves no doubt of its high position among the Spring Leaders. Frank S. Nugent’s screenplay delineates in alternately shocking, moving and humorous moods the relentless search by Wayne and Jeffrey Hunter for the former’s niece, carried off by Comanches who had slaughtered the rest of Wayne’s family. After futile years of leads and dead ends, the search narrows as the fearful Wayne determines to kill the girl rather than have her succumb to the ways of the Indian. As the suspense mounts, the girl is discovered and the searchers must make the decision whether to take her back to her own people.

"THE MAN WHO KNEW TOO MUCH"
Paramount
James Stewart, Doris Day, Brenda de Banzie, Bernard Miles. Producer-director, Alfred Hitchcock.

Hitchcock, master of suspense, with one of his favorite stars, James Stewart, in the type of thriller at which the former is most adept, sets off "The Man Who Knew Too Much" as Paramount’s most promising Spring release. Foreign intrigue, tingling with Hitchcockian incidents and touches, laid in French Morocco and England, plus VistaVision and Technicolor are chief ingredients. The core of the plot is a natural for the thrill maestro: a scheduled assassination, the only hint as to the victim being the time and the place whispered words by a dying man to Stewart, who must keep his silence while his young son is held hostage. How the distraught father and his wife, Doris Day, maintain their secret, ferret out the plotters, prevent the assassination and rescue their son is ideal fodder for the Hitchcock maneuverings.
"The Conqueror"
RKO-Radio

"A huge, roaring, colorful spectacle in every sense of the word, sumptuously produced to an extent rarely seen in ordinary colossals." Thus did the Film BULLETIN review describe Howard Hughes’ "The Conqueror". Backed by RKO’s million and a quarter dollars for the campaign and the powerhouse names of John Wayne and Susan Hayward, this one can’t help but sweep into the upper strata of the Spring grossers. It’s loaded with the ingredients that make for mass ticket selling: smashing action, gory violence, primitive, sexy romance, exotic dancing girls, and epic battle scenes, all hemoglowingly detailed in Technicolor on the CinemaScope screen. With Victor Young’s vivid score beating a fiery accompaniment, the script depicts how Wayne and brother Pedro Armendariz wrest the Tartar ruler’s daughter, Hayward, from a caravan in a raid and Wayne takes her for his wife. In a final battle he defeats the Tartars, is named Genghis Khan, ruler of all Asia.

"Lisbon"
Republic

Filmed in Republic’s new wide-screen, Naturama process and Trucolor, "Lisbon" is one of the company’s biggest for 1956 and promises some tingling melodrama in its recounting of plot and counter plot. Ray Milland, who showed to good advantage as producer-director and star of "A Man Alone", takes on a similar chore in this more ambitious production in the type of role he has savored in the past. He has strong co-stars in Maureen O’Hara and Claude Rains. The story has Milland, an American adventurer who dabbles in smuggling, being used as a pawn by Rains and Miss O’Hara, who stand to gain a $25,000,000 fortune if they can produce the body of Maureen’s elderly husband, held prisoner by the Reds. Milland accepts the commission to rescue the tycoon, then learns that both he and his quarry are to be killed in the plot. How he thwarts the plotters and presents a very live husband to the conniving Maureen bodes lively and suspenseful melodrama.

"Jubal"
Columbia

An Oscar winner and two nominees for the gold statuette in the past year make up the high caliber cast of this Columbia CinemaScope-Technicolor western drama that puts in a strong bid for Spring honors. The powerful trio, Glenn Ford, high since "Blackboard Jungle" and "Trial"; Ernest Borgnine, fresh from his triumph in the Award winner "Marty", and Rod Steiger, who was "robbed" of an Oscar last year in "On the Waterfront", are abetted by a pair of ravishing newcomers on the distaff side, Valerie French and Felicia Farr. Under Delmer Daves direction, the film is a western in locale only. Essentially, it is a dramatic clash of personalities among the three men, with the women figuring prominently in the conflict. Ford is given a job by Borgnine, after the latter saves the drifter from death in a snowstorm. Sensing Ford’s presence as a danger to his taking over Borgnine’s ranch, Steiger turns Borgnine against Ford by planting suspicion that Ford is having an affair with Borgnine’s wife, Valerie French. When Borgnine goes running for him, Ford is forced to kill his friend in self-defense while the vicious Steiger beats Miss French to death and blames it on Ford. Faced by a lynch mob, Ford forces Steiger’s hand and the mob turns on the murderer.
Analysis of the

SPRING PRODUCT

20TH CENTURY-FOX

A banner Spring is in the offing for 20th Century-Fox, with the standard bearer, "The Man in the Gray Flannel Suit", stacking up as a strong contender for best of the year. In addition to this powerful boxoffice contender, 20th will present at least five more CinemaScope-color productions. Of the sextet, five are ticketed as Spring Leaders or Exploitation Winners. The accent is on drama, with nary a musical or comedy (although "The Revolt of Mamie Stover" is on the lighter side) to dilute the meaty fare. There is a good chance that another release may be added before June closes, giving this high-flying outfit a top rating both in quantity and quality.

Resplendent in the vernal bouquet, "The Man in the Gray Flannel Suit” matches its pre-release smash campaign with superb entertainment values to give 20th, its customers and their audiences one of the greatest Easter releases in years (see “Film of Distinction” review).

Following close on the well-heelèd “Man” are three more April releases: another Spring Leader, "The Revolt of Mamie Stover", an Exploitation Winner, "Hilda Crane", and Edward Alperson's "Mohawk", a most powerful quartet for one month from any company. A lusty comedy-drama, "Mamie", backed by a national teaser campaign, shapes up as hearty boxoffice stuff.

The Exploitation choice, "Hilda Crane", with its formidable film marketing assets, casts Jean Simmons as a twice-married, romantically empty young woman, who returns to her small-town home to become involved in another double romance. Co-starred are Guy Madison and Jean Pierre Aumont. Philip Dunne directed for producer Herbert Bayard Swope, Jr.

Based on a legend of the Iroquois, "Mohawk", a non-CinemaScoper, stars Scott Brady as a white painter who falls in love with Indian beauty Rita Gam, and Neville Brand as the embittered warrior that leads a war against the white settlers.

May's pair is headed by "23 Paces to Baker Street", a Henry ("Carousel") Ephron production starring Van Johnson and Vera Miles in a murder mystery, filmed on location in London. Under the direction of suspense master Henry Hathaway, Johnson has a unique role as a blind American writer who breaks up a gang of kidnappers. Another strong May release is Exploitation Winner "The Proud Ones", with Robert Ryan, Virginia Mayo and Jeffrey Hunter co-starred.

Charles Brackett's "The Sixth of June", another Spring Leader, is the only June release thus far slated.

UNITED ARTISTS

Allied Artists constitutes one of the bulwarks of the Spring product, abounding in both class and bread and butter films, with just one short of a dozen varied releases jamming the season's slate. The tentative line-up has four in each April and June, and three in May. Topping the UA program is the huge "Alexander the Great", certainly destined for rating as one of the year's top grossers, and the modestly budgeted "Patterns", also due for b.o. honors. Both have been tagged Spring Leaders, along with "Foreign Intrigue", a Robert Mitchum starrer, and at least an additional trio rate with the Exploitation Winners. Showmen will look to UA this Spring as one of their fountainheads of supply.

Backed by the biggest campaign in UA's history, "Alexander" is a showman's dream as it unfolds in CinemaScope and Technicolor the dramatically and visually overpowering story of the world's greatest conqueror (see details in Spring Leaders).

April offers another Leader in "Patterns", already on its way up via critical acclaim and the UA promotion, plus a pair of action films. First of the latter stars Mark Stevens in "Timetable", produced and directed by the star, a melodrama of an insurance investigator who stages a robbery and is ironically put on the case. The other entry is "The Broken Star", a western, with Howard Duff as a murderous marshal.

The tentative May setup includes another Spring Leader, "Foreign Intrigue", which is getting an added (Continued on Page 42)
Entries in the 1956 Spring Showmanship Classic are a highly promising lot of 20 Exploitation Winners, every important studio having its colors represented by at least one entry. Some of these shows are modestly budgeted, others fall very close to the Big Picture category, but all are loaded with exploitation ingredients to challenge and stimulate showmen to bold ballyhoo effort. Several of these Exploitation Winners undoubtedly will perform in a manner that will entitle them to be listed among the Spring’s boxoffice leaders. All, certainly, have the potential to hit the wire winners if the showmen who play them give them the proper backing. The odds will pay off handsomely on these Exploitation Winners.

“HILDA CRANE”
20th Century-Fox
Jean Simmons, Guy Madison, Pierre Aumont. Producer, Herbert Swope, Jr. Director, Philip Dunne.
This is adapted from Samson Raphaelson’s Broadway stage success about a “high-class tramp” who returns from big city to her home town for romantic rehabilitation and finds her past haunting her. Solid selling angles for the women are in this important moral play.

“MIRACLE IN THE RAIN”
Warner Bros.
Jane Wyman, Van Johnson, Peggy Castle, Fred Clark. Producer, Frank P. Rosenberg. Director, Rudolph Mate.

Highly dramatic story of the trial of a war hero accused of collaboration with the enemy during years in a Korean prison camp. Excellent promotion values in real-life news stories, pros and cons in the case, the “How would you judge it?” approach. From a publicized teleshow, given a big play by Life. No big names, but a well-balanced cast.

“A sockful of exploitation angles in Ben Hecht story of romance between a “nice” girl and a brash soldier—the “street-corner pick-up that worked a miracle of love”—plus Jane Wyman-Van Johnson marquee names. Other saleable characters in the “Sin-Street Bombshell who kept getting married”, “the office manager who loved his wife but . . . ”, “the spinster who lived with dusty dreams”, etc. Especially good angles for the ladies, who should come loaded with hankies.

“The Rack”
Metra-Goldwyn-Mayer

“Magic Fire”
Republic
Yvonne de Carlo, Carlos Thompson, Rita Gam, Valentina Cortese. Producer-director, William Dieterle.

The life and music of Richard Wagner and the women who shared his romances are the angles in this Trucolor production by William Dieterle. Trio of sexy beauties in Yvonne de Carlo, Rita Gam and Valentina Cortese. Ads highlight hot romantic affairs. Catchline: “No Woman Will Ever Forget This Man . . . Whose Strange Genius Fed on Love”. Musical score has 12 excerpts from the immortal composer’s works.
THE LOVE STORY OF A PRINCESS

M-G-M presents

GRACE KELLY • ALEC GUINNESS
LOUIS JOURDAN

in THE SWAN

CINEMASCOPE • COLOR

AGNES MOOREHEAD • JESSIE ROYCE LANDIS • BRIAN AHERN
LEO G. CARROLL • ESTELLE WINWOOD • VAN DYKE PARKS

Screen Play by JOHN DIGHTON • From the Play "The Swan" by FERENC MOLNAR
Photographed in EASTMAN COLOR

Directed by CHARLES Vidor • Produced by DORE SCHARY

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

"ROCK AROUND THE CLOCK"
Columbia
Bill Haley and His Comets, The Platters, Tony Martiney and His Band. Producer, Sam Katzman. Director, Fred F. Sears

Here's one for the youth element. Bill Haley and his Comets heads a whole slate of rock 'n roll favorites in first movie featuring the beginnings of the current musical craze. Unlimited opportunities for disc jockey ties, rock language promotions, dance contests, and just about every outlet that caters to teen-age trade.

"GOODBYE, MY LADY"
Warner Bros.
Walter Brennan, Phil Harris, Brandon deWilde, Sidney Poitier. Producer-director, William A. Wellman.

Heartwarming boy-dog story with Brandon deWilde of "Shane" fame, multiple Oscar-winner Walter Brennan and Phil Harris in key roles. Sheen is added by William Wellman as producer-director. Can be sold as "The Great Love Story of a Boy and His Dog". Brennan-deWilde combo exploitable as greatest since Wallace Berry and Jackie Cooper. Special angle in "barkless" dog oddity, canine that laughs and cries real tears.

"NIGHTMARE"
United Artists

Title, Edward G. Robinson name and tight suspense plot promise heavy exploitation material. Special angle in New Orleans musical setting, with Billy May and orchestra spotlighted by UA in big music promotion, both nationally and in coordination with local openings. Potential for stunts in title.

"THE PROUD ONES"
20th Century-Fox

Hot action and a strong cast holds exploitation promise for this 20th-Fox western drama. Played by a well-balanced cast, the story is based on Verne Athanas' novel of a Kansas boom town. Rugged he-man Ryan in a hard-bitten lawman role, shapely Mayo for display interest are exploitable.

"THE BIRDS AND THE BEES"
Paramount
George Gobel, Mitzi Gaynor, David Niven, Reginald Gardiner, Producer, Paul Jones. Director, Norman Taurog.

The big exploitation peg in this VistaVision Technicolor comedy is the big screen appearance of TV phenom Gobel, aptly cast as a naive son of a millionaire who becomes prey of a trio of cardsharks, one of whom he marries. A ready-made audience of millions is set for the comedian's picture debut and the showman's sights should be set for every opportunity to capitalize on this. The Gaynor talents are also utilized for a pair of songs, with title tune, especially promising for musical tie-ups.
His first western... and what he does with it is strictly in the big Sinatra boxoffice style!
Exploitation Winners

"THE CREATURE WALKS AMONG US"
Universal-International

Reincarnation of one of the most popular of the Universal monster creations in pseudo-scientific transmutation of fish creature to air-breathing animal. Terror scenes underwater and on land make excellent fodder for horror displays, aided by curvaceous Leigh Snowden for added eye appeal. New ads feature terror scenes with catchline: "Fury Stalks the Streets . . ."

"THE BLACK SLEEP"
United Artists
Basil Rathbone, Akim Tamiroff, Lon Chaney, John Carradine, Bela Lugosi. Producer, Howard W. Koch. Director, Reginald Le Borg

A jackpot of chill artists makes this Bel-Air production a snap for the showman. United Artists' boxoffices are constructing a wax-works chamber of horrors with ghoulish life-size figures of principals to go on national tour, television and theatre exhibition. On tap, also, are 3-dimension displays, lobby standees and bally hearse.

"WHILE THE CITY SLEEPS"
RKO

Superlative array of names in the cast, plus Fritz Lang directorial power, Casey Robinson screenplay spell "sleeper" angles. Strong teaser values in film's opening as a girl is bludgeoned to death and killer leaves words "Ask mother" in lipstick on wall.

"STORM CENTER"
Columbia
Bette Davis, Brian Keith, Kim Hunter, Paul Kelly. Producer, Julian Blaustein. Director, Daniel Taradash.

Daring theme—plea against anti-Communist hysteria that leads to book burnings—has exciting opportunities for specialized selling. Davis name, plus a meaty role as librarian who risks desecration of character and love of children to uphold freedom of speech, strong selling point. Big for community leader screenings, school tie-ins, library co-ops. Augurs word-of-mouth stimulation.

"THE MAVERICK QUEEN"
Republic
Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy. Producer-director, Joe Kane.

This is the first release in Republic's wide-screen process, Naturama. Boasts a strong cast and exploitables in tale of ruthless beauty who dominates a Wyoming outlaw gang, and her regeneration in romance with a rugged Pinkerton man.
READY....and
RARIN' TO GO
when school vacation starts!

TOY TIGER

U.I.'s Family-Appeal
treat for the
Big Summer Season!

Universal International presents

PRINTED BY Technicolor

TOY TIGER

STARRING
JEFF CHANDLER - LARAINÉ DAY and TIM HOVEY

CECIL KELAWAY - RICHARD HAYDN

Directed by JERRY HOPPER
Screen Story and Screenplay by TED SHERDEMAN
Produced by HOWARD CHRISTIE
ANALYSIS OF SPRING PRODUCT

(Continued from Page 35)

boost from producer Sheldon Reynolds popular TV series of the same title, and two Aubrey Schenck Bel-Air productions. The first is "Crime Against Joe", a murder melodrama with Julie London and John Bromfield. Lee Sholem directed. Also under the Schenck aegis is "Quincannon, Frontier Scout", in De Luxe color with Tony Martin and Peggie Castle in the top roles. Added promotional fillip to this is a big-scale music campaign, tied to the title and Martin's TV popularity, with the singer plugging via extensive p.a.'s.

June is an exploitation festival for UA, with no less than three Exploitation Winners, "Nightmare", "The Black Sleep" and "A Kiss Before Dying" (see details in Winners section), pencilled in for release, along with the Technicolor "Star of India". Latter is a Raymond Stross costume adventure with Cornel Wilde and Jean Wallace co-starred.

WARNER BROS.

The extent to which Warners' offerings for the season are represented among the Spring Leaders and Exploitation Winners indicates their strong caliber. All but one fall into the elite groups, with "Serenade" and "The Searchers" undisputed choices as top boxoffice pictures, while "Miracle in the Rain", "Goodbye, My Lady" and "The Animal World" rank as powerful exploitation entries. Half the supply is tinted, one is in VistaVision.

The slate is off to a running start with "Serenade" (see Spring Leaders for details) and "Miracle in the Rain"—an Exploitation Winner—for April release. While the Lanza voice will draw millions to "Serenade", there is a strong magnet, too, in the boxoffice draw of Jane Wyman and Van Johnson, stars of "Miracle" and a heartwarming love story that should have the ladies (and, very likely, their escorts) enjoying a real tearfest.

Another Leader, John Ford's "The Searchers" (named Film BULLETIN's Film of Distinction March 19 issue) is paired with a second Exploitation Winner, "Goodbye, My Lady" to give May a formidable duo. Under William A. Wellman's deft hand, this story of a boy and a dog is off the beaten path in several ways, and might build to surprising returns on word-of-mouth.

The third Exploitation Winner, "The Animal World" graces the June offerings, along with "As Long As
ANALYSIS OF SPRING PRODUCT

You're Near Me", an N. F. D. production, directed by Harold Braun with a cast of German players.

COLUMBIA

Most prolific of the distributors this Spring with an even dozen films due to be released during April, May and June, Columbia also looms as one of the top sources of class product. There's just about everything for everyone in the bulging slate—dramas, melodramas, musicals, westerns, science-fiction, war, adventure. More important, there's a high potential of the "big" picture that's so vital to theatremen today, as evidenced in the trio of Spring Leaders, "The Harder They Fall", "Jubal" and "The Eddy Duchin Story"; five CinemaScope-Technicolor releases, and a promising array of exploitable product.

Aside from at least three in April, the monthly designations were tentative at presstime. The big one for the kickoff, however, "The Harder They Fall" is already making its mark as an Easter release and leaves no question that it belongs high in the blue-ribbon group of boxoffice Leaders. The other two named in this category, "Jubal" and "Duchin" (see Spring Leaders section) are awaiting release dates to prove their mettle.

Bulwarking the April slate, in addition to the Bogart b.o. haymaker, is an Exploitation Winner, "Rock Around the Clock", a romp for the teenagers with Bill Haley and his Comets and a long list of "rock" purveyors, and "The Cockleshell Heroes", a high-ranking war action CinemaScope-Technicolor drama that might have been better off with a different title. Starring Jose Ferrer and Trevor Howard, it's an exciting cinematic account of an actual episode in World War II in which a small group of British marines are assigned to attach bombs.

(Continued on Page 46)
YOU EXHIBITORS HAVE ASKED FOR NEW TALENT THAT'S DYNAMIC AND DIFFERENT! HERE ARE 3 GREAT YOUNG STARS IN ONE EXCITING ATTRACTION! GET BEHIND THEM ... SELL THEM ... PROFIT WITH THEM!

Confidently presented to your boxoffice by PARAMOUNT with a bow to star-discoverer and Academy Award Director MICHAEL CURTIZ

CAROL OHMART
TOM TRYON
JODY LAWRANCE

THE SCARLET HOUR

VISTAVISION

Guest Star
NAT "KING" COLE
Produced and Directed by MICHAEL CURTIZ
Screenplay by RIP VAN RONKEL, FRANK TASHLI and JOHN MEREDITH LUCAS
Exploitation Winners

"A Kiss Before Dying"
United Artists

This CinemaScope color thriller has a hot title, good appeal for younger fans in leads Robert Wagner and Jeffrey Hunter. Big-scale music promotion spotlights title tune with heavy radio-TV plugging, music shop activity. Wagner-Hunter p.a. tours for teenager interest.

"The Brave One"
RKO

The King Brothers have been giving this CinemaScope Technicolor bullfighting drama a long term buildup via tour of boy star and two bulis, and RKO is planning additional backing. Powerful dramatic values in the love of a boy for the bull he has raised and the heartbreak when the animal is sold for the bull-ring. Sock climax as the bull proves he is too brave for death and the tiny figure and the huge beast are reunited in the middle of the ring.

"The Animal World"
Warner Bros.
Written, produced, directed by Irwin Allen.

Technicolor documentary of the progression of animal life from the first amoeba, through the protoplasm, fish, maphibians, prehistoric monsters and finally modern animals. Rare shots of weird animals, plus a running tale of how they influenced man's civilization, makes this offbeat feature film for display purposes, sensation selling, plus several cinematic "firsts".

"Crime in the Streets"
Allied Artists

Convinced that they have another "Blackboard Jungle" in this hard-hitting story of juvenile crime, AA is pinning its hopes and a publicity campaign aimed at spreading the word of the film's dramatic impact. Angles aplenty in vivid depiction of teenage delinquents, zip-guns, gang-fights and the social worker's efforts at handling the budding criminals. This is a cinch for heavy campaign.

"The Bold and the Brave"
RKO

The story of three entirely different soldiers in World War II Italy, this RKO Superscope comedy-drama stocks its angles in these divergent personalities: a coward, a money-hunery kid, and a strait-laced bigot. Special exploitable in romance between religious fanatic Don Taylor and a likeable harlot, played by Nicole Maurey, an exciting looker.

"The Come On"
Allied Artists

Title cues campaign for romantic drama with murder, blackmail and intrigue. Art of a voluptuous Anne Baxter with catchline: "The Frank Story of a Woman Who Knew Every Temptation!" plus teaser violence shots featured in distinctive ads and posters for arresting effect. Good opportunities in title and theme for stunts.
to a German naval force in French waters. Ferrer also directed.

Also due to reach theatre screens during the remain-
der of the Spring months, in addition to "Storm Center", an Exploitation Winner, with Bette Davis:

"Safari", CinemaScope and Technicolor, a jungle melodrama with Victor Mature and Janet Leigh. Ma-
ture is seen as a hunter who treks into the Mau Mau country in a vengeful quest for those who have mur-
dered his sister and young son.

"Storm Over the Nile", CinemaScope and Techni-
color, a British adventure film starring Anthony Steel, Mary Ure and Laurence Harvey, which gains an extra timeliness exploitable in the current Egyptian situation.

"1984", from the imaginative novel of life in the fu-
ture under a monstrous dictatorship. Edmond O'Brien, Jan Sterling and Michael Redgrave head the cast.

"Blackjack Ketchum, Desperado", a Sam Katzman western with Howard Duff in the title role as "the most daring gunslinger of them all". Also set, but with no details available: "The Gamma People".

METRO-GOLDWYN-MAYER

Leo's Spring sextet is a colorful variety of buds, any or all of which could burst into full bloom at the box-
office once the public gets 'em. Each of the four Cine-
maScopers swells with promise in its category, with "The Swan" in the forefront by virtue of the Grace Kelly name and the national fever raging around the forthcoming nuptials. In addition, there are a pair of promising untinted, non-anamorphic dramas, headed by Paddy Chayefsky's "The Catered Affair", big-casted with Bette Davis, Ernest Borgnine and Debbie Reyn-
olds. Also rippling its b.o. muscles is "The Rack", a crackling "sleeper" possibility.

As the Monaco festivities reach their climax, Metro is rushing the Spring Leader about a prince and a princess into late April release to gain the full benefit of its real-
life parallel. Preceding "The Swan" in the earlier part of the month is the James Cagney starrer, "Tribute to a Bad Man" in CinemaScope and color. Cagney, rekindled to new popularity in his Oscar-nominee appearance in "Love Me Or Leave Me", has a strong role as a West-
ern overlord whose word is law and whose toughness almost destroys him before he is regenerated.

Among May's blossoms is "Gaby", a remake of the popular "Waterloo Bridge", with Leslie Caron and John Kerr starred in the Edwin H. Knopf CinemaScope color production. The elfin Leslie is seen as a French balle-
rina during the London blitz days caught up in a whirl-
wind romance with American paratrooper Kerr. Called to the front on the eve of their marriage, Kerr is re-
ported killed and Leslie hides her grief in war work and entertaining soldiers. Kerr, however, returns and the girl is faced with continuing her new life or rekindling the romance that had been snuffed out.

Another war-backgrounded story for May is the Exploitation Winner "The Rack", taken from the much talked-about Rod Serling teleplay.

The June schedule (tentative) includes the Spring Leader, "The Catered Affair", and a re-release of the Irving Berlin musical "Annie Get Your Gun".

UNIVERSAL-INTERNATIONAL

As usual, a steady flow of pictures will come from U-I this Spring, most of them stocked with ample explo-
itably. As we see it, the most important in the group of nine new films, plus one re-issue, tentatively slated for the vernal months, is April's "Backlash", with the Rich-
ard Widmark name to carry it into the Spring Leader elite group. Behind this one are several promising explo-
itation prospects.

April's product shapes up as the strongest. In addition to "Backlash", the program includes the latest in the horror series, "The Creature Walks Among Us" (an Exploitation Winner), and another series entry, "The Kettles in the Ozarks". The latter again spot's Marjorie Main as Ma, Arthur Hunnicutt as Pa, with Charles Lamont directing for producer Richard Wilson in a version that has the family tangling with bootleggers.

The May schedule boasts a Technicolor western "A Day of Fury", with Dale Robertson, Mara Corday and Jock Mahoney (TV's "Range Rider") starred in the Robert Arthur production. As the ad catchline tells it, this is a tale of "Jagade (Robertson) Last of the Maver-
rick Killers ... Who Rode Back to Even the Score With the Town that Had Cast Him Out". Also listed for May is "Price of Fear", with Merle Oberon and Lex B tanker topcast in a murder melodrama of two prominent people, each bent on violence, thrown together in a mur-
der plot that backfires with fatal results of them both. Roundout the May slate is the re-release of "Tap Roots", Technicolor Civil War drama co-starring Susan Hayward and Van Hefilin.

Pencilled in the June lineup is one of the more promising U-I offerings, "The Rawhide Years", Mississippi river boat yarn in Technicolor, headlined by Tony Curtis. Curtis, plays a gambler involved in a river boat murder; Colleen Miller is his girl friend and Arthur Kennedy has the plum role of a likeable rascal who would sooner steal than make an honest buck. Rudolph Mate directed. Also set for June is "Star in the Dust", Technicolor western with John Agar and Mamie Van Doren. Charles Haas directed.

Due for Spring release, but still tentative as to dates, are "Toy Tiger", an exploitable item for the family trade, with Tim Hovey, lovable younger of "Major
Benson”, teaming with Jeff Chandler, Laraine Day and Cecil Kellaway, in another precocious portrayal, and “Outside the Law”, murder melodrama of a counterfeiting gang in Berlin. Ray Danton and Leigh Snowden have the top roles in this Albert Cohen production.

PARAMOUNT

The beacon in the rather sparse Spring output from Paramount—a total of five for the three-month period—is its June Leader, Alfred Hitchcock’s “The Man Who Knew Too Much”. Two others, April’s “Anything Goes” and May’s “The Birds and the Bees”, both in VistaVision and Technicolor, seem destined for reasonably good boxoffice reports. Despite lukewarm reviews for “Anything Goes”, the star names and the Cole Porter music should carry it to desirable grosses, while the marketables in the George Gobel starrer, an Exploitation Winner, bode an acceptable reception where they are capitalized. In the questionable category is a murder melodrama, “The Scarlet Hour” with a cast of newcomers, and “The Leather Saint” an offbeat boxing film.

“Anything Goes”, leading off the Paramount Spring parade in April, puts Bing Crosby and Donald O’Connor in roles as Broadway stars who go to Paris to seek the leading lady for their next show, each coming up with a separate choice in Mitzi Gaynor and Jeanenne.

The other April release, “The Scarlet Hour”, gives producer-director Michael Curtiz a showcase for three newcomers, Carol Ohmart, Tom Tryon and Jody Lawrence. This involved melodrama furnishes Miss Ohmart a dramatic workout as a young woman driven to mayhem and murder in her efforts to rid herself of her husband and run off with her lover.

The lone May entry, “The Birds and the Bees”, introduces George Gobel, the mild-mannered comic who zoomed to TV fame. The Sidney Sheldon-Preston Sturges screenplay is a revision of a former Sturges hit, “The Lady Eve”.

In June, Paramount will present, in addition to Hitchcock’s “The Man Who Knew Too Much” (see details in Spring Leaders section), “The Leather Saint”, an unusual story of an Episcopalian priest who turns prizefighter to raise money for the needy in his parish. John Derek has the title role; Paul Douglas is his manager, ignorant that his sensational protege is a clergyman, and Jody Lawrence, a singer who falls for the handsome young priest. Support includes Cesar Romero.

RKO

Not only has RKO happily returned to full-time production under the aegis of its new owners, but its quintet of Spring releases, plus the already proven boxoffice weight of its big one, “The Conqueror”, promises a better array of warm weather product than has come from this company in some seasons. With the accent on action and drama, the RKO entries bring out three Exploitation Winners and is numbered among the Spring Leaders with the Howard Hughes epic.

Marquee giants John Wayne and Susan Hayward, plus a record promotion campaign, has already shot off RKO’s first big gun with a boxoffice winner in “The Conqueror”, and there is every indication that grosses will hold as it plays through the season. This Spring Leader combines all the elements of popular success and certainly its standing at the boxoffice should be a bright spot among the vernal lights.

Of April’s other releases, “The Bold and the Brave” (Mickey Rooney, Wendell Corey, Don Taylor, Nicole Maurey) is an Exploitation Winner and aures good boxoffice where given solid backing by showmen. “The Way Out” (Mona Freeman, Gene Nelson) is a drama of a wife’s attempts to shield her husband from the police after he has killed a man, watches him turn into a ruthless maniac in his efforts to avoid capture.

A strong cast, comprising Dana Andrews, Thomas Mitchell, Vincent Price, Ida Lupino, George Sanders and Rhonda Fleming, gives promising boxoffice potentials to Fritz Lang’s “While the City Sleeps”, one of two set for May. The Bert Friedlob production, another Exploitation Winner, is well-stacked melodrama, combining a search for a killer with a power play in taking over the reins of a big-city newspaper. The other May release, “Great Day in the Morning”, is a western with action centering around the Civil War, and stars Virginia Mayo, Ruth Roman and Robert Stack. In SuperScope and Technicolor, it gains added advantages from production-direction team of Edmund Grainger and Jacques Tourneur, plus the pre-selling and the best-selling novel by Robert Hardy Andrews.

King Brothers’ “The Brave One” is the single release set for June. Its off-beat story, under the ace directorial hand of Irving Rapper, of a little Mexican boy and his bull is chock-full of exploitables—it too is named an Exploitation Winner—and should work up a solid word-of-mouth with its heart-warming story that builds to a gripping climax. The production is enhanced with CinemaScope and Technicolor.

(Continued on Page 18)
ANALYSIS OF SPRING PRODUCT

(Continued from Page 47)

REPUBLIC

With five of its seven Spring releases in color and one, "The Maverick Queen", heralding its new Naturama wide-screen process, Republic is burgeoning with better things for Spring, 1956, than it has boasted in some time. Most promising of the "Herbert J. Yates presents" group is the Trucolor adventure, "Lisbon", selected as a Spring Leader and star-powered in Ray Milland, Maureen O'Hara and Claude Rains. Of the group, four are set for April, one for May and two will appear in June.

Heading the varied quartet of April releases is "Magic Fire", based on the life of Richard Wagner. The William Dieterle production (he also directs) is an Exploitation Winner that has the ingredients for both popular and class draw in the brilliant Wagnerian music, three sexy attractions in Yvonne deCarlo, Rita Gam and Valentina Cortese, and the background of love and war in 19th century Europe.

April also has: "Stranger At My Door" (Macdonald Carey, Patricia Medina), melodrama of a bank robber who forces a preacher and his family to let him hide out and of the preacher's attempts to convert the bandit; "Zanzabuku", photographic record of an expedition to the primitive areas of Africa. The dramatics in fierce native warriors, savage animals and the wild beauty of the dark continent makes up in exploitables what is lacking in standard cinema narrative requirements. "Terror at Midnight" (Scott Brady, Joan Vohs), is an action drama on the racket-busting theme. Brady plays a policeman promoted to detective on the condition that his behavior and that of his fiancee be exemplary. The girl inadvertently gets into trouble but in working things out the two break up a hot car racket.

Set for May release is the Exploitation Winner, "The Maverick Queen", with Barbara Stanwyck teamed up with Barry Sullivan in a western romantic drama of an iron-handed woman who is softened in a romance that breaks up her empire. Color and Naturama add to the potential of this Joe Kane production.

Sharing the June spotlight with "Lisbon" (details in Spring Leaders section), is "Dakota Incident", action western with a good cast (Linda Darnell, Dale Robertson, Ward Bond) and filmed in color. Darnell changes pace from her usual roles to play a lady of pleasure out to murder her partner who absconded with her savings. Her quest is complicated by brushes with rang leader Robertson and Indians, resolved in an escape from the redskins. Lewis R. Foster directed for producer Michael Baird.

ALLIED ARTISTS

Although the big-name productions due from Allied Artists are still unlisted in the Spring slate, the company has put forth an interesting array of warm-weather product, much of it loaded with marketable possibilities, and a few presently unknown quantities not unlikely to snap into the better boxoffice brackets. Most likely of the nine vernal offerings to bring cheer to showmen are "Crime in the Streets", and "The Come On", both Exploitation Winners, and distinct promise is shown by "Mother-Sir!" and "The Four Seasons". Three releases are set for each of the Spring months.

April starts cut well with "The Come On", starring Anne Baxter and Sterling Hayden, an action melodrama produced by Lindsley Parsons and directed by Hollywood publicist Russell Birdwell. Miss Baxter tries the old badger game on Hayden, becomes romantically involved and both sweat it out in a melee of blackmail, violence and murder.

Others on the rainy-month roster are a British suspense drama, "Wicked Wife" (Nigel Patrick, Moira Lister), and the old reliable Bowery Boys in "Crashing Las Vegas." Mary Castle is the blonde lure in the latter, as the "Boys" inflict their broad style of mayhem on the gambling city.

May's major entry is Walter Wanger's "Mother-Sir!", a comedy based on the popular book by Tats Blain, with good name value in Joan Bennett, Gary Merrill and Japanese star Shirley Yamaguchi. The script details the risible experience of an American Naval officer's wife who finds the modes of the Nipponese frustratingly different than the Western ways she has abandoned to live with her Navy husband.

Also in May is "Thunderstorm" (Linda Christian, Charles Thompson, Charles Korvin) a romantic drama produced by Binnie Barnes, set in a Spanish fishing village, and "Screaming Eagles", a Samuel Bischoff-David Diamond war film of a heroic airborne platoon behind the German lines on D-Day.

June seems the strongest month for AA. Leading off is the Exploitation Winner, "Crime In The Streets" with star John Cassavetes and Oscar-nominee Sal Mineo getting a big publicity push. The juvenile crime drama is touted as packing much of the power of "Blackboard Jungle" and may turn out to be the "sleeper" of the season.

Also bearing a good potential is Josef Shaftel's "The Four Seasons", with a good cast headed by David Wayne, Keenan Wynn and Jim Backus. A quasi-western, it is the story of a man's lust for gold and the effect this has on those around him.

Final June release is "King of the Coral Seas", a Chips Rafferty production of smuggling and skin diving on the Australia coast. Producer Rafferty also doubles as star.
ALLIED ARTISTS’ SCIENCE-FICTION SENSATION IN CINEMASCOPE SOARS GROSSES OUT OF THIS WORLD!

Los Angeles test engagement in State and Hawaii Theatres and 7 Drive-Ins booms business to biggest figures in months and tops the entire town!

WORLD Without END

THE 26th CENTURY!
Titanic Adventure Into Time and Space!...Fantastic Underground Cities...Mammoth Tiger Spiders...Futurific Women...Sub-Human Monsters...Thrills of Year 2508!

AN ALLIED ARTISTS PICTURE

"TOP CALIBRE SCIENCE-FICTION!" says MOTION PICTURE DAILY

CINEMASCOPE®

PRINT BY TECHNICOLOR

starring

HUGH MARLOWE • NANCY GATES

with

Nelson Leigh • Rod Taylor • Shawn Smith • Lisa Montell

Produced by RICHARD HEERMANCE - Written and Directed by EDWARD BERNOFS
ALEX HARRISON was appointed to succeed William C. Gehring as 20th Century-Fox general sales manager. Vice-president Gehring was recently named executive assistant to Fox president Spyros P. Skouras. Harrison has been with the company 21 years, most recently Western sales manager. Skouras said that Harrison's step up is part of Fox's long-standing policy of promotion within the ranks. The Fox president also took the occasion to praise Al Lichtman, who will continue in an advisory status.

WARNER BROTHERS purchased the highly successful "Mister Roberts" (from Orange Productions, Ltd., film's producer, for WB stock valued at little more than $1,000,000.


SEN. ESTES KEFAUVER last week issued the findings of his subcommittee's investigation of movies and juvenile delinquency. In a comprehensive, 71-page report, he came to these conclusions: Overly brutal, violent or sadistic films have a powerful impact on juvenile behavior. Definite steps must be taken to reverse the trend toward "cinematic sadism". His recommendations: Inaugurate changes in the industry Production Code aimed at loosening its restrictions. Changes are warranted in the light of social changes since the Code was written. These restrictions may be the very reason why some producers seem to flout Code rules, Kefauver said. With an amplified, improved Production Code, the movie industry could then be an intelligent, objective reporter of social problems.

DORE SCHARY heralded MGM's jump into the new-screen-process race by announcing the start of production on big-budgeted ($5,000,000) "Raintree County" (Montgomery Clift, Elizabeth Taylor) to be filmed in the studio's new 65-millimeter process. Adaptable to any motion picture screen now in use, MGM reports its new technique will produce an image unequalled for clarity and lack of distortion.

Twentieth-Fox's "The Man In The Gray Flannel Suit" and Columbia's "The Harder They Fall" have been added to the list of U.S. films entered in the Cannes Film Festival scheduled for April 23 to May 10.

MURRAY SILVERSTONE, president of Fox International Corp., announced the appointment of JAMES F. PATTINSON as managing director of that organization. Patterson had been 20th-Fox director of sales in Great Britain. Veteran New York newspaperman MAXWELL HAMILTON will serve as world-wide coordinator of Cecil B. De Mille's "The Ten Commandments". THOMAS E. Baily is MGM's new branch manager in Kansas City; HARRY (Bud) BACHE, formerly Philadelphia salesman, succeeds him in St. Louis.

SPYROS P. SKOURAS, CHARLES EINFELD, WILLIAM C. GEHRING, ALEX HARRISON, C. GLENN NORRIS and MARTIN MOSKOWITZ were on hand in Washington D. C. for the pre-view festivities of "On The Threshold of Space", held for members of Congress and Air Force officials. Gehring remained in Washington to represent the company at hearing of the Senate Small Business Committee hearings.

Loew's Board of Directors will visit the MGM studios in mid-April, according to board chairman ARTHUR M. LOEW, to familiarize themselves with studio operations and to view completed productions. PETER M. ROBEC, sales manager of General Teleradio's Film Division, has moved his hq. to New York. Move is part of overall plan to integrate General Teleradio divisional activities in new corporate structure of RKO Teleradio Pictures, Inc.

Integration of live shows with movies was revived in Philadelphia recently when local nightclub owners AL NIRENBERG and BUDDY OTTENBERG trotted out their niteclub star, JULIE GIBSON, and other acts at the Nixon theatre. Result was record-breaking four-day take. Other bookings are being lined up by the enterprising pair.

EXHIBITION made unmistakably clear its extreme dissatisfaction with “ruinous” distribution practices in testimony before a Senate subcommittee in Washington on March 21 and 22. Officials of both Allied States Association and Theatre Owners of America testified at length on the comparative economic status of exhibitors and the film companies, arguing that if immediate aid is not forthcoming, either from the government or through arbitration, complete dissolution of independent theatres will be the result. Hearings are being conducted by the Subcommittee on Retailing, Distribution and Fair Trade Practices of the Select Committee on Small Business, chairmanned by Senator Hubert Humphrey of Minnesota. Distribution, which is expected to take the stand in its own defense later this month, has already forwarded to the committee a copy of the industry arbitration draft, around which much of the controversy has centered, ostensibly as an answer to some of exhibition’s charges.

When the hearings opened Allied general counsel Abram F. Myers led off the case for exhibition. He charged that neighborhood and small town theatres are victims of the “oligopoly” of the film companies, and even the large circuits are suffering from the “acute film shortage and the advantage which the film companies have taken of the starved market to increase film rentals.”

Myers said the film companies are “obsessed” with the idea that they can make more money by supplying a few pictures to key theatres than by producing more pictures for a large number of theatres. He insisted the film business is no longer a “free market” governed by the law of supply and demand. On arbitration, Myers pointed out that Allied “has consistently taken the position that the problem of excessive film rentals towers above all others” and that an arbitration system which does not take this into account is of no substantial benefit to exhibitors. He chastised the Antitrust Division of the Department of Justice for its “disinclination” to enforce the rulings governing pre-release engagements and called for a more “alert and effective” policing of decrees, enforcement of the Sherman Act and a substantial increase in the supply of pictures. If help is not forthcoming, Myers warned, the alternative is abandonment of theatres to their fate or direct governmental action (legislation).

Allied president Ruben Shor hit into the film companies for price-fixing, discrimination in favor of theatre circuits and for what he called their policy of “fewer theatres, fewer pictures, and the devil take the poor little exhibitor”. It is evident, he asserted, that the film companies are “consciously striving to reconstruct and perpetuate the monopsony which it was the purpose of the Government to terminate”. Shor recommended that the committee ask the film companies to voluntarily arbitrate film rentals.

TOA president Myron Blank also pictured the dire aspects of the present industry set-up, calling producers “opportunist” and predicting disaster for exhibitors unless something is done. The condition of every theatre in the country would be improved, he said, if exhibition were allowed to enter the producing field. Blank insisted that arbitration can create a strong and healthy industry.

Arbitration was also defended by TOA general counsel Herman Levy. He contended that his organization withdrew its support of the proposed arbitration plan because it was “too narrow” and that TOA did not want any part in “white-washing” distributors before the SSBC.

Former Allied president Truemman T. Rembusch assailed pre-releasing and the “bastard width film processing” as being ruinous to small theatres and recommended: (1) the Department of Justice be “nudged” by the subcommittee into enforcing the Paramount decree, and (2) enactment of legislation placing authority for regulation of film rentals in the hands of some governmental agency.

Other speakers for exhibition and their viewpoints: Allied’s Benjamin N. Berger—Selling policies and practices of film companies have prevented thousands of theatres from showing many of the finest motion pictures; TOA vice president George Kerasotes—A return to the sliding scale method of pricing films is needed, and 12 more good pictures a year would mean $150 million more at the box-office; Allied treasurer Julius Gordon—U.S. producers are selling their films cheaper to foreign exhibitors than those at home and are even arbitrating with theatres abroad; Theatremen Robert J. O’Donnell—Complete tax relief is needed since, of the 19,200 movie theatres in this country, 5,200 are operating at a loss and 5,700 are barely breaking even; N. Y. exhibitor Harry Brand—Delivered a broad attack on Myers, opposed regulation.

SPYROS P. SKOURAS, back from a recent studio visit, disclosed plans for stock-piling a number of 20th Century-Fox releases by the fall of this year to facilitate their promotion and merchandising. The Fox president told home office executives and the trade press that the program will assure exhibitors a steady flow of top attractions released at the most advantageous times according to story lines, cast values, national pre-selling and exploitation campaigns. Move is part of Fox’s increased production and release program of 34 pictures budgeted at $100,000,000. The company’s summer lineup includes the smash Broadway musical, Cole Porter’s “Can-Can”, to be filmed in Fox’s new Cine-maScope 55 starting in June. Among films listed for future releases by Skouras: “Man In The Gray Flannel Suit”, “The King and I”, “Bus Stop”, and “Anastasia”.

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THE GUTS and GLORY Story...Boldly and Bravely Told!

THE BOLD and the BRAVE

WENDELL COREY · MICKEY ROONEY · DON TAYLOR · NICOLE MAUREY

RKO The Showmanship Company,
is launching another picture destined
to get IMPORTANT MONEY for YOU!
Goldwyn’s Dream Turned Nightmare
The Famous Producer Pursues His “Fewer Films” Thesis Up A Dark Dead-End Alley

WHAT’S WRONG with the ‘OSCAR’ SHOW?
THEIR UNTAMED LOVE SPOKE LOUDER THAN WAR DRUMS!!

EDWARD L. ALPERSON presents

MOHAWK

SCOTT BRADY  RITA GAM  NEVILLE BRAND

WIDE VISION

An exciting saga of Primitive Passions torn from the flaming pages of History!

HIT SONGS!

"A SONG TO THE STRINGS OF MY HEART" - "MOHAWK"

BOOK IT TODAY!

It's surefire entertainment for audiences everywhere!

HERE ARE THE POWERFUL ADS WHICH SHOW THE WAY!
AN EXCITING SAGA TORN FROM THE FLAMING PAGES OF HISTORY!

MOHAWK

starring
SCOTT BRADY
RITA GAM
NEVILLE BRAND

A legend of Primitive Love that spoke louder than war drums!

WIDE VISION

starring
LORI NELSON - ALLISON HAYES - JOHN HOYT - RHYS WILLIAMS - VERA VAGUE - TED De CORSIA

Directed by KURT NEUMANN Story and Screenplay by MAURICE GERAGHTY and MILTON KRIMS
Associate Producer CHARLES B. FITZSIMONS - Music by EDWARD L. ALPENSON, JR.
GREAT NEWS!

Ever since "Lili" had its record-breaking run at this theatre our patrons have asked us for another Leslie Caron picture of equal charm and beauty... We've got it for you.

M-G-M's enchanting love story

**Gaby**

LESLIE CARON
JOHN KERR

OUR NEXT ATTRACTION!

They're waiting for "Gaby"

Photo of Trans-Lux 52nd St. front. It is fitting that "Gaby" has its N.Y. Premiere here where M-G-M's "Lili" ran for almost 2 years.

GOING AFTER "GABY" NATIONWIDE

Telling the nation! Billboards, Newspapers, Magazines, Radio, TV!

POSTING CAMPAIGN — 24-sheets blanket America coast to coast: Buffalo, Boston, Cleveland, Houston, Los Angeles, Memphis, New Orleans, Philadelphia, Pittsburgh, Portland, Ore., St. Lake City, St. Louis, San Francisco, Seattle.

NATIONAL MAGAZINES — Full pages in 4-colors in Life, Redbook, Cosmopolitan, Seventeen. Look (two facing 1/2 pages in 4-colors). "PICTURE OF THE MONTH" COLUMN in Lot Collier's, Good Housekeeping, McCall's, Woman's Home Companion, Cosmopolitan, Parents', America.

"LION'S ROAR" COLUMN in Saturday Evening Post.

AND NEWSPAPERS! AND RADIO! AND TV!

M-G-M presents in CinemaScope "GABY" starring LESLIE CARON • JOHN KERR • with Sir Cedric Hardwicke Taina Elg • Screen Play by Albert Hackett & Frances Goodrich and Charles Lederer • Based on a Screen Play by S. N. Behrman, Paul H. Rameau and George Froeschel • From the Play "Waterloo Bridge" by Robert E. Sherwood Photographed in Eastman Color • Print by Technicolor • Directed by Curtis Bernhardt • Produced by Edwin H. Knopf

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)
Sam Goldwyn's Dream Turned Nightmare

Mr. Samuel Goldwyn is theorizing once again on his favorite subject. These are his words, according to a despatch from Tokyo: "The only way for the motion picture business to survive the competition from TV is to produce fewer pictures—and only good ones."

In keeping with the Oriental setting from which this profound thesis emanated, we assume a Yogi stance, take a spot of hashish, and slip off into that dream world of "only good pictures" Mr. G. contemplates.

The industry we dream of has adopted his dogma and is now geared to produce "fewer and only good" movies. In the lofty atmosphere of this tightly restricted production era, naturally, there is no room for films like "Marty" and "Blackboard Jungle" and "On the Waterfront" and, perhaps, even a "From Here to Eternity". These modest ventures, after all, were undertaken in Hollywood's attics, and art in this Goldwyn age must be forsaken for size and the safety of the big budget. For, you see, the two million dollar-and-up budget will henceforth vouchsafe quality and boxoffice.

It's really very simple: we are now making only Cadillacs; no more low priced jobs. Instead of producing 250 features per year, a mere one hundred are made. Obviously, by following the Cadillac blueprint it should be a lead-pipe cinch to turn out 100 great or near-great pictures—although we can't in our hashish haze, recall the halcyon year in which there were anywhere near one hundred outstanding pictures. But, at any rate, in this rosy dream world envisioned by the great Goldwyn the producers set out to deliver 100 top films. Lo and behold, by some quirk of unkind kismet it develops that this is a rather fallow year for moviemakers and only 30 of the finished productions turn out to be of top quality. The Cadillac blueprint, it seems, cannot be relied on in film making.

What happens to the theatres? In the average major city there are at least a half-dozen first-run houses, so we allot five of the top films to each. With these, and a few of the other "disappointing" productions booked for brief engagements, the first-runs survive. Most of the second-runs, key neighborhood theatres, however, are in trouble. There is barely enough product available to maintain one in each neighborhood. The remaining second-runs, as well as the thousands of third-and fourth-run theatres have been consigned to conversion into supermarkets or warehouses.

But the dream turns into a nightmare. Now we have real constriction in our industry. Pictures are few, but theatres also are few. In the dealings between the remaining theatres—largely non-competitive—and the Goldwyns of production, we witness a shattering of the old sellers' market and, in its place, growth of a ruthless buyers' market. The survivors of exhibition's war of attrition now dictate film terms. Producer Goldwyn, about to release his costly new production for an average rental of 17 percent of the gross, recalls with nostalgia those "good old days" when he took anywhere from 50 to 90 percent of the boxoffice take for "Guys and Dolls".

But this hashish seems to be wearing off . . . And how are you feeling, Sam?

All Exhibition Must Support The Tax Fight

On the credo that what is good for the whole is good for its components, we urge whole-hearted support of the present campaign to lift the admissions tax from all tickets under $1.00, as recommended in the King Bill, H. R. 9875.

There are two potential irritants to the type of all-industry collaboration needed to bring this campaign to fruition. The first is a "what's the use" attitude stemming from the belief that Congress or the Treasury wouldn't go for it; the second, and probably the more fatal, is the talk that little exhibitors have no interest in removing the tax above the 50-cent exemption.

The best refutation of the first negative attitude is the result of the last admissions tax campaign, when the "impossible" was achieved by an all-industry sweat and blood effort. Moreover, we do not believe that men like Bob O'Donnell, who is chairmanning the current tax campaign, would devote their precious time and effort to an action they considered fruitless. And those who led the last fight will never forget the enormous requirements of both time and effort needed in that herculean struggle. Another important factor is the priceless experience and contacts made in the previous campaign, both potent reserves for the forthcoming drive.

More insidious than the "hopeless" attitude is the one that says, "It won't do me any good because all I need is the 50c exemption."

(Continued on Page 6)


Viewpoints

(Continued from Page 5)

This is near-sighted selfishness larded with ingratitude. Any exhibitor who thinks thus has too quickly forgotten the tireless work done by many who profited but little from the results of the last excise tax fight. Certainly the latter are now entitled to the support of those who seem to have little or nothing to gain in the present campaign.

As a matter of fact, we urge selfishness by all exhibitors, but not the myopic selfishness displayed by the "I've got mine" group. Let them consider the long-term benefits that will accrue from an industry healthy in all its organs. A sound stomach soon begins to deteriorate if the gall bladder isn't functioning properly, and exhibition can be sound only if all of exhibition is sound.

So let us have a benevolent, far-sighted selfishness in this new tax campaign. While it is true that one segment will benefit, it also true that a victory will redound to the ultimate good of the industry at large.

How to Use TV To Sell Movies?

For a long time the general industry attitude towards film "breaks" on TV was that they were all for the good; that, in effect, Hollywood had nothing to lose, everything to gain, just from having their product mentioned—and better, previewed—over the small-screen medium.

In an audience of millions, it was presumed, the TV plug would attract a substantial number of people who might otherwise bypass the movie. Legitimate advertising, in the form of spot announcements, was acknowledged to be good selling; and particular enthusiasm was felt for programming arrangements whereby a film would be presented (as on the Sullivan show) to the public as entertainment.

But recent weeks have brought forth some questions about the efficacy of methods employed to exploit movies via television. It is now being asked in some quarters whether the showing of clips from films on TV—the easiest and most widely accepted device—might not be of more harm than benefit.

The doubts have come from several sources. A survey by film statistician Sindlinger in selected southwestern areas revealed the surprising information of an inverse relationship between frequency of TV plugs and theatre boxoffice returns. Some delegates to the recent National Allied convention in Cleveland said that the clips "more often unsell than sell new product". George Sidney, president of the Screen Directors Guild leveled a scathing attack against showing film clips on TV, calling them a "deterrent to theatre business".

In the face of such criticism, it is certainly pertinent to examine the problem. The sensible attitude—and that adopted by most industry advertising executives—is that rejection of the whole idea of selling film by showing clips on television would be foolish. The corrective for past or present errors lies in the care and skill taken in the preparation of material to be presented. Scenes from theatre films to be shown on the television screen demand a reduction in size, from the dimensions of the wide CinemaScope screen to approximately 21 inches. Involved also is the loss of color, and general diminution of theatrical effect. Some compensation must be substituted for this loss—knowledgeable selection, editing, and selling.

In questioning a number of film advertising executives about this problem, Film BULLETIN found most thinking centered around a middle-of-the-road position: don't discard the device, but use it intelligently, sensibly, and imaginatively; ill-used, it may well be harmful.

Several of the authorities questioned compared such TV exposure to ordinary newspaper advertising, drawing the simple inference that bad clips are as ineffectual—or actually as negative—as bad ads. But, like newspaper ads, TV clips can't be ignored: not with that potential audience! United Artists' advertising chief, Roger Lewis, for instance, located the fault in planning failure. To be effective, he said, the material must not consist of a hodge-podge of bits of scenes (what George Sidney called a "feeble imitation" of the theatre trailer), but rather, of a series of "effects", designed specifically to draw immediate attention to them. Mr. Lewis pointed out that Ed Sullivan—whose show, for obvious reasons, so frequently figures in discussions of this sort—is no longer content to use a series of clips, but requests special sequences—"behind the scenes" scenes filmed on location (like "The Pride and the Passion" in Spain), or featurettes supplemented by personal appearances (like Stanley Kramer's discussion on "Not as a Stranger"), etc.

The keynote of these diverse approaches is clearly planning, showmanship, ingenuity directed towards an integrated effect. The trick is to find a "gimmick" to be able to suggest a film's appeal, without necessarily presenting it literally. Because a theatre spectacle just can't be done justice to in a TV clip, it is necessary to convey the ingredients. Lewis says plans for such material should be undertaken while the film is in actual production.

Affirmation of the potential value of TV exposure, to the need for appropriate content, and to aiming material at specific segments of the audience was voiced by Martin Michel, TV-radio director for 20th Century-Fox. He agreed that the idea of the clip was still valid, but emphasized that it had been put to bad use in the past. Michel said that a complete scene, communicating something of entertainment value, is "without question" superior to a trailer-type sequence.

The danger of failure—of choosing bad clips — was succinctly phrased by Universal's Jeff Livingston, who remarked: "If you don't put your best foot forward, people in their living-rooms become critics." Livingston underlined his company's awareness of the dangers in plunging headlong into indiscriminate use of clips on TV.

Admittedly, this is a problem. So great a potential selling medium must be treated seriously and with caution. It is worth expending time, money and talent to properly exploit movies on TV. Certainly, it would be unwise to employ the medium haphazardly. This is a challenge that smart showmanship can and must meet to good advantage.
MOVIE STOCK PROSPECTS — or WHO'S ON FIRST? Used to be a time when all you had to do to throw a discussion into a frenetic tizzy was bring up politics, religion or the integration of the races. Nowadays you can achieve a comparable condition by arguing the fate of motion pictures. Everyone, just about everyone, a pundit in this the most non-technical of industrial subjects. There are at least 300 barbers in the city of New York who can tell you that nobody in his right mind goes to the movies Saturday night while Perry Como holds court on NBC TV. Similar diversity of opinion holds sway in more enlightened quarters. For instance, in the last month—

a) three Wall Street investment bulletins switched from a position of "buy" to "sell" on a particular film company:  
b) another investment survey suddenly appraised this company as "grossly undervalued" and advised "moderate commitment for speculative accounts":  
c) in an analysis of industry-wide conditions, one brokerage commentary exhorted "watchful caution" in the selection of movie shares, noting the inroads of TV in the past season as well as the doleful earnings figures reported in the 3rd and 4th quarters of 1955:  
d) notwithstanding, the United Press issued a wire service story date-lined Hollywood, April 1, which opened, "The motion picture industry is fatter than ever, not because of wide-screen tricks or television, but because movies actually are better than ever." The story continued: "Despite the fact that profits of two of the biggest studios—MGM and 20th Century-Fox—dropped last year, the film industry as a whole enjoyed an increase in business during 1955 ... Stockholders got the biggest break. Cash dividends paid to them totaled $31,436,000—the highest since 1951 and 13% ahead of 1954. This year's prospects are even brighter, according to industry leaders":  
e) of somewhat older vintage (February) is the study of a statistical investment agency dwelling on foreign revenues (comprising almost 50% of Hollywood's gross intake) as the buffer which can be counted on to absorb any shock resulting from dips in the domestic market:  
f) at direct cross purposes with this view is another study warning of softness in certain key European markets as television begins its encroachment of the Continent, claiming that any precipitous lag in these revenues without corresponding gain in American grosses could be disastrous to cinema shares.  

And on it goes. As Samuel Langhorne Clements said, such antipodal opinions make horse races wagering affairs.

OUTSIDE ANALYSTS might do well to take leave of their rigid professional measuring sticks in groping for an accurate projection of movie industry prospects. Film libraries, assets, price-to-earnings ratios are mere technical accoutrements beside the one, all-encompassing must upon which filmdom's fortune depends: the calibre of its product. Let the investment soothsayers look more to the qualitative standards of the industry's merchandise. Nothing counts for more than this.

In mass production industries where the units of production remain more or less constant, analysis of a company's financial documents is a fruitful enterprise. Not so in motion pictures. Jones & Laughlin's steel sheets are steel sheets, year in, year out. Every motion picture is a new and unique manufacturing endeavor standing on its own, demanding its individual pricing and merchandising. Yesterday's profit and loss statement cannot possibly reflect tomorrow's, because tomorrow's product is something entirely new.

What many Wall Streeters forget is that good films make money under any circumstances. Television never harmed the truly exceptional film. Let a film company market good product and it will make money, pay dividends and excite the financial marts. Let it fail in this respect and it must accept the consequences. This is the one overriding standard in an industry given to unrelated artistic creation several hundred times a year. Combine the attributes of a temperate film critic with those of an investment analyst and you get the keenest sort of movie industry judgment.

Proceeding on the theory outlined here, Financial Bulletin accordingly challenges any analyst to survey the product backlog soon to be pumped into the mass market and come up with anything other than a sanguine forecast of movie industry prospects.

THE BOOM IN 20th-FOX SHARES last week was causing some eyebrow-raising. Activity was strong (over 64,000 shares traded) and the stock was up 2 3/4 from Friday, the 6th, thru Friday, the 13th. Coming on the heels of a depressed earnings statement, the move has occasioned some surprise. This corner has expressed the opinion several times in the past year, and repeats again, that 20th is worth in excess of its current market price.
The Public Expects—and Is Entitled To—Entertainment in Awards Shows

What’s Wrong with Oscar?

By LEONARD COULTER

Oscar, that little goldplated chap, stands on his pedestal, arms folded, expressionless, looking down upon the movie people who find it so difficult to make up their minds what to do with him.

There is nothing wrong with Oscar—except the people around him. He is acknowledged to be a powerful instrument of public relations for the movie business, but no one seems quite sure how his talent should be employed.

One thing is sure: sooner or later, the motion picture industry—and, particularly, the Academy of Motion Picture Arts and Sciences—will have to take a positive position on how Oscar can best serve the interests of the industry at large.

All this is occasioned, of course, by the recent Academy Awards show on television, which, for the second year, brought forth a great deal of controversy. In a very wide area, it is felt than an entirely new approach is needed for what has become regarded as our industry's most fruitful—and, at the same time, the most wasted—opportunity to sell movies and movie-going.

The strange fact is that during the entire 1956 Academy Award show hardly a mention was made that this was, indeed, a motion picture spectacle. Except for the one-minute launching speech by the president of the Academy and a half-dozen words by Jerry Lewis who, towards the close of his performance as M.C., grinned like a Cheshire cat and made a casual quip to the effect that movies “must be better than ever”, no effort was made to sell movies to the millions who were watching.

The Academy’s View

Publicity for films or film stars is not, we know, the purpose of the Awards. They are made by the Academy, after the most careful consideration, as acknowledgment of individual contributions to the cinematic art. They are a token of craftsmanship. They were never intended as a stunt, or a sales “gimmick”. On these ethical grounds the Academy might well resist any movement to force a change in the format of its annual show.

But the Academy cannot have it both ways. Of its own volition it has removed its annual Awards Dinner from the sphere of pure professionalism by selling the radio and television rights to a commercial sponsor, and inviting the general public to watch what goes on inside the Pantages Theatre. By so doing it has assumed an obligation: to mount an event worthy of Hollywood showmanship at its best.

So far—and we record this with keen regret—it has not done so. There is little or no general interest in the “smaller” awards like those given for some of the technicians or backstage categories, deserved though these may be.

What the movie-fan wants to do is pit his, or her, judgment against that of the professionals in the selection of Best Film, Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Song, Best Photography, Best Set Decoration and to add a new classification—Best Newcomer.

A Colossal Anti-Climax

As the Awards are at present staged, and broadcast to eager millions, those who are sufficiently interested to tune in the program so that they may enter this fascinating contest in perceptiveness, must first sit through an agonizing long list of technical awards to persons they have never heard of before, and—let’s face it—in whom they have little, if any, interest.

This is not to be taken as a depreciation of the contributions these artists and technicians make to motion pictures. It is simply that there is no point of contact, no identity of interest, between these worthy craftsmen and the films going public. Their procession to the rostrum instead of heightening the viewer’s curiosity, and adding tension to the program, make the top Awards come as a colossal anti-climax.

It is, indeed, a most laudable and desirable idea to honor the men and women who, unseen behind the scenes, contribute so much to the finished product and add so much to the industry’s coffers. We should be the first to protest any suggestion they be denied their due—or, for that matter, any proposal that the fundamental purpose of the Academy of Motion Picture Arts & Sciences be weakened.

Rather, it is the strengthening of the Academy, and the entire industry it represents, we have in mind in stating, quite simply, and quite clearly, that the Awards broadcast should be given a new and exciting format, and a novel approach. It is our sincere conviction that if this is not done its TV audience will steadily dwindle, and a golden opportunity for giving films the biggest boxoffice boost they have ever had will vanish.

Plenty of Advice

When George Seaton, president of the Academy of Motion Picture Arts & Sciences, buckles down to the task of discussing next year’s Awards show in the next few weeks, he will find no shortage of advice.

Everybody and his wife seems, on this occasion, to have (Continued on Page 10)
“The Rack”

**Business Rating** 5 5 5 Plus

Distinguished drama of a collaborationist POW in the Korean War is thoughtful, powerful, deeply moving. Will draw strong word-of-mouth promising top returns in class situations, good in general market.

Here is a powerful drama, a surprise package from G-M that will generate a full head of enthusiastic word-of-mouth steam and roll on to strong boxoffice returns in stops. “The Rack” is a striking example of what a movie studio can do with a TV story. In this reviewer’s opinion, Rod Serling’s television drama of a POW collaborationist was only so-so, a slick, but rather skimpy effort to deal with a deep subject. By expanding, exploring and applying additional emotional content, Metro has transformed it into a superb motion picture. Now it is not slick and skimpy, but searching, eloquent and deeply moving. The film’s appeal is on both the intellectual and human levels. Essentially a drama of ideas—What are the limits of man’s resistance to punishment? Can a man be good and still make a wrong decision?—it explores them in powerful emotional terms through the words and acts of believable and affecting characters. The impact will be felt by every type of audience.

Stewart Stern’s adaptation of Serling’s TV play probes to the most fundamental human issue—not just the question of a soldier’s loyalty to his country, but of the relation between the military and the civilian, between father and son, and the nature of man’s conscience. But, aside from these rather lofty investigations, the film plays as a tense, exciting and absorbing courtroom melodrama. It is by no means limited in appeal to the class situations.

As the court-martialed officer, Paul Newman gives a performance that definitely projects him into stardom. There are a host of other impressive readings, particularly by Wendell Corey, as the prosecutor, and Anne Francis, as Newman’s sister-in-law (her own husband is ironically killed in the war). Edmond O’Brien, as counsel for the defense, and Walter Pidgeon, as the father, bring sensitive understanding to their parts. And the Arthur M. Loew, Jr., black-and-white production is out of the top drawer. Arnold Laven’s direction is expert in developing suspense for the disturbing climax, and is remarkably well-paced.

The story opens with Captain Newman returning from the Korean War, wounded, to be met by his father, Colonel Pidgeon, a professional soldier, and widowed sister-in-law Anne Francis. Newman is told by Wendell Corey that a trial is to be initiated on charges of his collaboration with the enemy and that Corey will prosecute. When the family learns this, Pidgeon furiously turns on his son, forcing him to leave their home, though Francis stands by him. At the trial, with O’Brien defending, this explanation is uncovered: after protracted isolation, and in a fit of loneliness, Newman had signed certain papers, after his captors had discovered his soft spot—the loneliness and emotional aloofness of his own family relations. Pidgeon finally breaks down in a moving scene with Newman. However, on the last day of the trial, Corey makes Newman admit that he could have held out for “another minute”, and that the day of his mother’s death (when he was a child) and not the day of his capitulation, was the “loneliest day of his life”. The court’s decision is “guilty”.


[More REVIEWS on Page 12]
Paramount's Spring Torrent Of Hits is sending grosses soaring to new highs!

Anything Goes
Starring Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris
VistaVision and Technicolor
Music and Lyrics by Cole Porter • Produced by Robert Emmett Dolan
Directed by Robert Lewis • Screen Story and Screen Play by Sidney Sheldon • From the Play by Guy Bolton and P. G. Wodehouse (Revised by Howard Lindsay and Russel Crouse)

Five magnetic stars singing great Cole Porter tunes—in the picture that's delighting the crowds from coast to coast.

The Scarlet Hour
Starring Carol Ohmart, Tom Tryon, Jody Lawrance
Guest Star Nat "King" Cole
Produced and Directed by Michael Curtiz
Screen Play by Rip Van Ronkel, Frank Tashlin and John Meredith Lucas
VistaVision

Showmen, here's the answer to your S.O.S. for new talent. Three Michael Curtiz star-discoveries in a chiller of a thriller.
George Gobel’s boxoffice tour of selected fist dates is building up nationwide interest — while the title song soars to popularity.

**The Birds and The Bees**
Starring

GEORGE GOBEL
MITZI GAYNOR
DAVID NIVEN
VISTAVISION AND TECHNICOLOR

Co-starring
REGINALD GARDINER • FRED CLARK
Produced by Paul Jones
Directed by Norman Taurog
Screen Play by
Sidney Sheldon and Preston Sturges
Based on a Story by Monckton Hoffe

This one’s dating fast! Word is out that it’s a “Going My Way” type of story, headed for the same type of business.
"The Swan"

Business Rating 🟢 🟢 🟢
Grace Kelly, as princess, has natural exploitation angles, with an attractive Dore Schary production behind her. Story moves slowly. Popular interest should insure strong box-office in better class situations. N.S.G. for hinterlands, weak for action spots.

No one has to be reminded of the exploitation angles inherent in this MGM production, with Grace Kelly portraying a role astonishingly similar to her current one in real life. On this basis alone, "The Swan" looks like a strong attraction for metropolitan and better class situations. The fame of princess Kelly should carry it to above-average grosses in small towns, as well. However, action houses will find it a "problem picture", since the tone is very formal and the pace rather slow. Adapted from the Ferenc Molnar play, this story of a princess who must choose to marry either a commoner whom she loves, or a prince whom she doesn't—and picks the latter because it's "right"—is a curiously stylized production in the nineteenth century manner. John Dighton's script is totally lacking in any modern idiom and will seem quite old-fashioned, especially to the younger element. The Dore Schary production is most attractive, beautifully photographed in CinemaScope and Eastman Color, and well scored by Bronislau Kaper. Charles Vidor's direction is necessarily leisurely, although he manages to develop some spirit and color. Miss Kelly never looked more beautiful, and Alec Guinness is superb in his first American role as the prince. Louis Jourdan is handsome and expert as the princess' "true love." The support is fine. When Guinness, a central European prince, announces his intention to visit the castle of princess Jessie Royce Landis, the latter is sure it is to inspect daughter Kelly as a possible bride. The two don't hit it off, with Guinness rude, and Kelly frigid. Frantically, Landis plans to arouse Guinness' jealousy by having Kelly invite tutor Louis Jourdan to the ball. But Jourdan loves Kelly and assumes her invitation indicates her interest in him. When the plan is exposed, he is hurt and indignant. Confessing his love, Kelly responds with her own. But Jourdan realizes he has no place in her life, walks out to allow Guinness to take her as wife.


"Gaby"

Business Rating 🟢 🟢 🟢
Attractive, well-played love story will have appeal for the fem trade in the general market.

This third version of "Waterloo Bridge" (derived from the Robert Sherwood play) still retains enough of its original charm to shape up as a good attraction. The story of an American GI who falls in love with a girl in wartime London and then leaves for war is beguilingly played by Leslie Caron and John ("Tea and Sympathy") Kerr. It is, by and large, a simple love story with special appeal for the feminine trade. Toward the end it bogs down in sudsy moral issues—Can Caron, who has lost her innocence, still marry Kerr?—and those scenes lack the charm and conviction of the rest of the film, but the girls should like it anyhow. A simple, occasionally touching script has been provided by Albert Hackett, Frances Goodrich, and Charles Lederer, and it is played with freshness and sincerity by the cast. Curtis Bernhardt's neatly-paced direction has warmth, and all production values are good. CinemaScope-Eastman Color photography portraits Long effectively. The song "Where or When" serves as stirring background music. Soldier Kerr sees and is instantly attracted to dancer Caron. He takes her out for the evening, proposes the next morning, and is accepted. Before they can marry, Kerr's leave is canceled and he goes off to war. When Caron learns, through Kerr's aunt and uncle (Margo Gillmore, Sir Cedric Hardwicke), that he has been killed in the D-Day invasion, she is stricken with remorse that she sent him away on their only night together. She then resolves to give aid and comfort to any other soldier she happens to meet. When Kerr suddenly turns up alive, Caron confesses what she's done and runs off. Kerr finds her during an air raid, convinces her that he loves her.

MGM. 97 minutes. Leslie Caron, John Kerr, Sir Cedric Hardwicke, Tala Birell, Margo Gillmore. Directed by Curtis Bernhardt. Produced by Edwin H. Knopf.

"A Day of Fury"

Business Rating 🟢 🟢 🟢 Plus
Unusually interesting Western will have strong appeal in the action market. Good dueller for neighborhood situations.

This is an unusually interesting Western from Unival - International. The meaty, absorbing story, based on an original story by James Edmiston, with screenplay by Edmundston and Oscar Brodney, tells about a gun-slinging, who appears in a town that has been converted to law and order but gradually re-corrupts it. A good bet for the outdoor action trade, "A Day of Fury" also figures to be better-than-average dueller in neighborhood houses. It moves smoothly, often excitingly, building up to a tense and sharp climax. Robert Arthur's Technicolor production contributes to the narrative's effectiveness, and Harmon Jones directed with a firm hand, and drew convincing performances from a cast that lacks marquee power. A-Jock Mahoney, marshal of the town of West End, is am sheared by an outlaw the day he is to marry Mara Corday, a reformed dance hall girl, gunfighter Dale Robertson—who can't accept the "Taming of the West"—rides along and saves his life. Robertson thus establishes a hold over Mahoney, and when he rides into town, despite the hostility of the townspeople, Mahoney allows him to remain. Robertson, who knows Corday well, taunts her for her reformation. He is in the town opened for dancing, drinking, and disorder. Thinking he is allied with the gunfighter, the town has Mahoney imprisoned, but when preacher John Dehner is killed by one of Robertson's followers, Mahoney is released. In a violent scene, he shoots Robertson. As order is restored, plans for the interrupted wedding are resumed.

"Jubal"
**Business Rating 2 2 2**

O-beat Western has strong dramatic substance with sex overtones. Action secondary. Good marquees in Ford, Borgnine, Steiger names.

This is an unusual Western with a decided psychological twist, larded with overtones of sex and violence. Oddly enough, despite the background, the film's appeal will be primarily to sophisticated adult audiences, although there is sufficient action to satisfy the outdoor trade. There is good marquee power in the names of Glenn Ford, Rod Steiger and Ernest Borgnine, which, combined with the exotically story aspects, give this better-than-average boxoffice potential. The script by Delmer Daves and Russell S. Hughes is brilliantly constructed and allows for some powerful acting by the principals. Steiger's distinctive mannered acting bothered this spectator, and may annoy others. He's overdue for a change of pace. Daves' direction has a deliberate, yet steady, pace and the long running time rarely lacks an interesting moment. In CinemaScope and Technicolor, William Fadiman's production is strikingly lensed. Itinerant Glenn Ford is hired by kindly cattle rancher Ernest Borgnine, but immediately clashes with the unsavory Steiger. When Ford is hired as a foreman, Steiger's animosity is boundless. Borgnine's wife, Valerie French is attracted to Ford but he rejects her offer of friendship for Borgnine. Steiger, however, plants doubt in Borgnine's mind, who finally accuses Ford and is shot in self-defense. Ford flees from the mob led by Steiger with Felicia Farr, a young girl whom he loves. Ultimately he faces them, accusing Steiger of having beaten French to death when she would not submit to his advances. Crowd turns on Steiger, prepares to hang him.

*Blackjack Ketchum, Desperado*
**Business Rating 2 2 2**

Western with plenty of action and fast pace to satisfy the real bill outdoor market.

This Sam Katzman (Clover Production-Columbia release) western is suited to the requirements of dual billing action houses. The situation is familiar—the ruthless prospector (Victor Jory) buying or stealing land, and suppressing the rights of the small cattle owner, in conflict with the hero (Howard Duff)—but it has the action and pace please those who buy this kind of entertainment. Under rector Earl Bellamy's hand, the plot moves crisply and with ample excitement. The brief romantic angle is quite not intrusive. Duff and Jory, in their dual leads, turn in spirited performances. When Duff, provoked, shoots down Jory's brother, the latter vows to get even. Meanwhile, Jory, with a gang of hired guns, is taking over the town, determined to grasp all the land for his own purposes. Duff gradually organizes the town under his own command to stop Jory's injustices. When Jory realizes he is cornered, he attempts to shoot it out with Duff, but surrounds. Justice returns to the town, as Duff and fiancée Maggie Mahoney go off to marry.

"Alexander the Great"
**Business Rating 3 3 3 Plus**

Spectacular figures for a big payoff in early runs.

The stupendous personal effort Robert Rossen exerted in preparing and executing his version of the life of Alexander is everywhere apparent in this huge production which United Artists is releasing. A spectacle of high quality, it is well-written and succeeds where few spectacles do—in creating real flesh-and-blood people of historical characters. Richard Burton, as Alexander, and Fredric March, as his father, Philip of Macedonia, are ideal choices for those majestic roles. They are completely believable, as are most of the other principals. Big box-office returns are assured, on the strength of film's bigness and the vast campaign put behind it by UA. This applies, particularly, to metropolitan situations, but subs and smaller spots may not pay off quite so handsomely. The photography in CinemaScope and Technicolor is magnificent, and all technical values are fine. Alexander (Burton) is groomed by mother Danielle Darrieux and tutor Aristotle (Barry Jones) to succeed King Philip (March) in his attempts to unify the Greek world and conquer the rest of it. When Philip divorces Darrieux, she has him murdered, and Alexander is free to overthrow the world. Defeating army after army, he takes captive Claire Bloom as his mistress. Seemingly invincible, at the age of thirty-three he suffers a fatal brain hemorrhage, after having conquered virtually all of the then-known world.

"Goodbye, My Lady"
**Business Rating 2 2**

Simple, homespun tale of boy and his dog. Lacks action, but should appeal to family and juvenile trade. Rates best for rural locations.

This homespun yarn of an orphaned boy, living in the backwoods with his crotchety uncle, who finds a pet (an unusual Basenji dog) and eventually must part with it, will go over fairly well with the family trade. The picture suffers from want of plot and almost total lack of action and suspense, but does have a warmth that will appeal to older folks and to youngsters. The Sid Fleischman screenplay, from the James Street novel, makes good use of the emotional appeal in the boy's love for his dog, and of the humor and moral teaching by the old man. Played to the hilt by Brandon de Wilde (of "Shane" fame), Walter Brennan and an alert, winning canine, "Lady", the story comes across effectively, despite William A. Wellman's static direction. Brennan and de Wilde live in Mississippi swamp country in an old cabin. The boy captures an unusual female dog which can make laughing sounds and can cry real tears, but cannot bark. He adopts and becomes deeply attached to the dog. Storekeeper and dogfancier Phil Harris reads a "lost" ad in a magazine describing a rare African dog, which he realizes is "Lady". He informs Brennan, who breaks the news to de Wilde, and the lad makes the heart-breaking decision that the dog belongs back with her original owners.

*United Artists, 141 minutes. Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux. Written, produced and directed by Robert Rossen.*

*Warner Bros. (Batjac Production), 91 minutes. Walter Brennan, Brandon de Wilde, Phil Harris, Sidney Poitier, William Hopper, Louise Beavers. Produced and directed by William A. Wellman.*

[More REVIEWS on Page 16]
MORE PRODUCT
Comments by R. R. Livingston, Secretary of TOA, at convention of ITO of Arkansas, Hot Springs, April 3.

“Our one major problem, which we can all agree on, can be solved by more product. The only way to get more product is through the ‘divorced circuits’. They have the means and they also have the need.”

“More product! Yes! We need more product, and we also need more good product. Remember, once your patrons came to the theatre to enjoy the air conditioning and the easy chairs, as well as the movies. Today, he has all that at home. So we have got to have more and better product—no matter how—to entice him back into the theatre.”

“The strength of your national association is deeply rooted only through the strength displayed in its local units. A healthy, vigorous state or regional organization is necessary because only through unity can we survive.”

“While we are on this subject of new ideas and new approaches to our problems, what have you done in your town to excite the imagination of your patron to get him to the theatre? The real test is here, and there is more to come—separating the boys from the men in this thing we call show business.”

“The goals of TOA were expressed by President Myron N. Blank when he took office, at which time he stated that we should do everything in our power to increase the public’s interest in the motion picture theatre so that we shall have a more prosperous industry and that prosperity should be shared by all branches of the industry. Further, that all branches will join in our meetings to help develop better ways of attracting a greater audience to our theatres . . . to help create a more harmonious relationship between all branches of the industry by striving to make a system of arbitration and conciliation work. And further, to help promote and aid in bringing into existence a single trade organization, representing all exhibitors. To aid in preventing the closing of any theatres affiliated with TOA because of unfair film rental, and to do everything in our power to help bring about more good pictures which are so badly needed by all theatres. These feelings expressed by your National President carry the wholehearted enthusiastic support of its officers, its Board of Directors and its Executive Committee.”

PICTURES FOR CHILDREN
ITO of Ohio

We recently submitted a list of pictures to Spyros Skouras, president of 20th Century-Fox, which an exhibitor thought should be kept available in the exchanges for children’s matinees. Mr. Skouras has just replied as follows:

“Of the list you submitted, only four pictures are actually listed for Children’s Film Library, which, as you well know, is part of the MPA.

“We do not have any of these films in our Cincinnati Exchange, we would be only too glad to make them available to any exhibitor who may desire them.

“I must emphasize here again, however, that aside from the four pictures mentioned above, and they are ‘Down To The Sea In Ships,’” ‘Poor Little Rich Girl,” “Young Mr. Lincoln” and “Story of Alexander Graham Bell”, the pictures you listed are not rated by MPA as Children’s Film Library subjects.

“I want to assure you that we feel that this matter is important, and we will be glad to cooperate at any time.”

This is evidence that Mr. Skouras means what he says. We will take the liberty of assuming that the same thing applies to the Cleveland Exchange and that the four pictures listed above will be available. Obviously they may not all be available on the dates you want them, but he says he will make them available, and we have found that Mr. Skouras can be taken at his word.

... SPEAKING OF FOX
ITO of Ohio

We have found that this company is really interested in the exhibitor. We had a talk, while in New York, with W. C. Gehring, newly appointed assistant to Mr. Skouras, and he emphasized to one of his branch managers that he meant what he said to an exhibitor and was bound to see that his instructions were carried out. So, if anyone has any trouble with 20th Century-Fox, we can assure them that it is easily rectified.

BE COUNTED!
Message from Benjamin Berger to Members of North Central Allied.

Most exhibitors are presently in bad financial straits and are fearful of the future. According to Sindlinger, theatres are losing an average of $700 per year. If exhibitors were to eliminate the sale of confections in their theatres, just about 75% of the theatres would be forced to close automatically. This is the situation in which exhibitors find themselves at a time when producers and distributors are making more money than at any other time in the history of the motion picture business—and the country as a whole is enjoying the greatest prosperity of all time.

The fault is primarily ours because we do not stand up to be counted. The average exhibitor stays home, broods, cries and curses the distributors instead of doing what he should be doing: Supporting the organization financially, and writing to his congressmen and senators, advising them of what the distributors are doing, particularly to the small grossing theatres. And, unless you are in the battle and use this type of ammunition, you and the rest of us are doomed.

If you are interested in making sure that your theatre is not destroyed, it is imperative that you attend your convention on April 15 and 16. You may think you can afford to miss it, but let me tell you, you cannot afford to be absent. At the convention you will get a complete picture of the national scene in this business. You will find out in detail what happened at the Senate Small Business Committee hearings. You will have a chance to elect officers in whom you have confidence, to get behind those officers and their endeavors in your behalf. There is no chance of saving your life’s investments. May 15 and 16 aside as an absolute must to attend this most important annual convention.

The 50% racket that the film companies have inaugurated for small grossing theatres must and can be done away with. Do forget this: The primary purpose of the 50% racket is not to get more money— it is to eliminate the small town and suburban situations. If you take it lying down, I only say that you must place the blame yourself as much as on the distributors.

SCHOOL COOPERATION
ITO of Ohio

We talked with the principal of a high school this week who is ready, willing and anxious to take high school students to certain outstanding pictures which have educational value. For example, “Alexander Great”, soon to be released will offer an opportunity for those theatres which can play it in the next two months.

This school principal proposes matinees, showings scheduled at 3:30, after school out. The student organization would buy a house for a fixed price and then sell tick at the regular box office price, with the surplus going to the student organization.

Another proposal is to offer a reduced ticket to students at an afternoon show at 3:30, with perhaps the balcony set aside for their use and free admission for the teachers.

“Helen of Troy” offers another opportunity for this kind of cooperation and there is undoubtedly other pictures with an educational angle.

THE ROSE TATTOO
North Central Allied

Don’t be misled by the glamour of the Oscar presentations and fall into the “Rose Tattoo” trap. We are still of the opinion that this picture was made primarily for the foreign market and the artiest art houses, in spite of the Academy awards received by the picture and its star, we believe that this picture will lay an egg in this territory.

The “Rose Tattoo” is being sold on its same basis as “Rear Window”, but if average theatre goers are your typical customer watch out, or you will be tattooed.
The Jaundiced Kefauver Report

Senator Estes Kefauver has discarded his coonskin cap, but still retains his talent for latching on to issues that offer him the opportunity to stay in the public eye. It will baffle all that the genial gentleman from Tennessee first swung into national prominence a few years back with his crusade-like investigation of the underworld via the TV networks. He became as well-known as Clark Gable in his hey-day.

There is hardly a home in the land that hasn’t an interest in the subject of juvenile delinquency, and an opportunity to investigate this burning problem in headline style Hollywood was probably irresistible to a man bitten by the presidential bug. So it came as no surprise when Senator Kefauver started to acquire considerable newspaper space last summer in the role of Chairman of the Senate Subcommittee on Juvenile Delinquency.

Penny of Witnesses

In Hollywood, and in other parts of the country, it is no great trick to find an odd assortment of people who will jump on the nearest witness stand to testify that the movies are to blame for everything from measles to mayhem. There is no end to the “experts” who can draw the wildest conclusions imaginable about the effects of a film show. And Senator Kefauver, Chairman of the Subcommittee on Juvenile Delinquency, heard quite a few witnesses with patented theories about how movies make good children bad and bad children badder.

The Subcommittee recently published an interim report of its investigation of “Motion Pictures and Juvenile Delinquency”. It is a great pity that Senator Kefauver permitted his office to be used as an instrument for making this public-spirited movie industry the scapegoat for the ills of a generation which is growing up amid the trials and frustrations of this unsettled atomic age. But permit it, he did.

It is even more unfortunate that the film industry as a hole did such a poor job of defending itself at the Kefauver hearings, for the Interim Report is crammed with vague generalizations, untenable theories and unfounded pronouncements. It cannot but help bring aid and comfort to those who would have the world believe that American children are murderous little monsters inspired to hate and violence largely because of the movies provided by Hollywood’s greedy, unprincipled exploiters.

Right at the outset of the Report the sub-Committee claims that, when it started its investigation, it did so “with no preconceived ideas or final conclusions concerning the effects of movies on children.” Careful reading and analysis of the Report belies that sanctimonious assertion.

The Committee’s prejudice is made manifest as early as page 2 of its report when, referring to “an increasing amount of correspondence complaining of unnecessary violence” it gratuitously informs the Congress that this correspondence has come “from intelligent people throughout the country”.

What steps did the Committee take to establish the “intelligence” or otherwise of those who wrote in? Presumably, those who sent letters defending the film industry, or who did nothing, were automatically dismissed as unintelligent, for there is no mention of them.

It is obvious that the case was prejudged before the hearings even began. The evidence is provided on page 52 of the Report, where the Sub-Committee baldly admits, “The sole aim of our investigation is to remove some of the environmental supports of delinquency”. Movies were clearly, in the minds of members of the committee, one of those supports, for otherwise they would not have been investigated.

The essence of civilized justice is that an alleged offender is innocent until, after fair trial, he has been found guilty; but the Kefauver inquiry failed dismally to observe even the basic principle. It was the bad in films which obsessed it; not the good.

Jaundiced from the Start

One industry spokesman mentioned in evidence, as being highly creditable to Hollywood, such features as “Marty”, “A Man Called Peter”, “The Long Gray Line” and “On the Waterfront”. The Committee couldn’t have cared less, for on page 57 of its Report it openly admits, “Films of this type were not of concern to the sub-committee in the course of its investigation.”

Could there possibly be a more damaging admission than that of the fact that the Committee’s inquiry was jaundiced from the start?

One type of testimony which seems to have carried excessive weight with the Subcommittee is that proffered by psychiatrists, correction officers and sundry “scientists”. On Page 8 the Report mentions having made “surveys of approximately 180 psychiatrists, physicians,

(Continued on Page 18)
“Tribute to a Bad Man”

**Business Rating 0 0 0**

Good Western will draw good returns in action and general situations. Cagney and intriguing title will help.

In what is fast shaping up as a year of good Westerns, MGM makes its contribution with this film. The story of an autocratic landowner, with a bad case of “hanging fever,” whose personal relations are vitiated by his urge to maintain authority, “Tribute To A Bad Man,” well-played, and beautifully photographed, is always engrossing, with commercial promise in both action and general situations. It has a good share of action sequences, played to their violent hilt, to please the outdoor market, though it must be pointed out that Robert Wise’s direction maintains a rather leisurely pace throughout. Michael Blankfort’s script provides some affecting moments, and they are fully realized in first-rate performances by James Cagney, young Don Dubbins, and newcomer Irene Papas, who is definitely someone to watch. CinemaScope-Eastman Color lensing paints a gloriously beautiful picture of Western scenery. Miklos Rozsa’s score good. Young easterner Dubbins helps Cagney when the latter is ambushed and wounded by a group of horse thieves, and a friendship springs up between the two men, with Cagney employing Dubbins on his ranch. Dubbins, along with foreman Stephen McNally, is attracted by Irene Papas, a girl whom Cagney has befriended and who now lives with him. Cagney’s frenzy to apprehend and hang, without benefit of trial, suspected horse thieves, leads him to torture McNally and Vic Morrow by making them walk barefoot across the hot desert. When they collapse, Cagney realizes the wrong of his ways and frees them. Papas, about to run off with Dubbins, returns to Cagney.

**MGM. 95 minutes. James Cagney, Don Dubbins, Stephen McNally, Irene Papas, Vic Morrow. Directed by Robert Wise. Produced by Sam Zimbalist.**

“Price of Fear”

**Business Rating 0 0**

Suspense meller is slow. Fair supporting dueller.

The plot of this crime-suspense meller keeps promising something in the way of excitement and entertainment, but fails to deliver. Slow-moving, haltingly written and directed, and burdened with a number of “dead” scenes, it never develops the expected tense climax. It seems much longer than the actual 79 minutes because (1) the Robert Tallman script talks in circles and rarely moves, and (2) Abner Biberman’s lackadaisical direction is devoid of spark. A fair cast, headed by Merle Oberon and Lex Barker, labor valiantly to overcome the heavy-handed plot and direction. Lex Barker, on the run and pursued by racketeer Warren Stevens, “borrows” Merle Oberon’s car to make a getaway, though he doesn’t know her. He also is ignorant of the fact that in this car Oberon, a successful businesswoman, has just committed a hit-and-run felony. Oberon tries to clear Barker, who has fallen in love with her, of a murder charge (Stevens did it) but is terrified lest her own crime be discovered. In a final showdown, in which Stevens tries to erase Corsia, the latter discovers Oberon’s duplicity. Police detective Charles Drake kills Stevens; Oberon jumps from a train to her death.

**Universal-International. 79 minutes. Merle Oberon, Lex Barker, Charles Drake, Warren Stevens. Produced by Howard Christie. Directed by Abner Biberman.**

“The Birds and the Bees”

**Business Rating 0 0 Plus**

Funny, generally diverting. George Gobel’s TV fame gives this above-average b.o. promise, except in action house.

George Gobel’s first movie venture is a diverting comedy with music. The popular TV comedian proves himself to be a fine, if one-keyed, actor, and his widely-imitated comic manner provides plenty of laughs, despite a rather thin plot, which was adapted from “The Lady Eve,” should draw above-average grosses in general situation particularly where TV personalities are important. There’s much for action houses. The Sidney Sheldon-Presto Sturges script provides some good material for the principals and for director Norman Taurog’s light touch. Production values are first-rate, the VistaVision-Technicolour photography being appealing to the eye. Amusing character portrayals are turned by David Niven, Fred Clark, Harry Bellaver and Hans Conreid. Mitzi Gaynor, resplendent in Edith Head’s costumes, never looked better and belts out two songs—“The Birds and the Bees” and “L’Parisienne”—in fine manner. When card-sharks Niven Gaynor (his daughter) and Reginald Gardner see Gobe board their ship following an African safari, they decide his fair game. But Gaynor and Gobel fall in love and he proposes marriage. Consummation takes place only after a series of complications, misunderstandings and deceptions of various kinds which see the principals immersed in riotous confusion. All ends happily for Gaynor and Gobel.

**Paramount (A Gamalco Production). 94 minutes. George Gobel, Mitzi Gaynor and David Niven. Produced by Paul Jones. Directed by Norman Taurog.**

“Mohawk”

**Business Rating 0 0 Plus**

Fair outdoor meller about Injuns vs. white colonials. Good action, fast pace. Marquee values tepid.

This Edward L. Alperson (20th-Fox release) Western deals with struggle between pioneers and Indians in the colonial days of upper New York State. While the plot traverses well covered territory, the action is ample and the pace fast enough to satisfy devotees of such fare. All the familiar ingredients are there: the white trouble-maker, the white-hating brave, the pretty Indian girl who falls in love with the friendly white man. It’s more satisfactory, however, on the action level, which features a wild Indian raid on the local settlers’ village. Visually, “Mohawk” benefits by an attractive Eastman color print. Kurt Neumann’s direction holds up best in the fight sequences. Scott Brady is competent as a colonial painter; Lori Nelson, as his Boston fiancee, and Rita Gam, as a Mohawk princess, are attractive, but both sound as if they were off the streets of modern-day Manhattan. Vera Vague supplies some laughs in a character part. Miss Nelson and aunt Vague arrive at the white settlement in Mohawk territory to seek Brady, who’s been commissioned to paint the scenery. Relations between whites and Indians are peaceful until rabble-rousers white John Hoyt and Indian Neville Brand stir up enmity. During an Indian raid, Brady meets Gam, daughter of chief Ted de Corsia, and they fall in love. Death of de Corsia’s son leads to a full-scale attack. Peace is restored after Hoyt and Brand are killed. Brady marries Gam and remains in the wilderness.

**20th Century-Fox release (Edward L. Alperson Production). 79 minutes. Scott Brady, Rita Gam, Neville Brand, Lori Nelson. Directed by Kurt Neumann.**
Elia Kazan, winner of two Academy Awards as best director, frames triangle scene for his new picture "Baby Doll." Powerful drama by famed author-playwright Tennessee Williams stars three of Broadway's most gifted players (right) Karl Malden, Carroll Baker, Eli Wallach. Produced, directed by Kazan, "Baby Doll" is now in final editing stage.
and clinical psychologists who come into day-to-day contact with juvenile delinquents and young criminals."

No doubt these worthy gentlemen are experts on delinquency and juvenile crime; they spend most of their working time with social misfits, rather than with normal, decent children. Thus they necessarily tend to see the behavior pattern of young America through the wrong end of their professional telescopes.

Dr. Frederick J. Hacker, member of the Medical Correctional Association, testified before the Committee that emotionally disturbed children actually copy "some of the violence as depicted in movies". He added, "I see it daily in my practice."

Mr. H. M. Janney, Medical Director of the Bureau of Prisons, was another witness. He stated that America's young citizenry is subjected to "a daily bombardment of vicious, gory and sadistic material..." -a comment which is not surprising from a man who specializes in observing wrongdoers.

And so the list goes on: Dr. J. C. Ferris, senior surgeon of Texarkana Correctional Institute; Russell O. Settle, chief medical officer at Leavenworth Penitentiary, and others of that kidney.

The was Bill Mooring, an ex-colleague of mine, who, since his conversion, has displayed his religious zeal in a syndicated column. On him the Committee bestows the encomium of being "well qualified, both intellectually and occupationally, to discuss the content of motion pictures in terms of any trends that have developed therein." He testified to an increase in "violence, brutality and sadism in films and on TV.

No such compliments were, however, paid to such persons as Mr. Jack L. Warner, or Mr. Dore Schary and similar witnesses. Indeed, Ronald Reagan, who had the courage to stand up for Hollywood, is characterized in the Report by the insipid description of "a frequent spokesman for Hollywood". One is left with the impression that it is the eyes of Senator Kefauver such persons do not possess; the intellectual or occupational qualifications he so much admires in Mr. Mooring.

If this Report is a typical example of an objective study by a Congressional sub-Committee, aimed at weighing the good against the bad, and deducing the unvarnished truth may the saints preserve us all from such future ministrations.

It is not a deliberately dishonest, or intentionally misleading Report, but it is a monument of mental confusion. Moreover, it is difficult to avoid the suspicion that, this being election year, some members of the Committee were not unmindful of the plaudits they might draw from church groups, women's clubs and other important vote-influencing bodies, by blaming on motion pictures the failure of those very groups to stem the tide of delinquency.

From the wording used in the Report it is clear that the honorable gentlemen who made it seized with alacrity, if not jubilation, on every piece of little-tattle which provided them with an opportunity to moralize.

Violence of all kinds is condemned—even in Westerns, but, there is not one peep of protest at the violence of war pictures. When the United States Marines are moving (Continued on Page 19)

WHAT'S WRONG WITH OSCAR?

(Continued from Page 8)

got into the act. Critics have protested what Sir Laurence Olivier calls "those dreary commercial interruptions." Some say the Oldsmobile advertisements are unduly long and tedious, and detract from interest in the televised program. Others are vehemently protesting that the motion picture industry has no business "selling" its precious time to a commercial sponsor, when it needs all the publicity it can get for itself.

There is dissatisfaction with the timing of the show which, this year, came so close to the Emmy awards for Television, that a lot of people (especially those who saw "Marty" and Ernest Borgnine on both films and TV) confused one ceremony with the other.

We do not agree that Hollywood or the Academy does itself any disservice by having a commercial sponsor pay the bill for the show. As a matter of fact, it might even be considered better than having the sometimes quarrelsome studios use their financial contributions as a whip against each other.

Our only feeling about the Oldsmobile (or any other) commercials is that they should be less numerous and somewhat shorter in duration. The huge audience rating won by the Oscar program should certainly place the Academy in a strong position to insist upon a limit to the commercials. If Oldsmobile won't agree, some other sponsor will.

Entertainment Lacking

What was lacking in the Academy shows this past two years was Entertainment. Last year, the inimitable Bob Hope kept the event on a fairly lively level by his smart patter, but this year Jerry Lewis seemed out of character in his serious demeanor. For many viewers, the high points of the shows were the singing of the Best Songs. For these were entertainment breaks in the seemingly endless calling of names and the parade of people on and off the stage—and it is Entertainment that the TV viewers have a right to expect when Hollywood presents its big annual show.

Mr. Seaton and his colleagues—and the presidents of the motion picture companies with whom he will be consulting—should weigh the future of the Academy Awards with one basic consideration in mind: as long as the Oscars are to be presented before a viewing audience of 40 or 50 million people, the show must be planned and presented to bring to bear on that huge audience the most effective promotional benefits possible for the motion picture industry. The overall impact of the Awards show should be such as to establish in the public mind the axiom, "If it comes from Hollywood, it's great entertainment". Certainly, neither the 1955 nor the '56 Oscar shows created that impression.
own the enemy that’s patriotism! And yet, when Ronald Reagan told the Committee: “Of every picture that has been made in Hollywood it is true to say that crime never pays; right always triumphs”, the Committee retorted page 51 of the Report:

“Carrying this point to its logical conclusion any type of scene should be allowed to be portrayed on the motion-picture screen as long as law and order prevail in the last few seconds.”

This observation is quite unfair. Ronald Reagan’s words are thus given an entirely false meaning, for he did not say that crime never pays, and that right always triumphs, “in the last few seconds” of a film.

Likewise, when Lou Greenspan, secretary of the Motion Picture Industry Council, testified, “Don’t forget, it is the same public, the same people that pay their money to see ‘Blackboard Jungle,’ that also pay their money to see ‘A Man Called Peter’, or a Davy Crockett or a Disney Picture,” the Committee uttered the rebuke: “Mr. Greenspan may be slightly in error in this observation.”

The truth is—and the Report makes this abundantly clear—that Senator Kefauver and his comrades were so keen to concentrate on delinquency that they minimized anything that might be favorable to Hollywood.

Time and again the Report returns to the theme that violent, sadistic movies make violent, sadistic kids. The assumption is drawn that those selfsame moviegoing youngsters who will cheer themselves hoarse over the trepid deeds of a fearless hero, never identify themselves with him, but become potential “bad men” as soon as they have the chance.

George Murphy, speaking for the Screen Actors Guild, reminded the Committee that Judge Ben Lindsay, the originator of juvenile courts in America, made a survey in 1936 indicating that films were in no way responsible for the development of delinquent behavior.

In this observation the Committee felt it necessary to reply: “Mr. Murphy overlooks the fact that this statement was made in 1936 when there was no continual bombardment of this type of entertainment . . .”

A Venomous Editorial

The Committee, on the other hand, allowed to pass without any comment whatsoever a venomous, vindictive article (quoted in its Report) from the “Journal of Social Therapy”, stating, among other things:

“Readers of even the most respectable family newspapers must have noticed a steady recent increase in the innumerable prurience of film publicity. In text and illustration, a considerable proportion of these ads have reached a point close to pornography. By crafty implication and innuendo, they appear to remain within the bounds of discretion, but their total impact, on children as well as adults, can only be provocative . . . It can be seen on almost any film advertisement page almost any day. Supercharged sex is the dominant keynote. Bosomy, carnally glorified heroines are portrayed in the throes of passion. Couples are locked in frenetic embrace suggesting an inevitability of coition . . . The movie advertising men know their trade, and their public, and they ply one and exploit the other with highly charged but scarcely ethical gusto.”

There is only one thing that need be said about that piece of purple prose. It isn’t true. But the Committee’s Report does not point the inaccuracy out. It prints the editorial, for the entire American public to drool over, as though it were gospel.

Penalty of Sin

No one pretends Hollywood is pure as the driven snow; that all pictures are socially correct and morally defensible, or that there are not some unduly sensitive children on whom otherwise quite acceptable movies might have a harmful effect. There are millions of American children whose inability to conform to the standards of their grandparents is due to lack of parental guidance and control which, in turn, is due in large part to the fact that for 40 years the world has been torn by war in its most brutal form, and today lies under the shadow of an atomic eternity.

If this Report is accepted by the American public at its face value the motion picture industry will find itself blamed for encouraging and developing our children’s revolt against authority, and will be called upon to pay the penalty of that crime.

The penalty, according to Mr. Kefauver’s recommendations, is that the industry must tighten the Code’s responsibility towards children. If pictures are made which are unfit for juvenile patronage they should be classified as such. Films should be developed until they attain “full stature as a civic and artistic medium”. Outsiders should be brought in to help police Hollywood—educators, religious leaders and social scientists. There should be more stress on the film’s role “as a civic and informational agency . . . promoting an intelligent understanding of domestic and international affairs.”

Maybe, too, tomorrow’s films might have some entertainment value, though about this the Kefauver Committee is silent.

Apparently the sale of entertainment is anathema to the gentlemen comprising the Committee, for they state in their report that the increase in film violence has been defended because “the movie people feel their presentations must be on a par, or superior to, television, and therefore they take greater license in their efforts to meet the competition.”

This is another way of saying that Hollywood is one vast money-bag and that nothing else matters.

One finds it difficult to understand what motives prompted the Subcommittee to put on public record a document as prejudicial and steeped in bias—without support by more solid factual bases—as this Report on Juvenile Delinquency. The Democrat from Tennessee must assume the blame for maligning the film industry, for he acted, in effect, as a one-man committee in this matter.

The most charitable thing that can, perhaps, be said of Senator Kefauver’s “investigation” and his sub-Committee’s Report, is that, at the time it was being made, the honorable Senator was thinking of other things—like, for instance, how pleasant it would be to win the Presidential nomination and, perhaps, take up residence in that fine old White House in Washington, D. C.—Coulter
HARRY COHN, Columbia president, is negotiating with the newly formed partnership of JOE PASTERNAK and SAM KATZ on a long term releasing deal. Cohn and Warwick Productions head IRVING ALLEN have signed a three year extension of agreement by which Columbia has exclusive world-wide distribution rights to all Warwick films... Stanley Warner vice president B. G. KRANZE forecasts expansion of theatres exhibiting Cinerama to at least seven more cities in the near future. Four productions are now available.

SPYRO P. SKOURAS, 20th-Fox president, will chair the Corporate Gifts Committee of the United Jewish Appeal’s Motion Picture and Amusement Division. Universal vice president ADOLPH SCHIMEL will be guest of honor at the organization’s annual luncheon May 23.

The New York premiere of Fox’ ‘The Man In The Gray Flannel Suit’ April 12, was a March of Dimes benefit.

HOWARD ALSTON was appointed assistant production manager at the RKO studio. He will work with production manager WALTER DANIELS... BERNARD FEINS has been named head of Paramount’s story and writing department replacing the ill JOHN MOWCO... SAMUEL J. FRIEDMAN will direct amusement publicity for Cecil B. DeMille’s “The Ten Commandments,” working with MAXWELL HAMILTON, executive assistant to DeMille... FRED GOLDBERG, who recently resigned as syndi-pub manager for L.E. Releasing Corp., joined the Arthur P. Jacobs Co.

CHARLES J. FELDMAN, Universal vice president and general sales manager, will preside at a three-day mid-year sales executive conference set for April 19-21 in Chicago... RKO producer EDMUND GRAINGER emplaned for Denver recently to blueprint premiere festivities of his “Great Day In The Morning” with Denver mayor WILL B. NEWTON. Pix opens May 16.

BACK AT WORK: ABE GOODMAN, 20th-Fox advertising director, following a well-earned Florida vacation.

DARRYL F. ZANUCK appeared well on his way to becoming an independent producer with the filing of incorporation papers for his new production company in California recently. 20th will finance and distribute all Zanuck productions.

YOUNGSTEIN, HECHT, KRIM

Arthur B. Krin and Max E. Youngstein, United Artists president and vice president, respectively, greet producer Harold Hecht at a New York press cocktail reception celebrating the Academy Award to “Marty” as the best picture of 1955. The producer announced that Hecht-Lancaster will invest almost $7 million in film and stage productions this year.
ROBERT J. O’DONNELL threw the weight of COMPO’s tax committee behind a bill introduced into the House of Representatives March 12, calling for taxation of only that part of admissions exceeding one dollar. The measure, H.R. 9875, was introduced by Rep. Cecil King of California and turned over to the House Ways and Means Committee. This bill has the best chance of adoption by both Congress and the administration, according to COMPO’s tax committee.

Copies are being sent to all members of the committee with the request that they write their Congressmen at once urging them to give their support. O’Donnell, national chairman of COMPO’s tax campaign committee, in a letter sent with copies of the bill, pointed out: “Since the $1 exemption applies to all admissions, we believe the bill is fair to motion picture theatres charging higher admissions ... We intend to urge the House Ways and Means Committee to hold hearings on this measure as soon as possible and to pass it on without delay for consideration by the full House.” Previously, COMPO co-chairman Samuel Pinanski had expressed optimism on the chances of success of the industry tax campaign, but warned: “We shall have to work for it ... the greatest roadblock could be our own failure to press our campaign with senators and congressmen.”

DANIEL T. O’SHEA, president of RKO Radio Pictures, added still two more facets to the company’s rapidly expanding affairs: (1) establishment of a service unit for television production; (2) acquisition of Magna Theatres’ “Oklahoma!” for distribution overseas. Facilities at both the East and West coast RKO studios, will be at the disposal of the TV industry, with RKO ultimately producing its own films for TV, according to Charles L. Glett, head of studio operations. At right, O’Shea is seen at a recent home office conference with Glett and RKO board chairman Thomas F. O’Neill, during which discussions were also held on the company’s films-for-theatres plans.

SPYROS P. SKOURAS highlighted the recent 20th Century-Fox sales concclave with the announcement that a slate of 14 pictures, budgeted at a total of $30,000,000, will be completed or put into production by the end of June. Joining Skouras in the statement were executive producer Buddy Adler and recently-named general sales manager Alex Harrison. Implementing the domestic sales and promotional plans mapped at the home office sales meeting will be a series of countrywide regional sales sessions. International promotion on six of the major CinemaScope productions, five of which are to be filmed in Europe, will get rolling with an extensive agenda of meetings and conferences set by vice president Charles Einfeld, who flew to Europe April 13. He will set in motion advertising, publicity and exploitation plans on the full slate of 34 pictures, announced earlier by Skouras. Coming in for special attention: “The King and I”, in CinemaScope 55, and “The Man In The Gray Flannel Suit”.

STEVE BRODY took a confident look at Allied Artists’ future, a satisfied glance at its recent past and came up with these predictions and figures: (1) He expressed confidence in the future of AA and of the industry at large, and predicted the flow of product from all sources will give exhibitors “the best year ever”; (2) AA’s domestic billings for the first 39 weeks of the current fiscal year ending June 30 are up 42 per cent, exceeding grosses for the entire preceding fiscal year; (3) Allied Artists plans to release 36 films in ’56 at a cost amounting to $25,000,000.

ABRAM F. MYERS filed a stinging reply to the Senate Small Business Subcommittee to Harry Brandt’s “tirade” against him and other Allied leaders. Declaring that Brandt “has made a career of attacking Allied and its leaders”, Myers defended his organization’s democratic procedures, and told the subcommittee that Brandt, from the convenience of his New York office, “pretends to know how exhibitors everywhere stand on all trade problems”. Meanwhile, Sen. Hubert Humphrey, committee chairman, said the SSBC had not committed itself on the proposal that it poll exhibitors on the issues presented to the subcommittee. And Kenneth Clark, MPAA vice president, stated in New York that distribution would probably present its case to the subcommittee “sometime in May”.

GLETT, O’SHEA, O’NEIL
Bull’s-Eye Circulation!

The Policy-Makers of Movie Business -

- EXHIBITOR LEADERS
- KEY THEATRE EXECUTIVES
- BUYERS & BOOKERS
- THE "MONEY MEN"
- PRODUCTION EXECUTIVES

All Read

Film BULLETIN

Concentrated Coverage of the Richest Movie Market

GUARANTEE

Film Bulletin Reaches the Policy-Makers, The Buyers, The Bookers of over 12,000 of The Most Important Theatres in U.S. & Canada!
Spring Blossoms With Novel Theatre Showmanship Gems

Apparantly the warmer weather has begun bearing effectively on showmen's fertile sea sacks, if a day's mail is any indication. So less than four novel stunts burgeoned on a Monday's pile, each bearing a showmanship brand off the beaten path. Moreover, they were worked up without pressbook stimulus or cued by a picture gimmick; rather, they concentrated on selling moviebling, a kind of institutional showmanship more vital than ever today.

From the Commonwealth chain's "Messenger" this pair was presented, one for standard houses, the other for drive-ins, although the latter could be adapted for any theatre:

MOVIE-OF-THE-MONTH CLUB: Athens (Ohio) showman Frank Nolan, working on the popularity and prestige of the Book-Of-The-Month idea, offers the thought that locks of 12 tickets be sold at a slight discount, say $6 on a 60-cent admission, with tickets good for one admission on a hand-picked film, to be played at midweek. "Club" members would have their name on a Theatre and prior to each showing of the selected picture would receive a card with pertinent data and possibly critics' quotes. Membership would be solicited both from the screen and by direct mail to clubs, schools, etc. It's a fresh selling approach and a prestige booster for the theatre.

"CRAZY NIGHT": A Hellzapoppin' stunt assures a good time and will have 'em liking—and looking forward to the next—was worked riotously by the White River Drive-In in Batesville, Ark. Advance ad patrons warned over the p.a. not to come to the theatre on a certain night unless they wanted a "crazy time" and were prepared for anything. Came the night and patrons were greeted by car hoppers dressed up with play money bulging from their pockets and signs saying they were "loaded". They blew snake whistles into patrons faces, occasionally refused to accept money for tickets, sometimes bought the tickets for customers. Nack bar was snipped with fantastic signs and prices, water fountains warned against poison water", urged purchase of beverage.

Highlight was announcement over p.a. that husband was coming after wife out with another man—and three planted cars raced out of ramp area. It was fun and lucrative.

From the Schine belt comes another pair, with twists on tried and true ideas:

LUCKY MERCHANT: Phil Thorne, who runs the Hipp Theatre, Gloversville, N.Y., worked up a Circus Auction with a "Lucky Merchant" gimmick. The Schine man lined up a batch of the town's merchants, selected one as the "Lucky Merchant", but kept his identity a closely guarded secret. At the Auction, when a bidder purchased an article promoted from this merchant, he received a $5.00 prize. An attractive lobby display sold the idea in advance, brought plenty of action.

$56-KEY: George Pugh, Glen Falls (N.Y.) Rialto manager, combined a "Man-On-The-Street" broadcast with Ford dealers co-op to spark theatre interest. A quarter-hour daily broadcast from theatre front during the noon hour, well-padded with plugs for the theatre had people interviewed and given a chance to choose one of 46 keys that would unlock the 1956 Ford on display in front of theatre. If they picked the right one, they received $56.00 from the Ford people. Gimmick attracted hundreds of potential customers to theatre for ad penetration, house received mention in each advertising piece by auto dealers, plus those distributed.

Theatreman Columnist

Suspecting that potential movie customers were skipping over the newspaper amusement section and regular attraction ads, Winfield (Kans.) Fox manager Lyce Rockhill figured it was time to hit his newspaper readers with a different type of sales message. Testing a novel idea, he launched a column off the amusement page, running alongside all the town news and society doings—and readership zoomed. He heads his column "Fox Tales" with a thumbnail photo of himself.

[More SHOWMEN on Page 24]
RKO’s ‘Bold’ Campaign Stirs Big Word-of-Mouth in Michigan

RKO’s handling of the state-wide Michigan world premiere debut of “The Bold and the Brave” is one of the best examples of a direct-to-the-ticket-buyer promotion since “Marty” pulled them in in a similar approach. The Irving H. Levin war film made its debut April 2 in Detroit at the Broadway Capitol, with key city spots throughout the state the next day.

Big gun in the campaign was a series of screenings in nine of the first opening cities for such talk-'em-uppers as cab drivers, waitresses, school teachers, bus drivers, beauticians and policemen. In Detroit, additional screenings were held for representatives from 50 large industrial plants in the area, and for United Automobile Workers union bigwigs and shop stewards, injecting the promotion deep into the thousands of factory workers throughout Michigan.

Follow-up to the screenings was a series of 800-line ads in each city carrying endorsements from the viewers with their photographs, while a saturation TV and radio campaign blanketed the Detroit area.

Another highlight of the promotion was a contest to select a winner of the Best Bold and Brave Deed during and after World War II, backed big by the newspapers and local stores who supplied merchandise prizes to runners-up, while the top man was awarded a plane trip to Southern Italy, locale of the film.

Novelty Unit for ‘Mohawk’ Bally

A 100-city point-of-sale exploitation campaign is launching 20th-Fox’s “Mohawk” in the Mohawk Valley area of New York State late this month. Feature of the promotion will be a special travelling unit, with knife-thrower Augie Gomez and “saw” Lilian Walker, who will do a three-week stint in upstate cities, travelling in a specially constructed station wagon heralding the Alpern production and playdates. Gomez, who appears in the film, will do his knife-throwing act at theatres, parks, playgrounds and other public gathering places, and is due for several TV appearances en route. Exploiter Morton Schwam accompanies the unit.

Midwest Stunts ‘Picnic’

A pair of effective stunts spurred “Picnic” progress in the midwest. In Chicago, newspaper people had a picnic—and freely reported it—when Columbia exploiter H. Weinert sent gaily colored “Picnic” blanks filled with promoted goodies to column and critics on the four Windy City papers. In Oklahoma City, a “Miss Picnic” we long radio contest, set up by Center Thea manager Don Walls, worked up strong interest by asking teenage youths to vote for a girl they would “like most to take on picnic.” Local disc jockeys plugged film steadily during the competition.

Query Aid in 20th Pressbooks

20th-Fox pressbooks will carry a new exhibitor service to aid theatre cashiers and other personnel answering phone inquiries, capsule description of the attraction, compactly and effectively worded, designed for easy clipping and posting. Service will begin with “Hilda Crane” manual and continue with all new releases.

Dinosaur ‘Stars’ for ‘Animal’

Warner’s exploitation special, “The Animal World,” will be backed with attention grabbing display of the $50,000 collection of the film’s mechanically operated dinosaurs on TV and at various exhibits.
What the Showmen Are Doing!

Road-Work

The luscious new Columbia star, VALERIE FRENCH, introduced in "Jubal", takes the road on a seven-city tour which started in Houston, April 4 and ends in Boston, April 19, to coincide with opening dates.

MARISA PAVAN and JEAN PIERRE AUMONT are interrupting their honeymoon to make a featured p.a. at the April 12 March of Dimes benefit premiere of "The Man in the Gray Flannel Suit" at the Roxy.

Youth is no barrier to extra-curricular activities, as evidenced by child stars BRANDON de WILDE and PATTY McCORMACK, who are taking every opportunity to promote their respective Warner starring films, "Good-bye, My Lady" and "The Bad Seed" while in Hollywood for co-starring roles for a TV network show.

GEORGE GOBEL has a heavy schedule of p.a.'s for the Texas debut of Paramount's "The Birds and the Bees", hitting San Antonio, Houston, Dallas and Fort Worth between April 11-14. Gobel spent the previous week with co-star MITZI GAYNOR as featured guests at the National Press Photographers Association convention at Chandler, Arizona.

JOHN HUSTON, who's been the focal point of the advance plugging for Warners' "Moby Dick", did a guest spot on the Kukla, Fran and Ollie Show in Chicago for more of the same.

Man' Aids—and Benefits From—Charity, Sponsored TV Debut

"The Man in the Gray Flannel Suit" is certainly an elemosnary chap. Not only is he destined to benefit the nation's boxoffices, but he will, en route, help swell the coffers of the March of Dimes and the American Cancer Society. The poll two fundraising campaign was the necessity of the April 12 benefit premiere of the Roxy of the 20th-Fox top Spring release, a Broadway spectacular that was telecast between 8:30 and 9 p.m., with stars Gregory Peck, Marisa Pavan and top entertainers from Hollywood, Broadway and TV taking their appearance. The "live" show was sponsored by Eagle Clothes as part of a manufacturer's extensive campaign on behalf of the Darryl Zanuck production. Receding the premiere, 20th spotted 130 dorsement spots for an 8-day period, canty sandwiched between top network shows. Peck narrated the 1956 newsreel trailer, produced by 20th-Fox, and played in an estimated 90% of all U.S. theatres.

African Trip for 'Safari' Contest

Columbia kicked off its advance on "Safari" with a deal with Air France for an Air France Safari to Africa contest. Air France will supply transportation for national winners and a guest to Paris and Nairobi.

MANY A TRUTH...

Gag photo from 20th-Fox publicists with caption headed: "Showmanship Blankets N. Y. Streets!" could turn out to be a whale of a peg on which to hang a superbly natural tie-up. Shot was sent with story that "a rash of street signs" appeared on N. Y. city streets 5 months in advance of the release of the Marilyn Monroe starrer, "Bus Stop." Campaign, it's added, "is expected to spread to other major cities and smaller hamlets across the country." Actually, there's no reason why the bus stop signs on every street and highway couldn't be garnished with Monroe art and playdate copy where the showman takes a bit of extra time and effort to contact the proper authorities. And what ideal placements they make for big scale foot and road traffic!

'ALEXANDER' ROLLS

Geared to attract the eye on a colossal scale, UA's "Alexander" rides big with floats, pretties, pachyderms.

ADVANCE

Eye-popping floats with "Greek Goddesses", armored sentinels heralded openings at Fox Wilshire, Los Angeles, and Capitol, New York (top & bottom). While Miami's Orange Bowl was scene for elephantine stunt on "Super Circus" telecast.

PREMIERE

Gargantuan scale was in eye-pleasing evidence at Broadway Capitol benefit premiere. Max Youngstein (right) presents $25,000 proceeds to B'nai B'rith's Sydney Hillenbrand and Martin Levine, while photos furiously snap theatre front action, including arrival of elephant girl, charioted guests (George Jessel with Joan Tyler), Jayne Mansfield (helped off least by "Alexander" bally giant).
EXPLOITATION PICTURE

"Patterns" Backed with Sock Ad Campaign

The sock dramatic power of "Patterns" is inherent in the ovation the Rod Serling teleplay received following its original TV presentation, an acclaim that forced a repeat performance three weeks later and ultimately won it an award as the best video dramatic show of the year. Now, presented by Jed Harris and Michael Myerberg as a full-fledged movie, it has already received critics' plaudits that liken it to "Marty" in its realistic appeal and superb portrayals, with added seething excitement in its compact story of two-and-a-half new competitive forces in the Big Money battlefield.

The TV demand repeat performance is a tipoff on the word-of-mouth power this United Artists release is capable of arousing—and a special incentive for theatre showmen to go all out in getting their audiences in early. To this end, Max Youngstein and his UA boxofficers have worked up an advertising and exploitation campaign that fairly breathes with excitement, ad copy that crackles with seat selling magnetism. Take, for instance, this reader ad that tells the story of "Patterns":

"This is the Gray Flannel Jungle... where not guns, not bullets, but weapons more dangerous than these are about to go off—the deadly patterns that explode inside the custom-tailored, skyscraper world of 'big money'—and rock it like an earthquake!

"What happens to a man when he dares to enter this billion-dollar battlefield?

"He's up against the big brass—all masters of strategy. He faces an arsenal of battle he never dreamed of—their patterns of greed, their patterns of violence!

"He can be attacked through a trusting secretary, a forged report, a sensational rumor. They'll pit a man against his wife, friend against friend—they'll even use their own women!

"Again and again, these ruthless men crush anyone who stands up to them... who dares to cross their clump upward as they claw for the billion-dollar prize!

"But sooner or later a man comes along whose spine doesn't snap under pressure... a man who's too strong to be broken... a man who's got the guts and the know-how to smash through this skyscraper jungle—striping it naked... laying bare its Patterns of panic and passion... Its "Patterns"... of power!"

There are more attention grabbing, interest piquing catchlines in that copy than one can ordinarily find in a half dozen more pretentious films. Moreover, its appeal runs the gamut of audiences, from truck driver to art patron, from jitterbug to longhair. More condensed versions are shown on the opposite page, all bearing the same strong copy sock, augmented by the kind of art that draws and holds the eye.

While the theme makes beautiful ad copy, there are several other angles that can be put to capital use by showmen. Screenings, wherever possible, are an important factor, particularly for local business leaders, junior executives, and office employees generally with the approach for the last-named: "The movie about the man you work for." Community leaders, columnists and financial writers will be important boosters via the screening technique.

Another approach is to business men's wives, with the latter's role in a man's career a strong peg for features, inquiring reporter columns, women's page stories.

The title, of course, is a broad avenue for tie-ups. UA has consummated a big co-op with Steinberg-Kass, leading New York Resident Buying Office, with a widespread magazine-theatre-department store tie-up for 100 key cities throughout the country. The theme: "A PATTERN for summer living... for the Girl With a Job." The promotion kicks off with three full pages of fashion advertising in Glamour Magazine, supported with big local promotion involving large-space newspaper ads, statement inserts, window displays and a contest awarding a week-long Miami Beach vacation for store personnel showing the most initiative and imagination in planning the promotion with the local theatres.

To augment this, the theatreman can work in various angles—a fashion show for locals or stage; a letter contest with a prize wardrobe for the gal who writes the most interesting letter about "my boss"—and important "bosses" in town be the judge, the store fashion expert in the lobby answer working girls' questions on "I best to dress for work—a pattern for all charming", are just a few of the several make for attention-getting gimmicks.

More title angles are apparent. An in-blot contest, the kind worked with a few drops of ink on a sheet of paper that unfolds and makes interesting "patterns" when opened up, is a natural. Best titles in these patterns wins tickets to merchandise. A jig-saw type puzzle is another, with some of the ad art as the completed picture. This is available in mat form for local imprints in newspaper or circular, adding a center for proper solution plus better letter on "my Boss".

And don't forget the television angle the first brought "Patterns" to the public's attention. Sell it with: "You know what a great movie TV's 'Marty' made. Now see the prize-winning 'Patterns' become one of the great movies of the year!"

POWERFUL "PATTERNS" ADS

Just as the picture has achieved that rare combination of power in both the visual and verbal sense, the newspaper ads for "Patterns" rock with blockbuster force in both the ingenious art and copy that reads as engrossingly as "Bride Murphy" and as dramatically as a casualty list. The terrific trio on the next page depict the two major themes—the "No Guns... No Bullets" punch uncovering the deadliest weapon of them all, Big Money in the Gray Flannel Jungle, and the "Patterns of passion that pit man against wife". The clever border "Portrait of a Man on a Battlefield" attains special distinction by the simple device of having the central figure, the "top man", centered in a gunsight design. There's a wealth of seat-selling power in these ads, the kind that will get them in to a film that will send 'em out to build the picture by word-of-mouth.
EXPLOITATION PICTURE
of the issue

NO GUNS... NO BULLETS...
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URANIUM BOOM Dennis Morgan, Patricia Medford, William Talman, Producer-director, Michael Curtiz, Director, Columbia, Drama, Cowboy gives up carefree life, tries his fortunes in a uranium boom taking place Colorado. 67 min. 3/19.

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ROCK AROUND THE CLOCK Bill Haley and his Comets, Johnny Johnston, Lewis, Gaye, Producer Sam Katz, Director, Columbia, Rock and roll, a young man discovers rock-and-roll music and a pretty girl. 79 min. 5/2.

COCKEYLED HEROES Jesse Ferrer, Trevor Howes, Producer, The story of a man in the British Navy and methods they used to cut down Nazi submarine. 81 min. 6/2.

EARTH VS. THE FLYING SAUCERS Hugh Marlowe, Janet Blair, Producer Sam Katz, Director Fred Sears, Science-fiction, Flying saucers attack earth from outer space. 80 min. 6/2.

THE GORILLA Michael Landon, Producer-director, Calamity Jane, Director, Western, A nurse on a secret mission to destroy an enemy bridge. 80 min. 11/28.

INSIDE DETROIT Dennis O'Keefe, Pat O'Brien, The Carver, Producer, Los Angeles, Western, A bit off the map... 78 min. 12/2.

LAST FRONTIER, THE, the CinemaScope, Technicolor, Victor Mature, Guy Madison, Robert Preston, Producer William F. Paley, Director Anthony Mann, Western, Indians hostile to whites attempt to annihilate new outpost, but Fort is saved by former fur trapper who assumes command. 93 min. 12/26.


FURY AT SUNGINS PASS David Brian, Neville Brand, Jackson, Producer Sam Katz, Director Fred Sears, Western. Based on a story by David Lang, 81 min. 1/2.

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OKLAHOMA WOMAN (American Releasing Corp.)
Supercorp, Richard Denning, Peggy Castle, Cathy O'Donnell. Western. Production notes:
A ruthless woman rules the badlands until a reformed outlaw brings her to justice.

SMOLDERING SEA, THE (Supercorp. Producer Hal E.
Chester, Drama. Conflict between the tyrannical cap-
telegrapher and the shipwrecked sailor, who finds
its climax during Battle of Guadalcanal.

VENDITION, THE (World Wide. Producer Hal E.
Chester. An unsolved murder involving a war veteran, a German war bride and a killer is resolved after a child finds a loaded gun in bomb rubble.

MAY SUMMARY
The tentative schedule of feature releases
for May numbers 21, a sharp drop from
the April peak of 31 and a new low for
this year. Leading suppliers will be
Columbia and United Artists, each with
three releases. Allied Artists, MGM, Re-
gentscope and 20th-Fox, each have two on the agenda. Twelve releases
on the May roster are Dramas. Four features will be in CinemaScope, two in VistaVision, one in SuperScope and one in Naturama. Nine May films will be in color.

The breakdown for May:
12 Dramas
4 Melodramas
20 Adventures
1 Comedy
4 Westerns
0 Musicals

MAY 1952
February

**BRAIN MACHINE**, The Patrick Barr, Elizabeth Allan, Bennett 
Maxwell Reed. Director: Robert Aldrich. Drama. The hero of a 
story that results in four death. 84 mins. 3/5.

**March**

**CONQUESTOR**, The Supercorse, Technicolor. John Wayne, 
Suzanne Hughes, Pedro Armendara, Holt McCallany. A 
tale of the 13th Century ravaging conqueror. 113 mins. 4/4

**April**

**BOLD AND THE BRAVE**, The Supercorse, Technicolor. 
Wendell Corey, Mickey Rooney, Don Taylor, Nicole Mauroy. 
Producer-director: David Butler. Drama. The story of a horse 
who gives a potential murderer when she gives him test with "brain machine." 72 mins. 3/5.

**SLIGHTLY SCARLET**, Supercorse, Technicolor. William 
Payne, Arlene Dahl, Rhonda Fleming, Producer: 
Benedict Payne. Drama. The hero is a Communist 
politicians refuses good government to city to thwart 
violating racketeers. 99 mins. 3/5.

**May**

**May**

**Coming**

**King and I**, The Cinemascope, De Luxe Color. 
Deborah Kerr, Yul Brynner, Director: Mervyn LeRoy. 
Producer: Charles Brackett, Director: Walter 
Wanger. Drama. The story of a kingdom in Asia 
and Hammarstain.

**June**

**DA FAMIGLIA**, Color, Michele Morgan, Go 
Borchers. Producer: Ludwig Waldstein and Ger 
wald. Director: Louis Allergro. Gold smuggler 
love with lady of the court. 78 mins. 3/5.

**July**

**Sixth of June**, The Deluxe Color, Cinemascope, 
De Luxe Color. Producer: Charles Brackett. Director 
Andre de Toth. V陷入白色战争。In the United 
state. 65 mins. 3/5.

**August**

**September**

**October**

**November**

**December**

**1921st-CENTURY FOX**

**January**

**February**

**March**

**April**

**May**

**June**

**July**

**August**

**September**

**October**

**November**

**December**
March

NEVER SAY GOODBYE Technicolor. Rock Hudson, Corn- 
bell Rorshach, George Sanders, Producer Albert J. 
Kallis. Husband and wife reunited after separation of 8 yrs. 9/17, 2/20.

RED SUNDOWN Technicolor. Roy Carlin, Martha 
Milton. In a protest against war, a reporter is shot dead. 
with Directed and produced by Sheldon Reynolds. Drama. 
career. 81 min. 3/17.

ONE PENNANT, FRONTIER SCOUT De Luxe Color 
Lester Martin, John Bromfield, Peggy Castle, Producer Will- 
iam Koch. Director Elmer Clifton. Western. 72 min. 2/24.

ASSASSINATION Technicolor, ober. Victor McLaglen, 
Paul Kelly, Producer Albert Zugsmith, Director 
for Jack Arnold. Western, Gunfighter makes promise 
to murder his rival. 78 min. 2/20.

TOUCH AND GO Technicolor, Jack Hawkins, 
Margaret Johnston, Roland Culver, John Bailey, 
Producer Sir Mervyn LeRoy. Director. 82 min. 1/27.

WORLD IN MY CORNER Audie Murphy, Barbara Rush, 
John Hodiak, Producer Aaron Rosen- 
berg. Director Jesse Hibbs. Drama. Boy wins title 
and rushes in fighting. 82 min. 2/24.

April

BACKLASH Technicolor. Richard Widmark, Donna 
Reed, William Campbell, J. Edward Bromberg. 
Producer. Director for Harman Jones. Western. town 
marshals kill two men who murdered a girl. 82 min. 1/27.

PITFALL OF LOVE Merle Oberon, Lex Barker, 
Charles Drake, Gia Scala, Producer Howard Christ- 
ian. Director. 81 min. 1/27.

KETTLES IN THE OZARKS, THE Patsy 
Director Charles Hunsicker. Western. 81 min. 2/2.

May

A DAY OF FURY Dale Robertson, Mara Corday, Jock 
McHale, Janice Rule, Producer Robert Arthur, 
Director Harman Jones. Western. town 
marshals quash a plot to kill a woman. 90 min. 2/26.

PHOTOGRAPHY Victorian. Emma Peel, 
John Hodiak, Producer Michael Fess- 
ing. Director. 90 min. 3/16.

APACHE Agent Technicolor. Pat Murphy, Anne 
Bancroft, Pat Crowley, Producer Aaron Rosenberg. 
Director Jesse Higginson. Western, Indian agent for the 
Apache Indians in Arizona.

Jeff Chandler, George Nader, Julia Adams, Lex Barks, 
Producer George Archainbaud. Director Joseph 
Peveley, Drama. The story of the U.S.S. Balinda, and of the men who 
her watch, to save her from the battered beaches of the Pacific in World II.

CONGO CROSSING Virginia Mayo, George Nader, 
Peter Lind Hayes, Producer Frank Ross, Director Joseph 
Peveley. Drama, Murders, thieves, and other fugi- 	vitae. 86 min. 3/26.

RAPID FORTunes Technicolor, Color. 
Pete Egan, Joseph Drey- 
fer. Director. 86 min. 3/26.

Rainforest, a jungle adventure 
where beauty. jungle village. 92 min. 3/26.

PIILLARS OF THE SKY Jeff Chandler, Dorothy Malone, 
Ward Bond, Producer Robert Arthur. Director 
George Marshall. Drama, the spirit of Religion helps to settle 
war between Indians and Cavalrymen in the Oregon Country.

RAWHIDE YEARS, THE Technicolor, Curt 
Sylvester, John Agar, Producer William Ber- 
nan. Director. 96 min. 4/26.

JUNE SHELTON Technicolor. Shirley Temple, 
Juneipher, Producer Daniel cells. 
Director. 96 min. 4/26.

STARDUST, the Western. 
Rex Bell, Producer Q. W. Peters. 
Director. 96 min. 4/26.

SIMON AND LAURA VistaVision, Technicolor. 
Kayeしてる, Myrna Loy, Producer Max 
Parrish, Director. 96 min. 4/26.

TENDER HEARTS Technicolor. Francesca de Scalli, 
June Prentiss, Producer Howard Christie. 
Director. 96 min. 4/26.

STAR IN THE DUST Technicolor. John Agar, Mamie 
Fisher, Donald O'Connor, Ted Healy, Director H. E. Howard. 
Director. 96 min. 4/26.

立即停止 Technicolor. 
John Hodiak, Producer Richard 
Dill. Director. 96 min. 4/26.

June

DEATH OF A CHAMPION Technicolor. 
Bill Williams, Barbara Stanwyck, 
Producer George Nicholls. Director 
Richard Whorf. 87 min. 5/17.

JUNE SHIELDS Technicolor, Saphir. 
Richard Arlen, Producer Victor 
McAllister. Director. 87 min. 5/17.

July

THE CANYON Technicolor. 
Melvyn Douglas, Frances Dee, 
Producer George Archainbaud. 
Director. 87 min. 6/17.

The Wraith Technicolor. 
Jeanne Crain, Producer 
Max Parrish. Director. 87 min. 6/17.

August

THE WRECKERS Technicolor. 
Kenneth Tobey, Producer 
Brett Halsey. Director. 87 min. 7/17.

September

THEY WERE LIKE ANIMALS Technicolor. 
Robbie Ross, Producer Paul Auer- 
man. Director. 87 min. 8/17.

October

THE SONG OF THE SOUTH Technicolor. 
Hattie McDaniel, Producer 
Dwight H. Green. Director. 87 min. 9/17.

November

THE LEGEND OF THE UNFORTUNATE 
Technicolor. John Agar, 
Wanda Hendrix, Producer 
Richard Whorf. Director. 87 min. 10/17.

December

THE MADMEN Technicolor. 
John Agar, blonde, Producer 
Edward M. Ullman. Director. 87 min. 11/17.

January

THE CONQUEROR Technicolor. 
Bette Davis, Producer, 
Director. 87 min. 12/17.

February

THE CAGE OF THE WOLF Technicolor. 
George Sanders, Producer 
Albert Zugsmith. Director 
for Jack Arnold. Western. Gunfighter makes promise 
to murder his rival. 82 min. 2/20.

Sincerely yours Technicolor, WarnerColor. Rex 
Taylor, Producer. Director. 82 min. 3/17.

March

HELL ON FRISCO EAY CinemaScope, WarnerColor. 
Alan Ladd, Ray Teal, Robert Young, 
Producer. Director. The story of the famous tale from Greek mythology, the story of the Trojan horse. 115 min. 3/17.

LONE RIDER, THE Technicolor, Clayton Moore, Jay 
Silverheels, Lyle Bettger, Producer. Director. 115 min. 3/17.

April

MIRACLE IN THE RAIN Technicolor. Van Johnson, 
Peggie Castle, Producer Frank Ross. Director 
George Archainbaud. Drama. The story of a young boy and a 
man named "Miracle." 115 min. 4/17.

SEARCHERS, THE Technicolor, VistaVision, John Wayne, 
Patsy Kelly, Producer Howard Hawks. Director 
John Ford. Drama. The story of a search 
for young girl who is kidnapped by Indians. 119 min. 3/17.

May

NEW YEAR WITCH, The Technicolor. Monty 
Clift,Producer. Director. 
Drama. The story of a Hollywood stuntman. 121 min. 5/17.

June

DAWN OF THE DEFENDERS Technicolor, Saphir. 
Young, Producer. Director. 120 min. 6/17.

July

THE MAGNIFICENT Western. 
Rita Hayworth, Producer 
Howard Hawks. Director. 120 min. 7/17.

August

THE STORY OF A LOST LIFE Technicolor. 
Joan Fontaine, Producer 
Howard Hawks. Director. 120 min. 8/17.

September

THE WIND TECHNICOLOR, Saphir. 
Robert Mitchum, Producer. Director. 120 min. 9/17.

October

THE LONG FAREWELL Technicolor, Saphir. 
Jane Wyman, Producer. Director. 120 min. 10/17.

November

THE WIND WESTERN. 
Katharine Hepburn, Producer. 
Director. 120 min. 11/17.

December

THE DAY THE EARTH STOOD STILL Technicolor. 
Leftymatrix, Producer. Director. 120 min. 12/17.

January

THE LAST KANSAN Technicolor. 
Joan Blondell, Producer. 
Director. 120 min. 1/18.

February

THE SONG OF THE WESTERN. 
Pola Negri, Producer. Director. 120 min. 2/18.

March

THE WAVE Technicolor. 
Mara Lane, Producer. Director. 120 min. 3/18.
METASTASIS: Mark Steven, King Calvin, Felicia Farr, Andy Addio, Producers: Mark Stevens, Melodie. A $500,000 policy robbery forces everyone except an insurance investigator eager for a quick kill. 79 min. 3/5.

May


JUNICANNON, FRONTIER SCOUT: De Luxe Color, Directed by Robert Rispoli. Produced by Robert Koch. Director Lesley Selander, Western. 81 min. 4/1.

Coming

KISS BEFORE Dying: Color, Directed by Mervyn LeRoy. Producers: Mark Stevens, Melodie. A love-torn detective finds love at the moment he loses life. 75 min. 10/17.


WHEN LOVE TAKES its FILL: Color, Directed by Charles Crichton. Producers: Albert J. Cohen, Director: Jerry Hopper. Drama, with a separation of 8 yrs. 96 min. 2/20.

RED SUNDOWN: Technicolor, Robert Culp, Martha Hyer, John Agar, Producer: Albert J. Cohen. Director Jerry Hopper. Drama and western story about a man who promises to stop living by the gun. 81 min. 2/20.

TOUCH AND GO: Technicolor, Jack Hawkins, Margaret Johnston, Roland Culver, Producer: Sidney Salkow. Director: Michael Alison. A war story that upsets the whole family and attempts to start life anew. 85 min. 3/5.


May

A DAY OF FURY: Dale Robertson, Martha Corday, Jock Mahoney, Jan Merlin. Producer Robert Arthur. Director: John Farrow. Western. Town marshall is kept from making a free man of a man who can’t reconcile himself to the taming of the Wild West. 81 min. 3/5.


Coming


CONGO CROSSING: Dorothy Lamour, George Sanders, Producer: Joseph Newman. A story of international intrigue. 81 min. 3/5.


SIMON AND LARA: VistaVision, Technicolor, Kay Kendall, Peter Lawford, Mervyn LeRoy. Western. A popular British stage couple whose marriage seems perfectly matched all the time. Complications arise when they accept offer John Sturges, a war hero couple. 81 min. 3/5.


TENDER HEARTS: Hugo Haas, Francesca de Scoppia, June Hassert, Director: John Farrow. Western. Drama. Story of an ex-actor, turned beggar, and his train dog. 81 min. 5/31.

TOY TIGER: Technicolor, Jeff Chandler, Lorraine Day, Tim Hovey, Cecil Kellaway. Producer Howard Christy. Director: John Farrow. Western. Story of a man who finds himself a prototype for a distant future. 81 min. 6/1.

March

NEVER SAY GOODBYES: Technicolor, Rock Hudson, Corinne Calvet, Jon Hall, Producer Albert J. Cohen, Director Jerry Hopper. Drama and western story about a man who promises to stop living by the gun. 81 min. 2/20.

TARGET ZERO: Richard Conte, Peggie Castle, Producer David Weisbart. Western. A lone nurse is held in a circle of fire by enemy troops, but saved by her husband before the last. 92 min. 2/20.


February


March


LIVER CHANGES: The Rosanna Rory, Myrid Marschik, Henry Fisher, Producer-director Owen Crump, Drama. A change in the course of a river brings a life of tyrannical to a small village. 91 min. 3/5.

STEEL JUNGLE: The Perry Lopez, Beverly Garland, Walter Abney. Produced by David Weisbart, Director, Ron Doniger. Melodrama. Young bookie sent to jail and who fears he will talk. His wife threatened that he utters escape which brings about end of Combination. 86 min. 3/19.

April


SABRE DOG: The Harry Kelly, Pete Berton. Producer Merian Cooper, Director John Ford. Drama. The story of a search for a young girl who is kidnapped and held for a ransom of $19,179. 3/31.

Coming

ANIMAL WORLD, THE: Technicolor, Written, produced and directed by Brian De Palma. National documentary. As long as you’re near me. 84 min. 3/31.


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There’s plenty of ammunition in your exciting new 1956 Attractions. So break out your big guns. Let ’em have the full power of all the patron-pulling Promotions in your press books. Then they’ll junk that rocker for a theatre seat...and you’ll make the most of this year’s big boxoffice potential.

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INTO YOUR ROWS!
Assignment for Eric Johnston

"YOUR SKILL IN DIPLOMACY IS NEEDED URGENTLY BY THIS INDUSTRY OF OURS."

Exhibition's Task

FILL THOSE SEATS!
You'll find out why Mamie Stover had to leave San Francisco!
The spectacular story of D-Day...and a searing romance!

In the tradition of Wyatt Earp, Billy the Kid, Bat Masterson, Jesse James!

ROBERT VIRGINIA JEFFREY RYAN • MAYO • HUNTER
THE PROUD ONES
COLOR by DELUXE CINEMASCOPE
also starring ROBERT MIDDLETON with WALTER BRENNAN
RODOLFO ACOSTA • ARTHUR O'CONNELL
Produced by ROBERT L. JACKS
Directed by ROBERT D. WEBB
Screenplay by EDMUND NORTH and JOSEPH PETRACCA
From the Novel by Verne Athanas

ROBERT RICHARD DANA EDMOND TAYLOR TODD WYNTER O'BRIEN
THE SIXTH OF JUNE
D-DAY
COLOR by DELUXE CINEMASCOPE
with JOHN WILLIAMS
Produced by CHARLES BRACKETT
Directed by HENRY KOSTER
Screenplay by IVAN MOFFAT and HARRY BROWN
Based on the Novel by Lionel Shapiro
M-G-M, THE HOTTEST COMPANY!

One After Another. Samuel Goldwyn’s “Guys And Dolls” - M-G-M Release; “I’ll Cry Tomorrow”; “Forbidden Planet”; “Meet Me In Las Vegas”; “Tribute To A Bad Man”; “The Swan”; “Gaby”; “The Rack”...

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was never so alluring
STEWART GRANGER
rugged, romantic

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home office projection room last week. It’s one of the year’s BIGGEST. Two years in production. Cast of 10,000. Filmed in exotic Pakistan.

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AVA GARDNER • STEWART GRANGER • with BILL TRUCKI
Abraham Sofaer • Screen Play by Sonya Levien and Ivan Moffat • Based on the Novel by John Masters • Photographed in Eastman Color • Directed by George Cukor • Produced by Pandro S. Berman.

BOX-OFFICE "AFFAIR"!

M-G-M’s “THE CATERED AFFAIR” premiered at Loew’s Lexington, N.Y. last week got audience rating equal to “Blackboard Jungle.” Star-br
with great performances, including another n
role for the Academy Award winning star “Marty.” Headed for fame and fortune.

M-G-M presents “THE CATERED AFFAIR” starring BETTE DAVIS • ERNEST BORGnine • DEBBIE REYNOLDS • BARRY FITZGERALD • Screen Play by Gore Vidal • From a Play by Paddy Chayefsky • Directed by Richard Brooks • Produced by Sam Zimbalist.

M-G-M! THE TALK OF THE INDUSTRY
Assignment for Eric Johnston

It bears repeating: the motion picture industry suffers from an acute deficiency in industrial statesmanship. Other great industries manage to maintain compatible relations among their component elements and, with the public, while they pursue their common goal of legitimate profits. Enlightened management has learned to deal harmoniously with organized labor, a factor that has contributed so greatly to the envied prosperity of our nation. Is it too much to expect the executive heads of the motion picture companies to devote themselves to the task of seeking a happier association with their exhibitor customers?

Abram F. Myers has issued a call for a "great conference of the representatives of all branches of the industry." We doubt that it will be answered. Distribution is ressentifl of Mr. Myers' activities in petitioning Congress to place controls on film rentals. Too, the Allied leader put the cart before the horse by predicing the conference upon prior elimination of certain grievances, when those very grievances might be vital subjects of such a conference.

Another weakness, as we see it, in the Myers' proposal is the fact that it fails to account for the competitive and the personal differences that exist among the executive heads of the film companies. This factor has been a stumbling block in other attempts to bring about broad meetings between exhibition leaders and top echelon distribution executives. Within the past year we know of at least one case in which a film company president, striving to solve his problems with exhibitors, ran afoul of furious opposition by other film heads, who said he was "putting them on the spot." So it goes.

But, whatever the flaws in the mechanics suggested by Mr. Myers, the point here is that his proposal will be rejected, and one more chance to establish a rapport within our industry will go by the boards. Exhibition will continue to cry that it is ailing; distribution will snort and mutter, "Drop dead!" Meanwhile, the disease of declining attendance that infects our whole business grows more acute.

Is there a doctor in the house?

Yes, we believe there is. We believe there is one man with the unique talents and experience to bring to this industry a reasonable degree of harmony. We speak, of course, of Eric Johnston.

An acknowledged master of diplomacy, Mr. Johnston has proved his ability to smooth troubled waters and to reconcile the differences of antagonists in a much broader and more complex area than that of the motion industry. Several Presidents of the United States have called upon his services in the national interest. It was largely on the basis of this rare talent and the prestige Mr. Johnston earned in the business and political worlds that the film companies sought him out to head the Motion Picture Association.

Now, Mr. Johnston, your skill in diplomacy is needed urgently by this industry of ours. While the film companies have the call on your services, we respectfully suggest that you have an obligation to the entire motion picture industry. If that opinion is disputable, then consider only the importance of a harmonious industry to your own MPAA organization.

Is not the effectiveness of your job diminished as long as strife plagues the industry body? Do not your words on behalf of the industry sound distorted to the public when exhibitors tell a Congressional committee about malpractices that are allegedly ruining them? How effective can your public relations function be in such an atmosphere?

In your unique position, Mr. Johnston, you can act as a powerful catalyst in neutralizing the jealousies and chauvinism that impede efforts by some of distribution's forces to achieve cooperation with exhibition.

You have never shirked a tough assignment, Mr. Johnston. We hope you will accept this one by picking up the phone, calling Abram Myers of Allied and Myron Blank of the TOA, and saying, "Gentlemen, let's sit down and talk this over . . ."

Until you do, this industry is going to founder on the rocks of its own internal dissension.

**Spreading the Power of Our Advertising**

There is an expanding school of thought that contends that film advertising in newspapers should be taken off the movie page, and its power turned loose where it might catch the eyes and the interest of those who are not regular (Continued on Page 12)
“Toy Tiger”

Business Rating ★★★

Good entertainment for the family trade. Will do best in neighborhoods, small towns. Good dualler elsewhere.

Build around Universal’s new child star, Tim Hovey, “Toy Tiger” is a mildly humorous domestic comedy, geared to, and eminently suitable for, the family trade. It has warmth and amiability, plus strong marquee values in Jeff Chandler and Laraine Day. Fairly promising box-office for neighborhoods is predicted. Rating is lower, of course, for class and most first-run situations. Ted Sherden contributed a pleasing story, from which director Jerry Hopper elicits a maximum of laughs and charm and maintains a brisk pace. Hovey, who appeared to good advantage in “The Private War of Major Benson”, again reveals his expressive personality and Laraine Day makes a welcome return to the screen. Howard Christie’s Tech-maintains a brisk pace. Hovey, who appeared to good by his widowed, business executive mother, Laraine Day, “invents” a father and happens to pick Jeff Chandler, art director for Day’s firm, when he arrives in the neighborhood of the boy’s school. Chandler reluctantly goes along with the gag, but develops a deep affection for Hovey. Day arrives on the scene for a visit, and is first shocked and amazed by Chandler’s duplicity. Understanding, though, her son’s need for a father and Chandler’s suitability, their relations improve, and Laraine considers the possibility of making a real father out of Chandler.


“Emergency Hospital”

Business Rating ★★★

One night in a city hospital. Strictly for lower-half twin-billing. Fair exploitation angles.

A night’s activity in a city emergency hospital, with its familiar host of problems and adventures, is the basis for this fair program melodrama. The emphasis is pointedly sensational, some of the “cases” being: a husband who neglects his pregnant wife; a rape; criminal son of the hospital’s cop; a drunken woman who swipes her infant. The routine plotting and lack of marquee names will relegate “Emergency Hospital” to the lower half of dual bills. However, where strongly ballyhooed, it might merit a better rating. Producer Howard Koch has turned out an obvious “B”, though it’s a satisfactory job. Lee Sholem’s direction manages a fairly fast pace. Episode plot, treating one case after another, centers on Margaret Lindsay and her devotion to medicine to the exclusion of playboy Byron Palmer. When Palmer, a race-car enthusiast, becomes involved in a three-car crash, it confirms her opinion of his worthlessness. When she discovers, however, that he swerved into a pole to avoid hitting a motorcyclist, she realizes that she loves him.


“Terror at Midnight”

Business Rating ★★★

Crime meller lacks credibility. Fair for action spots.

An implausible and ineffective crime melodrama. Victim of an unmotivated, coincidental and incredible story by John K. Butler and Irving Shulman, this Republic programmer will be limited to the supporting slot on twin bills in action houses. Director Franklin Adreon’s efforts to inject a degree of suspense into the story come to naught. Nor are Scott Brady and Joan Vohs any more successful in their leading roles. When Joan Vohs, fiancée of police officer Scott Brady, impulsively runs away from an auto accident, she gets herself into more trouble. Having her car fixed by mechanic Frank Faylen, she is suspected of murder when Faylen is killed by his jealous wife, and then—stretching the coincidences further—she is on the scene just after Faylen’s wife, herself, is murdered by racketeers. Brady, confident of his fiancée’s innocence of all these crimes, somehow untangles the web, and leads Vohs to safety and to the altar.

Republic. 70 minutes. Scott Brady, Joan Vohs. Directed by Franklin Adreon. Associate producer, Rudy Ralston.
THE FUTURE BOOK IN MOVIE STOCKS. A good index of a stock's potential can sometimes be gleaned from the number of investment firms that tout it. Generally the tout is addressed to a firm's clientele, but as often as not, a special study will be advertised and offered to the public for the requesting. When more than a handful of financial houses, as a result of their independent research, conclude with a common mind that some company or another looks like a winner, it may be construed as an omen worthy of attention. Should this mode of market handicapping be your particular cup of tea, take note of the box score below. It represents the number of optimistic bulletins, surveys, studies and analyses prepared by Wall Street firms and received by this department over the past three months:

New York Stock Exchange
AB-PT 6 Universal 2
Loew's 5 Warner Bros. 2
Paramount 2
RKO Theatres 3 National Theatres 2
Columbia 2 Stanley Warner 1

American Exchange
Technicolor 2 Allied Artists 1

Over The Counter
Walt Disney 2 Chesapeake Industries 1
Cinerama Productions 1

THE CURRENT DARLING of the security analysts, to be sure, is American Broadcasting-Paramount Theatres. But unhappily, from the movie industry's standpoint, Wall Street's sudden rash of interest is prompted almost exclusively by the strident gains within the "AB" portion of the company's AB-PT name. Over the past three years, television income has accounted for more and more of the company's overall earnings, theatre income less and less—although boxoffice coin still represents more than half of AB-PT's total gross sales. Here's the way Forbes charts it in its illuminating (April 15) article entitled, "Clear Channels": In 1953 boxoffice, 66.7%, TV, 31.8%, other, 1.5%; in 1954 boxoffice, 61.4%, TV, 37.3%, other, 1.3%; in 1955 boxoffice, 56.8%, TV, 41.7%, other, 1.5%.

The Forbes article continues: "Lately, Goldenson (Leonard H. Goldenson, AB-PT president) has been tossing around some rather broad hints that his theatre business may need some further props. He has repeatedly talked about 'acquisitions' outside the movie field 'in areas that look like real moneymakers'. Goldenson has, in fact, already begun to put some of ABC-Paramount's eggs in a number of other non-theatrical baskets". These include, according to Forbes, 1) a 35% investment in the Disneyland amusement park, 2) Am-Par Record Corp., 3) a two-third stock interest in Microwave Associates, Inc. and a 22% stock stake in Technical Operations, Inc.—both electronic speculations.

MUCH CURRENT INTEREST in the antitrust consent judgment joining Eastman Kodak from linking its sales of amateur color film to its processing of these films. Under the terms of the government ruling the way is clear for other competitive photo finishers to process Eastman celluloid. Logical beneficiary: Technicolor, Inc. which is establishing a new color processing division to handle this traffic. This could eventually develop into an important source of income.

20th-CENTURY-FOX WINS the April Point Derby by default. Company spurted close to 3½ points over the term, and there was nothing else within 2 points of that effort in an otherwise soporific market month. Probable reason: a vintage backlog deal with television on what insiders say will likely be the top terms yet engineered by any film company for its retired product.

RKO THEATRES, not to be outdone by Stanley Warner and others, has hopped aboard the diversification bandwagon. Company, subject to approval of stockholders, will acquire all assets of the Cleveland Arcade Company. The latter controls in turn some 84% of the common stock of Gera Corp., a multifarious enterprise devoted to textile finishing, synthetic fabrics, electronic manufacturing and research, as well as real estate operations. Stock has been mildly active of late.

ARTHUR WIESENBERGER & CO., which long ago cottoned up to the prospects of Loew's Inc., if not to its management, issues a novel comment on Leo the Lion: "MGM's latest color production 'Meet Me In Las Vegas' is a forceful answer to TV competition. If Loew's new management's set-up can bring continuity of this type of picture, people will leave their TV sets to see real entertainment. We recommend it as an excellent evening's delight to Loew's shareholders present and prospective."

Well, if Wiesenberger's bulletins can branch off into film reviews, so can Financial Bulletin. Our entry for the top surprise hit of 1956 thus far is "The Rack", a simple, but powerful, black and white production of which Loew's and the entire industry can be proud. An outstanding cinematic achievement.
If you accept the theory that the end justifies the means, you may not be too upset by the publicity given to the latest Sindlinger Report on the sorry plight of the film exhibitor.

With a campaign being waged for tax relief, the nation's legislators are being informed of the facts in as ugly a form as possible.

And they are certainly made to look ugly in this particular report. Mr. Sindlinger states that from October, 1955, until March of this year, motion picture theatres in the United States had operating losses of $8,100,000.

During the six month period, he added, ticket sales totalled $404,500,000, while operating expenses were $412,600,000—a 20 per cent income drop from the comparable period of the previous year.

Answering the question which has puzzled many outside observers—how can producers and distributors wax prosperous while exhibitors are losing—Mr. Sindlinger explains that popcorn and candy sales, and slightly increased admission prices, have eased the exhibitor's burden.

This dreary recital may not be far from the truth. It is depressing enough, we imagine, to make some impact on Congress. Unhappily, like some of the newly-discovered "miracle drugs", it carries the risk of harmful side-effects.

As far as the public is concerned, it may well create the impression that movies are suffering from an incurable economic disease. The campaign's ultimate effects, therefore, may be to leave the patient worse off than he was before. Bad news always travels faster than good, and lingers longer in people's memories.

One day, enlightenment may come to this vast industry, when it will feel strong enough to claim tax and similar concessions as of right, instead of having to weep an ocean of propaganda tears.

Until it does, we may well ask ourselves whether exhibitors, as a whole, have exhausted every opportunity of helping themselves, and have learned anything from the recent experience of other businesses which have been subjected to the buffettings of the new social order which has arisen in the United States since the war.

The Dilemma

Although America is at a new high peak of prosperity, many industries have been forced during the past decade to refashion their policies, diversify their interests and reorganize their thinking. Movie exhibitors are not alone in facing public resistance.

They are not alone, either, in their dilemma of seeing the need for increased capital expenditure at a time of declining income—a position which makes it increasingly difficult for them to refurbish their theatres, overhaul their equipment, and mount stunts and attractions aimed at winning audiences back.

Nor must we forget that the theatremen has no merchandise to deliver; all he has is a block of seats to fill. His business demands the physical presence of the customer on his establishment for two or three hours at a time. He cannot fill an order by telephone, or give the patron at any given time a wide variety of choice, or even offer to accept the merchandise back if the customer isn't satisfied. He can trim his staff only within the narrowest limits, irrespective of the volume of business he is doing.

Such problems and peculiarities as these in exhibition must be clearly acknowledged, and plainly stated, for the number of those who profess to have a universal panacea for exhibition's ills is legion. Most of them have little understanding of the basic difficulties.

Those difficulties stem primarily from the fact that the exhibition of motion pictures is a community service, subject to the community's whims. The hair-dressing trade,
EVERYTHING ABOUT IT IS BIG!

Love adventure unrivalled in all screen annals! Two big box-office stars... in the exotic, dangerous Mau-Mau territory!

...the Africa of jungle, of animal, of adventure and of danger never more brilliantly brought to the screen than now... A showman figures to wind up with nothing but satisfied customers on his hands!"

— Motion Picture Daily

COLUMBIA PICTURES presents A WARWICK Production

VICTOR MATURE • LEIGH LEIGH

SAFARI

JOHN JUSTIN • ROLAND CULVER

CINEMA SCOPE Color by TECHNICOLOR

Watch for the BIG exploitation campaign from Columbia!

GO-ON SAFARI CONTEST! Huge 50-city promotion! Local prizes galore! One Grand Prize: Two-week, all-expenses-paid African safari, via Air France. Watch for details!
“The Scarlet Hour”
Business Rating 2 2
Trite, contrived crime meller as vehicle to introduce new personalities. Exploitable will aid in some spots.

Despite Paramount’s substantial and worthy effort to introduce new personalities via this vehicle, it is a long, dreary, implausible film. Weighted down in a maze of confusing detail developed by three writers, it also suffers from halting and heavy-handed direction by Mike Curtiz, and by uninspired performances. Most potent factors at the boxoffice will be the title and Paramount’s long-range campaign on behalf of the three newcomers—Carol Ohmart, Tom Tryon and Jody Lawrance—none of whom makes a strong impression. On the basis of entertainment value, the outlook is not bright. Miss Lawrance is the most appealing of the trio of would-be stars, and should develop into a capable performer. In support, Elaine Stritch and E. G. Marshall perform like pros. Nat "King" Cole sings "Never Let Me Go" in a nite club sequence. Lionel Lindsay’s VistaVision lensing is first-rate. Carol Ohmart, wife of James Gregory, plans to run off with Tryon after stealing jewels from thieves whose plan she’s overheard. In the confusion, she kills Gregory, who has jealously followed her. Tryon, who worked for Gregory, succeeds him in the business and is soon attracted by secretary Lawrance, who reciprocates. Ohmart furiously overplays her hand, antagonizing Tryon, who leads the police to her. Lawrance is waiting for him when he gets out of jail.


“Sins of the Borgias”
Business Rating 2 2 Plus
Action, cleavage and Technicolor abound in Italian costumer with dubbed voices. Highly exploitable, it may get surprising grosses in urban situations.

This ballyhoo special. Superbly photographed, interesting and occasionally exciting. Might roll up big grosses where sensation aspects are heavily exploited.

Warner Bros. is releasing the Irwin Allen production, which provides a documentary-like examination of the development of life on the earth. It’s a ballyhoo item from the word go. In Technicolor, “Animal World” is photographically engaging as it suggests the limitless varieties of animal special in the world and traces their evolutionary development. From a boxoffice standpoint, the prospects hinge on exploitation of the fantastic and violent aspects, such as the fights between prehistoric monsters. Unfortunately, we think, Allen also has provided a narration that is irritatingly “cute”, and sometimes dull. This will tend to alienate art and discriminating patrons. Technical credits are generally excellent, with special credit due photographer Harold Wellman, and a group of sound effects editors, who have caught the “noise” of life superbly. Highly effective are scenes of earthquakes and volcanoes that destroy the dinosaurs roaming the earth in the pre-mammal age.

Warner Bros. [A Windsor Production]. 82 minutes. Written, produced and directed by Irwin Allen.

“Sins of the Borgias”
Business Rating 2 2 Plus
Vivid story of Hitler’s last days. German dialogue with subtitles. Best for art houses, but should serve well in general runs, if ballyhoo potential is realized.

This German production, with English subtitles, of Hitler’s last chaotic days in his underground bunker is a rather exciting movie, well-written, superbly directed and photographed. The screenplay by Erich Maria Remarque, from the novel “Ten Days to Die” by Nureenberg trial judge M. A. Musmanno, provides a remarkable picture of the utter chaos and hysteria of the final days when Hitler’s armies were disintegrating on all fronts and everyone but the maniacal Nazi leader knew the end was near. As portrayed by Albin Skoda, Hitler alternates from hysterical outbursts to cold, unemotional moodiness, and goes deliberately about the business of marrying his mistress, Eva Braun, and committing suicide. Superbly lucid titles by Herman Weinberg help alleviate the relentlessly oppressive subject matter. There are excellent scenes of the collapse of the German armies and the desperate moral and physical destruction of the people. Obviously suited to the art houses, it might also find a rewarding market in general situations, if heavily exploited. The campaign should play up Hitler’s romance with Eva, and the “true story of a madman” angle.

“Safari”  
Business Rating 🅓 🅓 🅓
Terrors in the African jungle offer plenty of selling angles. Rating is for action houses and the general market.

This Warwick Production (Columbia) provides plenty of exploitation angles for the showman: thrilling scenes of wild animals being hunted and attacking, the perils of jungle life, the dangers of Mau Mau terrorism, the names of Victor Mature and Janet Leigh for the marquee. Box-office returns look promising for action and general situations. Anthony Veiller’s script has no pretensions of originality, but it’s still highly saleable stuff. Technicolor and CinemaScope emerge, under John Wilcox’s photographic direction, with vivid effect, capturing the tense and exciting pulse of the jungle. Director Terence Young’s main concern has been the building of pace and of suspenseful effects and in this quarter he is generally successful. Performances by the principals is just satisfactory, but the large supporting cast plays with unusual conviction. When professional hunter Mature’s son is killed by the Mau Mau, he determines to be avenged. To prevent him from risking his life, the authorities revoke his license. Wealthy Roland Culver arrives to hunt lion with fiancee Leigh, and insists that Mature lead the safari. Although still not wavering in his main aim, Mature undertakes the assignment. Amid the usual difficulties of jungle life, the group becomes increasingly aware of Culver’s insatiable obsession for killing lion. Despite Mature’s warnings, he is attacked and badly mauled. As the camp is ready to break, the Mau Mau attack. Colonial reinforcements arrive to bring victory to the safari party, but not before Culver is killed. Leigh and Mature acknowledge their mutual love.


“The Way Out”  
Business Rating 🅓 Plus
Weak murder melodrama for double bills, action houses.

Made in England, this RKO release, a mediocre and incredible murder meller, features Gene Nelson and Mona Freeman. It is destined to get only fair return in action houses and as the lower half of double bills. Slow, talking, uneven, “The Way Out” lacks excitement in both narrative and movement. Acting and scripting are sub-standard. Montgomery Tully, who directed with a pedestrian touch, also authored the screenplay, which is seldom convincing. Dancer Gene Nelson, assaying straight dramatic role, isn’t very believable as a murderer fleeing from the police, while Mona Freeman’s delineation of the wife stretches credibility. When Nelson arrives home to inform his wife and her brother, Michael Goodliffe, that he has murdered in self-defense, they do their best to protect him, helping him escape from the pursuit of cop John Bentley. Freeman discovers that Nelson’s murder wasn’t justifiable, but continues to aid him. In a wild chase, Nelson tries to find a “way out” of the country. Freeman finally confesses that she no longer loves him and Nelson, making a break for it, is run down by a bus.


“Touch and Go”  
Business Rating 🅓 🅓
Warm, very funny British comedy has potential future in art and class situations. Requires selling.

This is a thoroughly delightful British comedy, which should have a successful art-house future and, with heavy exploitation, might make a mark in class house bookings. A J. Arthur Rank production, released by Universal, with a top comedy script turned out by William Rose, who did “Genevieve” and “The Ladykillers”, it is consistently funny and charming. Good reviews and word-of-mouth will help, in addition to the fair appeal Jack Hawkins’ name might have for American audiences. However, strong selling is required to produce the returns the film is potentially capable of earning. All credits are excellent: Michael Truman’s well-paced and sensitive direction; the Technicolor lensing, and the acting, with Hawkins contributing a most amusing portrait as the harried husband and father. When furniture designer Hawkins has his plans rejected by his company, he quits his job and decides to take the family to Australia. Everyone is willing, except the family cat—Heathcliff—who is to be left behind. But when daughter June Thorburn meets John Fraser and a fast romance develops, she is reluctant to go. Amid the contradictory advice of friends and relatives, a variety of complications sets in, including Heathcliff’s disappearance. When Hawkins’ boss appears to beg him take his job back, with a raise, he proudly refuses, but wife Margaret Johnston persuades him to reconsider.


“The Sea Shall Not Have Them”  
Business Rating 🅓 🅓
British entry fairly engrossing. Follows pattern of previous English war films. Best for art spots; fair for action houses.

With a theme similar to Noel Coward’s “In Which We Serve” and many another British picture about the war, this one shapes up as adequate for art houses and, perhaps, action spots. However, on the whole, it is not nearly as convincing or as satisfying as its predecessors, lacking their great warmth and humanness. Lewis Gilbert’s direction has a good pace, and there is plenty of action dished up by four of Britain’s top stars, but none of the characters come to life. There is some comedy relief in the bungling efforts of a yeoman seaman. Story has Anthony Steel, as captain, and Nigel Patrick, as top sergeant, of a rescue launch whose job it is to pick up British air force personnel downed in the Channel and surrounding waters (in 1944). Motto of rescue service is film’s title. Steel and his crew set out to pick up four men shot down returning from mission in Europe. Among them is Dirk Bogarde, plane’s radioman, and Michael Redgrave who is carrying important briefcase. Despite engine failure, shipboard fire, fog, conflicts and complaints, mine fields and other disasters, the launch reaches the downed men and all are rescued while under heavy bombardment from occupied Belgian shore.

Viewpoints

Dear Sir:

Your issue of April 2 (Spring Product Prospectus) is a wonderful reference and analysis of forthcoming product. We wish to congratulate you on this excellent edition.

Will you please forward us 8 copies of this particular issue, which we would like to use in furthering our selling of forthcoming movies. We would be most grateful and thank you in advance for your cooperation in this.

Very truly yours,

HARRY GREENE
Wesley Theatres
Minneapolis, Minn.

Dear Sir:

Your consuming article on “The Jaundiced Kefauver Report” is a masterpiece. Likewise, your evaluation of the Oscar Awards—both in the April 16 issue.

Too-long has our industry allowed itself to be the “whipping boy” for aspiring politicians and other individuals. Too-little has it thought about its own interest, which, after all, is so closely related to its duty to the general public.

Such malice-free comments will do much to orient thinking on both sides—a healthy prospect for welfare.

Respectfully,

M. LOWENSTEIN
Majestic Theatre
Oklahoma City, Okla.

Dear Sir:

Thanks very much for the splendid editorial “All Exhibition Must Support The Tax Fight,” in this week’s issue of Film BULLETIN.

This puts the finger on two extremely stupid obstacles which we have run across in prosecuting the current tax relief campaign. I am sure your clear analysis of these two irritants will do much to eliminate them.

With kindest regards,

CHARLES E. McCARTHY
National Tax Campaign Com.
COMPO
New York, N. Y.
An announcement of great importance to exhibitors world-wide!

REPUBLIC PICTURES, INC.
is proud to present the breath-taking grandeur of their new wide screen process photographed in ratio of 2:35 to 1

This process will eliminate distortion, grain and improve photographic and color quality without requiring any additional costly projection equipment in your theatre, provided you are equipped with Anamorphic lenses and wide screen.

The FIRST magnificent and thrilling motion picture filmed in this new miracle of the screen!

HERBERT J. YATES presents
BARBARA BARRY STANWYCK • SULLIVAN SCOTT MARY BRADY • MURPHY

THE MAVERICK QUEEN

with Wallace Ford • Howard Petrie • Jim Davis • Emile Meyer
Walter Sande • George Keymas • John Doucette • Taylor Holmes
Screenplay by Kenneth Garnet and DeVallon Scott
Based on the novel by Zane Grey • Music by Victor Young
JONI JAMES sings “The Maverick Queen” by Ned Washington and Victor Young
Associate Producer-Director, JOE KANE

Photographed in the colorful state of Colorado in exquisite TRUCOLOR

by Consolidated Film Industries
HERBERT J. YATES presents in the majestic beauty of REPUBLIC's new wide screen process a daring motion picture of romance and intrigue!

RAY MILLAND • MAUREEN O'HARA
CLAUDE RAINS • YVONNE FURNEAUX

**Lisbon**

Photographed in the lovely pastoral country of Portugal in beautiful **TRUCOLOR** by Consolidated Film Industries with Francis Lederer, Percy Marmont, Jay Novello • Screenplay by John Tucker Battle Story by Martin Rackin • Associate Producer, R. A. Milland • Directed by R. Milland

A sensational music score by **NELSON RIDDLE**, celebrated arranger and conductor, featuring the musical hit of the year

**Lisbon Antigua**
FILL THOSE EMPTY SEATS!

(Continued from Page 8)

which also deals in service, has had an equally hard time in recent years. The home permanent wave kit has cost the beauty shop operator a great deal of his patronage. Department stores have been wrestling with the movement of people into suburban areas. Drug store owners have been upset by the steadily increasing competition of supermarkets which, originally established as emporiums for the sale of foods, now sell everything from draino to diapers.

All of these—with the possible exception of the beauty shop—have been learning in fighting back to prosperity they cannot “go it alone”. They have, by an assortment of ingenious ideas, been employing what is becoming a fairly standard merchandising pattern, based on mutuality of interest with some other industry or organization. They have given a new twist to the old film industry gimmick—the tie-in campaign.

The special rate or “bargain” offer is also being employed effectively by certain industries that are bucking tough competition. Travel companies—airlines and railroads in particular—have had the same experience, and have dealt with it by offering concessions, such as two (husband-and-wife) fares for the price of one, or free rides for the children at certain off-peak times.

Baseball clubs have advantageously established Ladies’ Day as regular practice, and many stores have picked up the slack by offering special mid-week facilities, such as free car parking tokens, free luncheons, etc.

TV Has Hold on Audience

The motion picture theatre is engaged in a great competitive struggle with television. Several strong advantages are in the hands of TV—it’s free and convenient, its enticement is ever-present in the home. And, further, throughout each day, the television screen is constantly seeking to beguile the viewer with announcements and trailers on the attractions that will be offered on future programs.

Trailers, as every exhibitor knows, have always been one of the most potent selling weapons available to the theatre. By presenting the most interesting scenes from pictures coming to his theatre, the movie exhibitor always had his patrons by the coat sleeve, so to speak, pulling them back for his next show. Now TV is following this “sample” scene technique—and the audience is much more accessible. The theatreman faces the tough task of drawing the patron to his theatre before he can display his merchandise.

In our business, the diminishing audience and the reduced impact of our advertising are spinning in a vicious circle. As our audience drops off, our potential future audience goes down, too, because fewer people are seeing the trailers in theatres. In short, our problem is Attendance. Therefore, it seems that the most elemental showmanship calls for a widespread campaign to fill the empty seats in movie theatres.

Today, the progressive merchant operates on the primary maxim that his business will increase if he increases his “store traffic”—using any and every reasonable device to get more people flowing through the aisles. The assumption—amply proved in the past—is that a certain percentage of those entering the place will see something they want to buy. Hence, the greater the traffic volume, the heavier the sales volume.

Lick Attendance Problem

The application of this principle to movie business at the exhibition level would be a simple, constructive step in the direction of licking the attendance problem. Allowing that weekend business generally is holding firm, the need is to fill the empty seats during weekdays. This positively should be done, if it means filling them at bargain admission prices—or, under certain circumstances, even free of charge!

Whoa! This is not a pitch for wholesale reductions in the admission scale, or for indiscriminate distribution of passes. It is, rather, a broad suggestion that the motion picture exhibitor should start thinking in terms of adopting the pattern employed by other industries to increase the “traffic” into his theatre.

The ways in which this can be accomplished run the promotional gamut. The drive-ins, most successful phase of the exhibition branch these days, have employed “Family Nite” as a mid-week audience builder with fine results. While it is true that a drive-in can accommodate the same number of autos containing five or six people as those with only two occupants per car, the capacity problem is not one that the average exhibitor of a walled theatre is concerned with on mid-week days. Why not, then, a couple Family Nites? Or, what would you say to a Ladies Nite—just like baseball’s—but requiring an admission-paying male escort. Tell the ladies the theatre wants them as its guest, if they bring hubby or the boyfriend along. And it might not be a bad idea to pin a flower on each lady that night. The ideas along these lines are endless. Any theatre manager or advertising manager worthy of the title would lay out a dozen schemes before you could say S R O.

The free pass or “invitation” to a mid-week show at the theatre is a perfectly respectable—and damn effective—weapon in the competitive battle against TV. It’s simply a matter of distributing the pass indiscriminately. For instance, the opinion-makers in your town or your neighborhood should be invited fairly often to be the theatre’s guest. The educators (and this includes every teacher at the school), the organization leaders, the professional people (who meet and talk with many people), the society leaders—all those regarded as “important” people—should be invited to see a picture occasionally as the exhibitor’s guest. And the invitation should be extended only for the best films.

There is, too, the broader aspect of using the free pass to lure back our “lost audience”—that group of average folks who have fallen into the TV rut for economic (Continued on Page 20)
COOPER & WHITNEY

C. V. WHITNEY, president of the recently-formed C. V. Whitney Pictures, Inc., told a New York trade press conference that his company is a "permanent organization" and that it will "compete actively" for the best in stories, in actors and picture-making talent. The first Whitney film "The Searchers", has already been completed and three others, he said, are being readied. Merian C. Cooper is executive producer.

MILLER

GEORGE MILLER has been signed by C. V. Whitney Pictures, Inc., as general manager of distribution. Formerly an executive with National Theatres, Miller's first assignment will be "The Searchers".

YOUNGSTEIN AIDS ASTHMA DRIVE

United Artists vice president Max E. Youngstein, Miss L. Land and former asthma patient Paul B. Germbarg inaugurated "Attack on Asthma" Week drive, April 10-21, by renaming Times Square, Proceeds went to creation of Asthma Research Institute in Denver.

GEORGE P. SKOURAS announced that refinements in Todd-AO technical problems, and a sizeable reduction in the price of projection equipment, will take the big-screen process out of the strictly road-show class. The Magna Theatres president disclosed: the new Todd-AO camera can photograph in 65mm, CinemaScope and 35mm. Improved printing techniques will allow for projection from any angle; an all-purpose, adjustable screen has been developed. Cost of the all-purpose projector will be about $7500, and the screen as $2700. These changes should speed up openings of the first Todd-AO film, "Oklahoma!", in standard theatres, Skouras said. Meanwhile, the present eight road-show engagements will be increased by 25 before July 1.

ALEX HARRISON, 20th-Fox general sales manager, announced a re-organization of field supervision of the company's branches into four main divisions: Eastern, supervised by MARTIN MOSKOWITZ, with AL LEVY and ABE DICKSTEIN as district managers; Central-Canadian, supervised by GLENN NORRIS, with PETER MYERS, MORTON A. LEVY and TOM O. McCLEASTER, district managers; Southern, supervised by HARRY G. BALANCE, with PAUL S. WILSON and MARK SHERIDAN, JR., district managers; Western, supervised by HERMAN WOBBER, with REVILLE KNIFFIN as his assistant. The four division managers will be directly responsible to Harrison and assistant general sales manager ARTHUR SILVERSTONE.

NAT RUDICH was appointed assistant publicist manager of United Artists. He'll work under MORT NATHANSON.

EDWARD L. HYMAN & SIDNEY M. MARKLEY, vice presidents of ABC-Paramount Theatres, Inc., have been appointed co-chairmen of the Theatre Collections Committee of the United Cerebral Palsy campaign. The May drive is aiming at a $10 million goal. Philadelphia's successful Brotherhood Drive received kudos from National Chairmen SPYROS P. SKOURAS and WILLIAM J. HEINEMAN. TED SCHLANGER, Stanley Warner Phila. Zone manager, and CHARLES ZAGRANS, RKO branch manager were local co-chairmen.

CHARLES C. BARRY has been named to organize and assume charge of television operations for MGM . . . ALEX M. SARSWALDER succeeds ABE DICKSTEIN as manager of 20th-Fox's New York exchange . . . MORRIS ANDERSON has been upped to RKO Milwaukee branch manager. He succeeds LOU ELMAN, who moves to Los Angeles in a special sales post.

WILLIAM C. GEHRING journeyed to Washington, D. C., recently to address the Maryland and Virginia TOA.

Gold Medal Productions has signed with Artists-Producers Associates for the latter to handle its sales, distribution and advertising. Artists-Producers president A. W. SCHMALBERG announced.

DIED: LEO SPITZ, former executive head of production at Universal-International studios, former RKO president, and once a corporation lawyer.

BLUMENSTOCK

MORT BLUMENSTOCK, vice president in charge of advertising and publicity for Warner Brothers, announced his resignation effective May 4. "As my wife's health requires us to return to California as soon as possible," the ad executive stated, "I have asked for release from my contract." With Warners for 25 years, held his present post since 1945.

MR. & MRS. CHARLES EINFELD

CHARLES EINFELD and his wife emplaned for Paris recently where the 20th Century-Fox vice president is setting up international promotions on six 20th-Fox CinemaScope pictures. First stop: conference with Ingrid Bergman and Anastole Litvak, star and director of "Anastasia", to be filmed in Europe.

'MARTY' AUTHOR SIGNS WITH COL

TOLL-TV SPOKESMEN for two major proponents of subscription television—International Telemeter and Skiatron Electronics—asked Congress last week to give the go-ahead sign on pay-as-you-see television. Paul Raibourn, board chairman of Paramount-controlled Telemeter, and James Landis, special counsel for Skiatron, made this plea before the Senate Commerce Committee, which opened a week of hearings in Washington. Raibourn argued for a declaration from the committee "that the FCC should take immediate steps to give pay-as-you-see TV a chance; that the Commission should place no artificial barriers in its path and place no artificial restrictions on its use." Landis pointed out that toll-TV "might well appeal to a group of people not now watching television" and that it would not weaken network circulation. Under cross-examination, Landis said, that motion pictures would be toll-TV's best fare and admitted that "movie theatre revenues would be hurt."

THOMAS F. O'NEILL explained the purchase of RKO by General Tire and Rubber—"what seemed like an unholy wedlock between broadcasting and motion pictures"—as a chance to prove that all media can work side by side in harmony, one aiding the other. The remarks were made before the Poor Richard Club of Philadelphia recently, when O'Neill was honored by the advertising club for his role in the development of various fields of entertainment. "We believe the purchase of RKO Radio Pictures and the possible combination and interrelations it can have with broadcasting may perhaps make producers in all these fields do some fresh thinking", the General Teleradio president declared.

ERIC JOHNSTON hailed the "magnificent new product" of the motion picture industry and predicted another decade of expanding world markets in the annual reports of the Motion Picture Association and Motion Picture Export Association issued last week. "There has been within my memory no year in which the new product promised so much for theatregoers and for the industry," he declared. "This . . . is the most telling testimony that the men within the industry could offer of their confidence in the future."

Pointing out that "no more effective device is known than the motion picture for building active consumer demand," Johnston looks to the future as providing an opportunity to build "an understanding and respect for the American motion picture as an economic asset". He expressed the need for "constant vigilance" in the maintenance of vital foreign markets. In his report on the Production Code Administration, the MPA president said that it has "continued over the past years its successful efforts to assure decency and good taste in motion pictures". Meanwhile, meetings of the MPA's special committee have been scheduled to study revision of the Code.

LOEW'S BOARD AT STUDIO

FILL THOSE EMPTY SEATS!

(Continued from Page 17)

reasons, or from plain habit. These are the industrial workers, the white collars, the housewives. They have to be prompted to bestir themselves for an occasional visit to the theatre, and it will pay the exhibitor to bring them back—without charge, if need be.

This entails any one of a variety of methods. It might mean negotiating with the personnel manager of a large local industry, a newspaper, a department store, or the supermarket, to distribute the theatre invitations as an "incentive reward" to the particular concern's employees. This angle of approach—building up the worker's ego and efficiency—is welcomed by management, and the cumulative effect of establishing a theatre operator's goodwill with a major employer of labor—and actually helping him with his personnel problem—can be immensely valuable.

It might mean a door-to-door coverage of the homes in the theatre's drawing area to extend invitations to the housewives to find relief from the tedium of their daily work at a picture show, any Tuesday, Wednesday or Thursday matinee or evening. Like as not, she'll bring her husband along.

The supermarket manager would not be difficult to convince of the promotional value of distributing movie passes to selected customers. Count on him to agree to publicize the scheme widely with a view to increasing his store traffic. Mighty M-G-M was not too proud to go into the local grocery store in quest of potential customers, as witness its recent tieup with Quaker Oats.

But space will not permit trying to outline every conceivable stunt that can be cooked up to fill those empty theatre seats on the week's weak days. For every showman in the industry there is at least one new idea. Our purpose here is to inspire a movement, to start you thinking in terms of filling your empty seats, and to bring about a realization of the merit this idea has for the motion picture industry.

By increasing his theatre's "traffic" the exhibitor draws to his selling point a potential audience for the future. It affords him an opportunity to display, by trailers and posters and whatever other devices of showmanship he can conjure up, the attractions he will offer in the weeks to come. By seeking out and bringing to his theatre people who have not been going to the movies, he is inoculating them once again with a zest for enjoying the magnificent entertainment—a motion picture in a theatre.

THE BIGGEST ONE YET!

in New York

20th ANNUAL VARIETY CLUB INT'L CONVENTION
WALDORF-ASTORIA—MAY 9-12

sponsored by TENT #35, N. Y.

REGISTRATION FEES
BARKERS $45.
WIVES 35.

For reservations write to:
MARTIN LEVINE
Convention Chairman
229 West 42 St., N. Y. C.
Showman with a Suitcase

Probably the most compact unit of concentrated showmanship in the movie industry—and, consequently, in the world—is packed into about eight cubic feet of space. This charged molecular mass of ballyhoo is comprised of two major elements: (1) a human being, complete with eyes, mouth, arms, legs, a brain and an ulcer, most of which are in perpetual operation at least 24 hours a day, and (2) a battered leather bag, usually containing a few changes of clothing, portable typewriter, paper, pencils, and a large bottle of aspirin. Taken altogether, this is the film company exploitation representative in the field, known—usually fondly—in the industry as the Fieldman.

Let us examine for a moment this industry phenomenon who, while rarely starred, plays such a vital role in the boxoffice picture.

He is a composite of all the departments that make up the distributor’s promotional arm—advertising, publicity, exploitation—in the company’s dealings with theatremen. He is exhibitor advisor, public relations expert, trouble shooter, diplomat. He is boss and office boy, planner and leg man. He is crony to newspaper people, radiomen and telecasters, merchants and politicians, school principals and clergymen. He is nursemaid to visiting actors, “personalities” and assorted animals.

There can be no overemphasizing the fieldman’s importance to exhibitors. He is the crucial activating link between the campaign originated in the distributor’s home office and the theatreman’s boxoffice. The job he does in getting a picture off to a good start in a first-run has its reverberations in subsequent play-offs, not only in that city but throughout the territory and sometimes all over the country.

How he does that job depends on a great many factors, not the least of which is the co-operation of the exhibitor. The ideal situation is, of course, when the two blend their efforts, with the theatreman offering his facilities, his experience with his public, and his important contacts. But often there are complications to haunt the Fieldman’s work. Some theatremen are willing to put on big campaigns—if the distributor spends the money. Others will be eager, but showmanship-shy. And there are those, unfortunately, who shrug off their exploitation responsibility, with: “It’s your picture, you sell it.”

There is rarely a true yardstick for any campaign, and the Fieldman must be the alterations expert for the basic campaign. He must watch for an unbalanced allocation of promotion funds for his assignment and make every dollar count. If the budget is based on that allotted to a previous film in a similar category, he may recommend an increase or a cut after he sizes up the situation. He tailors the advertising to fit the local scene, often working up special ads around a timely event of local importance. He adapts national tie-ups to the territory, embellishes them with local angles, works out co-op ads with the merchants. Wherever he goes, the Fieldman must know or learn the exhibitor, the area, its people, their likes and dislikes, what facets of the campaign will be most effective in that particular location. What was strawberry shortcake in one spot may be spinach in another.

While he is plotting the campaign and its myriad details, the exploiter keeps an eye open for tie-ups that mean free newspaper space—a visiting celebrity photographed with the theatre manager, a touring personality interviewed by movie editor, a stunt or gimmick tied in with a prominent locality—anything that will get into print. He ushers the

(Continued on Page 22)
(Continued from Page 21)

p.a.e.r’s into radio and TV studios, frets over loused-up schedules, creates “personalities” when a scheduled appearance is snafued, and often the “replacement” is more effective than the original. He is the pilot for “plants” in columns, feature sections and Sunday supplements, often hitting the area months in advance of opening for the maintenance of the buildup.

Through all the welter of details and contacts, the Fieldman is aware that he is his company’s home office in the area. There can be no stepping on tender toes—the exhibitor’s, newspapers’, community groups’, schools’, churches’, merchants—for one day he’ll be back with another picture and a good, clean taste left when he says goodbye means a hearty hello when he returns.

Let’s take a look at a typical “big” campaign as it was handled by one of the crack Fieldmen in the industry, Max Miller, mid-Eastern exploitation representative for United Artists. A veteran of 20 years in movie promotional work, Miller was the cornerstone of Max Youngstein’s field exploitation department under the direction of Mori Krushen. Now, Miller’s detail was the campaign for the opening of “Alexander the Great” at Loew’s Capitol in Washington.

A Fieldman’s Dream

Perhaps “typical” is hardly the word for the promotion on “Alexander” since this was UA’s biggest campaign with a cool million dollars-plus sparking the openings. It was a Fieldman’s dream from two major vantage points:

The first was the generous budget, aided by unique touring personalities and a subject studded with angles. Miller started the advance planting nearly four months before the picture was even booked in a Washington house. Primed by the big LIFE layout, the three capital newspapers were fed a steady stream of publicity material emanating from Krushen’s office and assembled and directed by Miller to the Washington newspaper contacts precisely nurtured by the Fieldman in his previous assignments, opening the door for substantial placements in the press. Three attention-grabbing personalities were paraded before Washington newspaper readers, radio listeners and TV viewers. Giant Dave Ballard, complete with armor, helmet and size skenee teen boots, and, in sharp contrast, aesthetic David Ffolkes, a fascinating fashion expert and costume designer, captured the city’s interest, both part of the long range planning accorded the picture throughout the country. They were followed by the sharply dignified Barry Jones, who portrays Aristotle in the film, six weeks before the picture was scheduled to open. The result was no less than thirty separate and distinct picture and story breaks, an unprecedented figure for three papers on a single picture.

Well-Oiled Machine

The second important break for Fieldman Miller was the booking into Loew’s Capitol. This meant that he would have as his co-worker one of the top theatre exploiters in the country in Jack Foxe, Loew’s Washington Theatres ad-publicity director. The two had teamed on campaigns before and their pooled talents polished the selling machinery into sparkling efficiency. Their previous joint efforts had sparked across such pictures as “Moulin Rouge”, “Vera Cruz”, “Not As A Stranger” and “Barefoot Contessa”. They were a well-oiled machine by now.

Despite the ideal conditions, a few nightmarish spots flecked the dream campaign. After making elaborate plans to have a special gala opening sponsored by the Greek Embassy, a natural for the picture’s setting and the Washington international scene, the idea had to be killed because of developments in the Greek political crisis and unavailability of the print for screening, among other complications. Another important exploitation adjunct to which the pic-
ture lent itself admirably, street ballyhoo, had to be tossed out because of a Congressional law which forbids such shenanigans on the capital's streets.

D. C. Said "No" to This . . . "Yes" to This

One of the highlights of the campaign conceived by the team was an exhibit of Contemporary Greek Art, arranged with the I.F.A. Galleries, and included masterpieces from the Greek ambassador and the Countess D'Amecourt Galleries. This, too, was fathered by necessity, since the props, costumes and other gadgets used in New York displays were not available. It turned out a master stroke. The theatre’s entire lobby was revamped for the huge display which was set up two weeks before opening and continued throughout the playdate, with the stunt making illustrated stories on picture pages, society pages, movie sections and art pages of two Sunday papers.

Meanwhile, Miller and Foxe hit specialized groups. Priests of the various local Greek communities were contacted and supplied with material for weekly pulpit and church paper messages to their parishioners. Displays were erected in the libraries with stills keyed to books dealing with the conqueror. Study guides and film strips went out to all junior and senior high schools with the blessing of the D.C. superintendent of schools.

More Newspaper Breaks

Angling to get special newspaper breaks that would add prestige to the film, an official presentation of the shooting script, autographed by producer-director Robert Rossen, was made to L. Quincy Mumford, the Librarian of Congress. The stunt made the dailies, but just missed the wire services, who passed it up because the Greek Ambassador couldn’t make it for the presentation. Miller, however, wasn’t stopped by the wiremen’s protocolian snub. He wrote the story, got pictures and fed the syndicates.

The exploiters had a field day on TV. Despite the generous budget, they were determined to spend not a penny more than was necessary to make the most of every dollar allotted to them. They promoted a video limerick contest on the popular Art Lamb WTTG-TV shows, getting forty hefty plugs during the 10 days before opening. Sole cost: $75 for a $100 first prize savings bond and ten pairs of guest tickets for runners-up. A life-size photo of “Alexander” was kept in the studio during the entire period, making it a perpetual plug as Lamb kidded with the standee. A daily moppet program had the Dell Comic Book on “Alexander” read to youngsters each day for a week, with several hundred copies promoted from a distributor given away to kids in the studio. Cost: Zero. Three TV contests, each on a different station, featured the film, story-in-stills, and stars identity. Total cost: Free. The film program had stills from the picture as basis for current fashions patterned on ancient Greek styles, with a bevy of beautiful models (modern vintage). Cost: Zero. Add dozens of disc jockey and interview shows featuring the “Alexander” theme music and the touring personalities. Cost: Nil. The only TV time purchased in the whole gigantic video layout: One small package of spots on a single station!

‘Plants’ on Radio

The same free planting was practiced on the radio promotion. Here the disc jockeys were the key mass factor, with the recording of the “Theme From Alexander the Great” distributed to all the area’s platter spinners and contests rigged around the plays. The latter, worked with the title could be written on a postcard. But the really big air placements didn’t even consume passes. Spotting Ballard, Follokes and Jones on the radio and TV shows proved highly effective with each offering a special entertainment value unusual in the average p.a. circuit. The only time purchased was round-the-clock radio spots on one station.

The exploiters concentrated their efforts in the co-op field in the three-week advance before opening. Tie-ups with department stores, auto dealers, garages spread the word via large co-op ads, displays and cards. The Capitol Garage carried the shout: “Park Your Car Here in the City’s Biggest Garage to See the Biggest Picture of Them All . . .” A car dealer advertised “The Most Colossal Auto Sale of the Year . . . Just Like ‘Alexander the Great’ Smashed Opposition, East-West Motors is Smashing Prices . . .” with Alexander ad art dominating the full page. A major hotel was promoted to run a fashion show on the “Alexander” fashions, with picture and playdate plugs dotting the commentary and passes as prizes.

There was more, a lot more, as the Fieldman and the Theatreman swapped ideas, activated them, sweated them out and brought “Alexander” in by team promotion.

But be it an “Alexander” or a modest little picture or a big one that’s laying an egg and needs the ministrations of a boxtoffice doctor to set it back on the profits track, the Fieldman is on the job seven days a week. The movie industry’s film makers and film exhibitors need him, perhaps more than any other single unit in the business today. Ironically, however, there are fewer of these suitcase showmen than any other individual occupation in movies.

It’s a tough job and a highly specialized one. The film companies would do the entire movie industry a major service by augmenting their Fieldman staff with more trained showmanship experts. They would find a lot of long-clogged pipelines to theatre customers opening freely to the benefit of everyone in the industry.

[More SHOWMEN on Page 24]
Columbia’s ‘Duchin Story’
Music Saturation Via Discs

Columbia’s plans for its campaign on “The Eddy Duchin Story” call for the air-waves soon to be literally saturated with music from the picture. Five major record companies will release albums based on music from the film, and seven versions of the theme song, “To Love Again”, are in the works. Decca, Capitol, Columbia, Mercury and Vik all have planned extensive nationwide promotional campaigns directed at disc jockeys, juke box operators and record retail outlets. Point-of-sale merchandising will include stickers for juke boxes, window cards and streamers, counter displays and other material. Mercury and Vik each will issue collections of original Duchin recordings which should tie-in nicely with the current craze for originals, a la Benny Goodman and Glenn Miller.

RKO Will Plug Two Title Tunes

RKO will plug “The Bold and The Brave” and “The First Traveling Saleslady” with recordings of songs taken from the titles. The former was written by one of its stars, Mickey Rooney, which promises to get the tune more than the usual breaks from disc jockeys.

Road-Work

The Indians are coming back to the Mohawk Valley in New York State. A full-blooded Mohawk Indian, White Cloud, one of Hollywood’s leading stunt men and a pretty Iroquois maiden, Lily, are drum-beating the area in connection with the April 100-theatre saturation opening of “Mohawk”, 20th-Fox release.

Paramount’s new screen lovely, Carol Ohmart, junketed to Salt Lake City to attend the world premiere of her first picture, “The Scarlet Hour”. The local lassie’s promotion schedule included personal appearances: television, radio and newspaper interviews, and a visit to the local Veterans’ Hospital. The fast-moving visit was topped off by a gala parade and a special appearance at the Capitol Theatre during premiere festivities.

Ginger Rogers, working hard in the advance plugging for RKO’s “The First Traveling Saleslady”, did a guest shot on the Perry Como TV show to close out a week of publicity work in New York City.

George Gobel is busy as a bee covering the country plugging his first movie, “The Birds and the Bees”. The nationwide tour will reach eleven key cities during April and May.

Nicole Maurey, luscious French star of “The Bold and the Brave”, made full use of her first few hours in N. Y., by appearing on eight TV and radio shows, including WRCA’s “Pulse” and Dave Garroway’s “Today”. She will also participate in opening ceremonies for the city’s new Coliseum.

DAN DAILEY whooped it up for Metro’s “Meet Me in Las Vegas” with a personal appearance at the film’s opening in L. A. The film was given a hefty boost via special newspaper ads by J. W. Robinson’s department stores in Los Angeles and Beverly Hills. Dancing Dan made an appearance at a fashion show sponsored by Robinson’s, plugging the film and his new MGM record, “The Gal with the Yaller Shoes”, a song from the CinemaScope musical.
The First Production of the Second Production of the American Scene

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MERIAN C. COOPER, Vice-President in Charge of Production

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a novel by

JOHN BURRESS

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C. V. Whitney and Merian C. Cooper will give THE MISSOURI TRAVELER the same care in production they gave THE SEARCHERS, which displays so magnificently the rough Texas life of 1868-1873.
THE SEARCHERS was presented by C. V. Whitney, president, with Merian C. Cooper, executive producer; John Ford, director; Patrick Ford, associate producer; Frank Nugent, screenplay; Winton C. Hoch, photography; H. Lee Van Hoozer, special assistant to the vice-president; Lowell Farrell, production manager; in color by Technicolor; in VistaVision.

C. V. Whitney Pictures, Inc., expects to give THE MISSOURI TRAVELER the all-star casting that was done in THE SEARCHERS.

For THE MISSOURI TRAVELER C. V. Whitney Pictures, Inc., will team most of the same picture makers—C. V. Whitney, president; Merian C. Cooper, executive producer; Patrick Ford, associate producer; Frank Nugent, screenplay; Winton C. Hoch, photography; H. Lee Van Hoozer, special assistant to the vice-president; Lowell Farrell, production manager; in color by Technicolor; in VistaVision.

Whitney and Cooper have selected Ted Tetzlaff, famed for his direction of the Vatican sequence in Seven Wonders of the World, to direct THE MISSOURI TRAVELER.
C. V. Whitney Pictures, Inc., hopes to put on the screen the kind of spirit of the United States, which, in its heartland, is, to quote the Vanguard Press, publishers of THE MISSOURI TRAVELER.

"Warm and happy and touched with the magic of living as seen through young eyes."

From an interview with C. V. WHITNEY by Thomas M. Pryor in the New York Times...

"We may not always succeed in our aims, but I will promise you that no C. V. Whitney picture will ever misrepresent or paint a false picture of the United States or its people."

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, President

MERIAN C. COOPER, Vice-President in Charge of Production

1256 WESTWOOD BLVD., LOS ANGELES 24, CALIFORNIA
What the Showmen Are Doing!

(Continued from Page 21)

Splashy Premieres Debut
"Flannel Suit", "Swan" & "Lady"

Gala ceremonies heralded the April debuts of a trio of releases in three cities. The blue-ribbon treatment was given to 20th Century-Fox’s "The Man In The Gray Flannel Suit", in New York, Metro-Goldwyn-Mayer’s "The Swan", in Philadelphia and Warner Brothers’ "Goodbye, My Lady!", in Albany, Georgia. The March of Dimes was the beneficiary of the April 12 premiere of Darryl Zanuck’s "TMITGFS" at the Roxy Theatre. The festive activities, which raised $22,000, were given the spectacular treatment with stars Gregory Peck, Marisa Pavan and a score of top entertainers from Broadway and Hollywood making their appearance. The live telecast was sponsored by Eagle Clothes as part of the manufacturers extensive campaign on behalf of the 20th-Fox release.

MGM went all out to make the initial engagement, at William Goldman’s Randolph Theatre, of the Grace Kelly vehicle a hometown wedding present for the newlywed princess. Capitalizing on the star’s recent marriage to Prince Rainier, the premiere was heralded in a two-page ad in the Inquirer devoted to institutional tie-ups and featuring bridal gowns. Helen Rose, designer of the gowns in the film, appeared in person at a fashion show at Gimbel’s Dept. Store attended by newspaper editors, fashion writers, and civic and cultural leaders.

A 370-theatre Southern saturation opening of “Goodbye, My Lady!” was kicked off by the premiere, April 10, at the Albany Theatre, Albany Georgia. Most of the picture was filmed on location in the area. The Albany debut launched the Batjac production throughout Georgia, Tennessee, South Carolina and Florida. The festive ceremonies were highlighted by the appearance of stars Brandon de Wilde and Walter Brennan.

Universal’s showmen dreamed up a “Christmas in July” gimmick to herald initial openings of "Toy Tiger", utilizing an authentic Macy Santa Claus and a real toy tiger. Santa is seen here at the RKO 86th St. Theatre in New York, where the U-I Technicolor comedy had its sneak preview, with, from left: RKO Theatres ad-pub head Harry Mandel; U-I vice president Charles J. Feldman; Universal president Milton R. Reckmll; and ass’t gen. sales mgr. Ray Moon.

Premieres

"FLANNEL SUIT" IN N. Y.


"SWAN" IN PHILADELPHIA


"LADY" IN GEORGIA

Left: Albany, Georgia. Jaycees greet ‘Lady’ star Brandon de Wilde with birthday cake. Others; startets Peggy Hallack, Judy Clark; Walter Bren- nan; Jaycee Jack Hol- land; Miss Albany pre- miere contest winner Jane Towery. Below; C of C float parades.

RKO’s ‘Great Day’ Gets Big Send-Off in Denver

Denver is in for what shapes up as an ex- hausting round of exploitations when RKO premieres its Technicolor-Supercose production "Great Day In The Morning" on May 16. With the Mayor, the Chamber of Commerce and the Retail Stores Association and local newspapers (Post and Rocky Mt. News) all cooperating to proclaim the debut day as a Great Day in the Morning, the celebration promises to be a lulu.

The night before the premiere, the entire block facing the Orpheum Theatre will be roped off for a series of square dancing contests. Two bands will provide music continuously for the public, who will come dressed in costumes of the period depicted in the Edmund Grainger production. Prizes will be awarded to the winning dancers, with stars Robert Stack, Virginia Mayo and Ruth Roman among the judges.

MAG-NETS

Both TIME and NEWSWEEK gave RKO’s "The Bold and the Brave" extra-special treatment in their movie review sections. The news-mags tout the film as a "sleeper" and laud Mickey Rooney’s performance.

PARENTS’ Magazine awards its Family Medal to Warner Brothers’ "Goodbye, My Lady!" in the May issue, hailing the film as "excellent".

April was "Movie-Month" for LIFE Magazine. A four-page layout on "The Man in the Gray Flannel Suit" was featured in the April 9 issue. The April 16 issue focused attention on Columbia’s "The Harder They Fall", the picture story titled "Rotten Business in the Ring", Alfred Hitchcock’s forthcoming "The Man Who Knew Too Much" received a two-page break in the issue of the 23rd.

PARADE, April 29, featured a color cover of Deborah Kerr and an attractive two-page layout on the film and her role in "The King and I". Inside story highlighted star and film.
EXHIBITORS FORUM
Opinions Culled from Organization Bulletins

TOA TO SBBC
Comments before Senate Small Business Subcommittee
By GEORGE KERASOTES

"... The basic problem of our industry is the great shortage of pictures that exists that are available to the exhibitors ... I do not think, as it was expressed, that television is the basic problem of our industry, today, because I think we have reached the saturation point and that the novelty has worn off. I do want to bring out this point, that in 1955 when we had a great economic growth and a great population growth in our country, theatre attendance declined 6.9%. Our weekly attendance also declined in 1955 from 1954 from 49.2 millions, to 45.8 million. Theatre grosses in the fourth quarter of 1955 showed a sharp decline of 15.2% over the same quarter of 1954. ... I attribute these facts to one thing, that we did not have good box office pictures available to the public ... An analyst of this industry, made a comprehensive study of this shortage and contended that the most frequent movie patron who averages 40 movies per year, would step up his attendance rate to 45 movies per year, if he had a choice of one good picture a month. That would be 12 more pictures per year. On a national basis, five more movies seen by the frequent movie-goers alone, out of twelve to choose from, would amount to 12.5% increase in the total gross receipts, or 150 million dollars annually to our theatre business, of which the distributors would receive at least 35%.

By MYRON N. BLANK

"... over 90% of our (TOA's) theatres own ten theatres or less so we are fundamentally a 'small exhibitor' organization ... The making of commercial, acceptable pictures is controlled by a few ... in other words, distribution and production, which employs only about 20% of the people in the motion picture industry, pay annually in salaries and wages, more than what is paid to the remaining 80% of the people employed in the industry and working in exhibition ... It is important, too, to this Committee, to be aware that exhibition has approximately 2.5 billion dollars in capital investment, while production and distribution have only approximately 160 million dollars in capital investment, or about 6 percent of the capital investment of the entire industry. In spite of this, exhibition has been left completely at the mercy of its supply ... The late Austin Keough, who was then vice president and secretary of Paramount Pictures, testified before this Committee in 1953 that 'You know, it takes a long time for people to wake up to things that are in their own best interests, and I must say that the producers and distributors took a long time to find that divorce was one of the best things that could happen to them'."

METRO TURNS THE SCREW
ITO of Ohio

This week's trade papers have a Metro article indicating that with Metro pictures you can burn the mortgage. It must mean that the exhibitors are invited to burn Metro's own mortgage, because the terms reported for "I'll Cry Tomorrow" indicate that the company is becoming much like Paramount.

If first-runs had a normal scale deal starting at $25, they'll now have to pay 50% and double normal playing time. Sub-runs which had a scale will have a 40-50% floor and will have to extend playing time. Flat rental deals are just not being made at all on this picture.

Worst of all, A. F. Myers advises that other territories have found that there will be no adjustments on this picture. The exhibitor used to feel confident when signing a deal with Metro, that no matter what he paid, an adjustment would bring the rental down commensurate with the gross.

"Meet Me In Las Vegas" is pegged at 40% for first runs and 35% for sub-runs. This is rather astounding as it has not lived up to expectations. It got only one week in Columbus. If you are asked to pay such terms, be sure you can get Metro's customary adjustment if grosses don't measure up.
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teles production and distributing com-
paies, advertising agencies . . . . .
Equipment
companies with addresses, executive personnel and
product manufactured . . . .
Theatre supply dealers
Arranged alphabetically by cities, with addresses,
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List of all film exchanges, arranged by
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surance brokers . . . . Books on the motion picture and television . . .
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**COLUMBIA**

**January**

INSIDE DETROIT Dennis O'Keefe, Pat O'Brien, Tina Carver, Producer Sam Katzman, Director Fred Sears. Melodrama, a young woman attempts to infiltrate an auto workers' union. 82 min., 12/20.

LAST FRONTIER, THE Cinematoc, Technicolor, Victor Mature, Shepperd Strudwick, dean of Columbia's Westerns, is tipped for a real sigue depois new outpost, but Fort is saved by former fur trapper who assumes command. 93, 12/26.

**March**

BATTLE STATIONS William Bendix, John Lund, Naval drama, Story of ship and the men who manned her during World War II. The story of a young man, one of the brave men who fought alongside her in the United States Navy. 81 min., 2/20.

FURY 63 Ray Milland, David Brian, Neville Brand, Richard Long, Producer Wallace MacDonald, Director Fred Sears. Western. Based on a story by David Long. 68, 1/23.

**August**


JOE MACBETH Paul Douglas, Ruth Roman, Bobo Colan, Producer Mike Frankovich, Director Ken Hughes. Drama. Modernization of Shakespeare. Settings are brought up to date in America of 1953. 71, 9/23.

PICNIC Cinematoc, Technicolor. William Holden, Kim Novak, Producer Fred Kohner, Director Joshua Logan, Drama. The prize winning Broadway play re-created for the screen. 115 min., 12/12.

**April**

HOT BLOOD Technicolor, Cinematoc, Jane Russell, Tracy Reed, Jack Galloway, Richard Carlson, Harry Tatelman, Director Nicholas Ray, Drama. Story of a young girl, hired to look after the daughter of a millionaire. 85 min., 3/5.

OVEREXPOSED Cline Moore, Richard Crenna, Producer Lewis Rachmil, Director Lewis Seiler, Melodrama. A beautiful girl runs blackmail photo racket. 80 min., 3/5.


URANIUM ZOOM Dennis Morgan, Patricia Medina, William Talman, Producer Sam Katzman, Director William Castle, Drama. Cowboy gives up carefree life to try his fortunes in an uranium boom taking place in Colorado. 67 min., 3/19.

**May**

MOCKINGBIRD KETCHUP, DESPERADO Howard Duff, Sydney Tafler, Producer Samuel M. Goldwyn, Director Earl Bellamy, Western, Gunslinger, trying to forget his past, takes up gun again, this time on the side of the law. 76 min., 4/16.

HARDER THEY FALL, THE Humphrey Bogart, Rod Steiger, to solve the mystery of a gang of bank robbers. Producer Mark Robson, Drama. Seven foot giant from Argentina attempts to win at boxing championships. 80 min., 4/2.


**June**

CIVIL WARSHELVES Heroes Ferrar, Trevor Howard, A Warwick Production, Drama. Story of heroic men seen in every Indo-Chinese episode as China is restored to her own in the French Indochina. 71 min. 6/30.
PARAMOUNT (Continued)

WAR AND PEACE VistaVision, Technicolor. Audrey Hepburn, Mel Ferrer, Maurice Ronet, Peter Ustinov, Jean-Paul Belmondo, James Mason, Gregory Peck. Based on Tolstoy's novel of the Napoleonic era.

REPUBLIC

January

FLAME OF THE ISLANDS Technicolor, Yvonne De Carlo, Zachary Scott, Howard Duff, also. producer-director Edmund Grainger. Romance and intrigue in the fashionable Bahamas. 1/7.
JAGUAR Sabu, Chiquita, Barton MacLane, Touch Conant, producer-director John Farrow. Large-scale production of a 19th-century romance with the first major screen appearance of a young woman. 1/17.

March

DOCTOR AT SEA VistaVision, Technicolor, Dirk Bogarde, Ella Raines, Alphonse Gir stronger, producer-director Michael Curtiz. Based on the novel by John Livesay about a man who must live on the sea to earn money to support his mother and younger brother. 3/5.

April


May


Coming


20TH-CENTURY-FOX

December


LIEUTENANT SHORES, The CinemaScope, Deluxe Color, Tom Ewell, Sherie North. Producer Buddy Adler. Based on the novel by John Livesay about a man who must live on the sea to earn money to support his mother and younger brother. 91 min. 12/7.

February

CARNIVAL, CinemaScope, Color, Gordon MacRae, Gene Barry, Dane Clark, directed by Robert Aldrich. Based on the novel by John Livesay about a man who must live on the sea to earn money to support his mother and younger brother. 90 min. 2/5.

March

HENRY KING, Musical, Filmmation of the Broadway musical. 128 min. 3/20.


On the Threshold of Space, CinemaScope, Deluxe Color, Cary Grant, directed by Howard Hawks. Based on the novel by John Livesay about a man who must live on the sea to earn money to support his mother and younger brother. 90 min. 3/19.

April

HILDA CRANE Technicolor, CinemaScope, Jean Simmons, Guy Madison, Jean Pierre Aumont. Producer-director Robert Aldrich. Based on the novel by John Livesay about a man who must live on the sea to earn money to support his mother and younger brother. 90 min. 4/6.

MOHAWK Pathé Color. Scott Brady, Rita Gam, Neville Brand, directed by Delmer Daves. The confessions of an unconventional woman.

REVEL OF MAMIE STOVEY, The Deluxe Color, Cine maScope, Jane Russell, Richard Egan, Joan Leslie, directed by John Farrow. Based on the novel by John Livesay about a man who must live on the sea to earn money to support his mother and younger brother. 90 min. 4/10.

Walsh. Drama. The story of a dance-for-pay girl in Honolulu during the early days of WWII. 92 min.

May


23 PACES TO BAKERS STREET CinemaScope, Deluxe Color, directed by Robert F. Kinger. Based on the novel by John Livesay about a man who must live on the sea to earn money to support his mother and younger brother. 88 min. 5/11.

June


July

MISS JANE, The CinemaScope, Deluxe Color, Jane Wyman, Robert Aldrich. Producer-director Robert Aldrich. Based on the novel by John Livesay about a man who must live on the sea to earn money to support his mother and younger brother. 90 min. 7/6.

August


September


October


November


December

“Superior!” — N. Y. POST

“Excellent! Emotionally powerful!” — SHOWMEN’S T. R.

“Powerful drama!” — N. Y. TIME

“Should be a top boxoffice grosser” — HARRISON’S REPORT.

“Tightly knit! Tensely and sharply played drama!” — FILM BULLETIN

“Fine picture making! Intensely gripping!” — VARIETY

“Highest Rating! Impact and suspense!” — N. Y. DAILY NEWS

“A-1 movie! Absorbing! Fascinating! Powerful!” — N. Y. DAILY MIRROR

“Powerful stuff! Highly dramatic!” — BOXOFFICE

GREAT REVIEWS

SET THE PATTERN

FOR GREAT BOX OFFICE

VAN HELFIN

“PATTERNS”

...OF POWER!

and featuring EVERETT SLOANE - ED BEGLEY - BEATRICE STRAIGHT - ELIZABETH WILSON

Original & Screenplay by Rod Serling - Director of Photography Boris Kaufman, A.S.C. - Directed by Fielder Cook

Produced by Michael Myerberg - A Jed Harris & Michael Myerberg Presentation
PLEASE ACT, MR. JOHNSTON!

THEATREMAN URGES ERIC JOHNSTON
HELP SOLVE INTRA-INDUSTRY CONFLICT

Value Line Warns of Dangers in Liquidation Of Film Companies' Assets
It's a pleasure to do business with girls like these!
Please Act, Mr. Johnston

The following letter was written by a theatreman who has been a keen observer of and active participant in industry affairs for many years. His request for anonymity is respected.

To the Editor
Film BULLETIN

Dear Sir:

Your editorial, "Assignment for Eric Johnston", which appeared in Film BULLETIN issue of April 30, strikes me as the most intriguing suggestion yet made in the industry's quest for a solution to the deadlock that exists between exhibition and distribution.

I am an exhibitor affiliated with one of the national exhibition organizations (which one isn't important) and I know that the leadership of both Allied and TOA have nearly broken their backs in attempts during the last two years to present the facts of exhibition's plight to the heads of the film companies. They met with little or no success. Speaking as an exhibitor who has followed these fruitless efforts with bitter disappointment and some anger, I heartily join in your call to Mr. Johnston for help.

As I witness the widening breach in our industry, I find it impossible to escape the disheartening opinion that we are all—exhibitors, producers and distributors—running headlong up a dark alley, at the end of which there will be some badly battered casualties in all branches. You ask in your editorial, "Is there a doctor in the house?" I suggest that before calling for a doctor, we find someone with a light to lead us on the right path. Eric Johnston could provide that light.

New economic factors have taken hold in our business, and we haven't found a way to deal with them. Right now, it's dog-eat-dog, not only distributors against exhibitors, but exhibitors against distributors. Let that continue and we'll tear out the guts of the business and leave it a soft touch for some kind of political control. As one with a pretty full lifetime in this business, I would like to see it saved from its own stupidity.

The film companies are willingly, I'd say almost eagerly, forcing theatres out of business. If they continue their sales practices that don't allow the smaller theatres to exist, the shortsightedness of those policies will haunt them when they eventually find themselves forced to deal with a sharply reduced theatre market. That is a fact, I submit, that Mr. Johnston should consider.

Exhibition certainly wouldn't turn its back on any offer of mediation from the MPA head. Both the TOA and Allied have shown their willingness to talk out the problems around the table, but they have been unable to get anywhere with the assorted executive personalities who control the film companies. It is only in sheer desperation, because of the aloofness of the film company heads, that the exhibitors are willing to look for radical solutions.

Where do we exhibitors go from here? Do we go to Congress in an attempt to force the distributors by legislation or other regulation to make more pictures or sell us their films for less money? I just can't conceive how, under our American system of free enterprise, exhibition can achieve the desired results with that sort of an approach. Even if we could get the authorities to categorize pictures—top price for A, second bracket for B, lower for C—the probability would be that the film companies would simply make even fewer pictures, try to confine themselves strictly to the "A" bracket so they could continue to get the top price.

Or do we go back to individual distribution heads and get slapped down again because one can't make a move for fear the others will jump down his throat? I think we've had just about enough of the individual company approach, knowing what a hopeless and frustrating situation that is. I'm tired of bumping my head against futility.

Your "Assignment for Eric Johnston" marked off one hopeful path to a meeting ground for exhibitors and distributors. I am quite sure that the heads of the film companies will not voluntarily tell him to enter into negotiations with exhibition. It is an assignment that Mr. Johnston will energetically have to seek out himself. If it looks like a thankless job, I hope he will consider how much it will mean to this whole industry to find a way to operate in a more peaceful atmosphere. Maybe Mr. Johnston's efforts will wind up as fruitless as other attempts to bring the business peace, but the try should be made.

I would like to echo your viewpoint as expressed in "Assignment for Eric Johnston". And I'd like to add a plea of my own—"Please act, Mr. Johnston, without delay."

Very truly yours,
A Theatreman
While the industry is still talking about these Previews—

**"BHOWANI" BOMBSHELL!**

"BHOWANI JUNCTION" is a showman's dream. The Preview revealed AVA GARDNER in her most seductive role as the half-caste girl of many loves. STEWART GRANGER co-stars in a cast of thousands. 2 years in production. Filmed in CinemaScope and Color in Pakistan. It's a real BIG one.

Another Big Preview!

"Sing out the news about M-G-M's 'HIGH SOCIETY'!"

**"HIGH" AS THE SKY!**

M-G-M's "HIGH SOCIETY" had its first screening last week. Another blockbuster joins Leo the Lion's arsenal of hits! Imagine BING CROSBY, GRACE KELLY, FRANK SINATRA and Louis Armstrong and his Band and the first original COLE PORTER score for films in 10 years. The BIG ONES are coming one after another from M-G-M's HIT HEADQUARTERS and here's one of the BIGGEST! You'll be HIGH on M-G-M's "HIGH SOCIETY."

**BOXOFFICE "AFFAIR"!**

"THE CATERED AFFAIR" is the talk of every Film Row following its sensational nationwide audience Previews in all exchange cities. A great cast: BETTE DAVIS, ERNEST BORGnine, DEBBIE REYNOLDS, BARRY FITZGERALD. Fine performances including another great job by the star of "Marty." It's a BIG "AFFAIR"!

**THE WEDDING IN MONACO**

ACT FAST! Top Showmen Have Booked It!

The Only Exclusive, Complete Official Cinemascope and Cole Featurette of this historic occasion. By arrangement with Prince Rainier III.

Call M-G-M Immediately For This Hot Booking.

M-G-M, HOTTEST COMPANY!
Value Line Survey Warns Fast 'Spin-Offs' of Film Assets Will Be Costly in Struggle Against TV

DANGER IN LIQUIDATION

While it sees the motion picture industry "benefiting from a favorable economic climate over the next few years", The Value Line Investment Survey, published by Arnold Bernhard & Co., warns in its current study that ominous clouds hover over the business. One of the real dangers, Value Line reports, lies in the possibility that outside interests in quest of quick profits might grasp control of certain important film companies and rapidly dispose of their film libraries and other assets. Such "spin-offs", VL says, would deal the entire movie industry a "devastating blow", setting off a chain reaction that would jeopardize the future of the business. However, the survey reassures, this is yet only a threat, one which the movie people can ward off by effort and cooperation. Principal portions of the survey are reprinted here.

Good Films Expected to Boost 1956 Earnings

Motion picture companies, as a group, are expected to enjoy higher earnings this year. Reason: Hollywood producers are sending a steady stream of excellent films to the theatres. Convinced by their experiences in the last two years that the motion picture industry can compete successfully with television as long as it presents the public with a large number of quality pictures, most of the major film producers have stepped up their production program and have scheduled the release of a whole string of spectaculars throughout 1956. Twentieth Century-Fox, for example, will distribute 34 pictures this year, the largest number in almost a decade. During 1955, the company distributed only 29 pictures. Included in the current year’s agenda are such already well known titles as “The King and I” and “The Man in the Gray Flannel Suit”, the latter currently being released. Warner Brothers’ plans for this year call for 28 pictures, including the long-awaited “Moby Dick”, compared to only 23 last year. Moreover, RKO and Republic Pictures, whose studios were practically inactive in 1955, have both announced ambitious schedules for 1956 production. The only major studio that does not plan to increase its schedule is Paramount Pictures. However, of the 18 features it has scheduled for release this year, at least two—“War and Peace” and “The Ten Commandments”—are extremely expensive productions, which will cost, in the aggregate, almost $20 million. The company’s inventory of current and future releases now totals more than $50 million, a record high level in its history. All told, the movie industry is ready to present a substantially larger number of promising extravaganzas to its audience this year.

The first quarter reports of many companies in this group will probably continue to show unfavorable earnings comparisons, however. For one thing, not many of the “big” pictures were shown during the March period (although those that were released have done remarkably well). Furthermore, after theatre attendance had shown an encouraging uptrend during the first few weeks of the year, in response to the larger supply of pictures, poor weather conditions throughout the greater part of the

Recommendation

Most of the amusement industry stocks supervised by this service have advanced in price during the past three months, partly reflecting the prospect of higher earnings and safer or larger dividends in 1956. Despite the recent price advances, however, many of the issues in this group continue to appear reasonably priced. The stocks in this group fall in either the Group II (Underpriced) or Group III (Fairly Priced) category. On balance, they provide generous current dividend yields and possess superior 3- to 5-year appreciation potentialities.

After being badly hurt by the coming of age of television in the late Forties and early Fifties, the highly volatile amusement industry is now making incipient efforts at recovery. The future fortunes of most of these motion picture companies, however, still depend to a great extent on numerous exogenous factors, the effects of which can not be readily ascertained at this time. While the general economic climate we hypothesize for the 1959-61 period seems favorable to the motion picture industry, the long-term prospects of this group are by no means clearly defined. We make our 3- to 5-year earnings projections for these companies, and for the theatre circuits in particular, on the assumption that the current recovery in profits will gather momentum over the years ahead. Because of the uncertainties attendant upon the realization of these objectives, however, the motion picture stocks do not qualify for inclusion in investment grade accounts. Nevertheless, investors willing to accept the considerable risks inherent in these situations in exchange for generous current income and extraordinary capital growth prospects may find these issues worthwhile investment media at this time.

(Continued on Page 18)
LET’S FACE IT—this is not the year for movie stocks. Not as an industry-wide investment, that is. Now don’t get us wrong; things can change. Summer grosses may rise to Olympian levels and profits may soar. But this will take some doing. As is, the industry anticipates a good sunny season, possibly better than good, and yet there exists a noticable void of market optimism. Instead, investment opinion seems to concern itself mostly with special cinematic situations, leaving industrywide enthusiasm for some future year. And this state of mind seems to be borne out in fact. For so far into 1956 movie shares are just not percolating as a team.

By way of illustration, let’s review the trend of film company stock prices as recorded by the Film BULLETIN Cinema Aggregate from the beginning of the year:

| Close, 1955 | 158½ |
| January | 141½ |
| February | 155½ |
| March | 151½ |
| April | 154½ |

Correspondingly effete has run the pattern of theatre company shares in the Aggregate:

| Close, 1955 | 37 |
| January | 36½ |
| February | 35 |
| March | 35½ |
| April | 34½ |

This is how those figures appear on our chart:

Film BULLETIN Cinema Aggregate*

Perhaps the tipoff is manifest in the record of ups and downs of individual stocks over the past few months. Glancing at the closing prices of nine important film makers, we find in January that 8 companies suffered “downs” and one company enjoyed an “up”. In February, six companies made “ups”, while 3 made “downs”, for the best showing of the year. In March all 9 companies recorded “downs”. In April, 5 had “downs”, 4 had “ups”. In brief, film shares can’t seem to pull their oars in unison. Of course, these statistics are merely symptoms—effects rather than causes—of the current economic posture of the industry. And that posture is, at the moment, more than a little stooped at the shoulders. As an important theatre chain executive said last week: “It’s not that conditions aren’t improving. They’re improving too mechanically. There’s no real zip to the business.” That put the finger on it. This industry thrives on the incandescent.

THIS IS THE YEAR OF THE SPECIAL SITUATION, what with stock schemes, promotional horseplay and backlog deals running rampant. As such, there is no shortage of attractive individual speculations. Here is a nutshell rundown of some of the choicest opportunities of the moment from Wall Street’s viewpoint, together with the pivotal factors that may give them their kick:

PARAMOUNT—Holding a barrel full of coin and fresh from a solid annual statement, this company is without gimmicks (unless you put much stock in its International Telemeter holdings), but looks like it knows its way around black ink. “Ten Commandments” alone makes it a situation to be reckoned with. This might be the greatest grosser in movie history.

20th CENTURY-FOX—Usually in the vanguard of industry recoveries—and one is due. Reason: strong on showmanship and technical and production innovations. A “guts” concern. CinemaScope product is improving after disappointing start. In addition to the film library potential, 20th has oil and gas in the ground under its studio property.

WARNER BROTHERS—With Sid Fabian, theatrewise veteran in the saddle, and Serge Semenenko financing, this company looks highly volatile. One imponderable: the $21 million sale of old backlog product may fall through if a capital gains ruling is not forthcoming. Of all the situations cited, a correct guess by the investor on Warners could produce the greatest profit.

COLUMBIA—While there has been little activity of note in this company’s shares during the past few months, the prospects of substantially improved earnings from here on in should encourage investors to start buying. “Picnic” undoubtedly will roll up one of the biggest grosses of the year, and other good-looking product is on tap.

ALLIED ARTISTS—A do-nothing of late on the American Exchange, but literally loaded with grossing potential thanks to a three year old decision to ease gently, but unretractingly, into big time production. First of this outfit’s big films, by ace director William Wyler, and with ace star Gary Cooper, will soon go into release.

LOEW’S—Coming off the floor, earnings-wise. Management intent on making a big showing in wake of highly critical stockholder comments. Valuable film library give stock an additional leverage factor.
Film of Distinction

“The Man Who Knew Too Much” Hitchcock At Best

Business Rating 3 3 3 Plus

Hitchcock’s best thriller in a long time. Colorful and exciting, good marquee, exploitation will help to sock returns.

This is Hitchcock’s best picture in years. A remake of his own 20-year old film, the director has turned, once again, to the kind of plot and suspense situations with which he is most successful: foreign intrigue, rapidly shifting backgrounds, tension that mounts as the characters try to unravel a secret. In all these respects the film resembles the director’s early suspense classic, “The Thirty-Nine Steps”. With all the natural excitement of the situation, with the sock marquee combination of James Stewart and Doris Day, and with an exquisite VistaVision-Technicolor print, its boxoffice performance figures to be very strong in general situations. Subject matter is highly exploitable, and the Hitchcock credit has appeal approaching the irresistible.

Adapted from a story by Charles Bennett and D. B. Wyndham-Lewis, the script by John Michael Hayes (Hitchcock’s usual scenarist) and Angus MacPhail sparkles with amusing and finely provocative dialogue and, more often than not, with appropriate economy. There are some loose ends in the yarn, and occasionally the plotting seems arbitrary, but these are relatively minor flaws, for they will disturb only the most discriminating segment of the viewing public. All in all, it’s an engrossing screenplay.

And it is all the more effective in the foreign locations employed to bring verisimilitude to the story. Extensive footage was shot in Marrakesh, French Morocco, and in London, and it is vividly authentic. Academy-Award winning photographer, Robert Burks (“To Catch a Thief”), has made the best of these advantages, for continuously exciting lensing work, possessing fine clarity and color.

The Hitchcock “touch” is, of course, evident in every sequence. There are countless striking effects and details that lend interest to every scene. The action footage is brisk, tense, and high-pitched. And the film’s big scene—a concert in Albert Hall at which an ambassador is to be assassinated—works up to almost unbearable suspense (the fatal shot is to be fired when the cymbals clash). The entire film is brilliantly paced, never dragging despite its 120-minute length. And from first to last, the director has supplied no end of fingernail-biting material.

Stewart and Day head the largely European cast. Both give sock performances as husband and wife whose son (Christopher Olsen) is kidnapped and who are unwillingly involved in an international incident. The plot calls on Day to sing two songs—“Whatever Will Be” and “We’ll Love Again”—which she delivers in fine style. The supporting cast is strong without exception, with Brenda de Banzie outstanding. Associate producer Herbert Coleman has helped maintain the over-all neatness and effectiveness of the production. All technical phases are excellent.

While vacationing in Marrakesh, Stewart and his wife, Miss Day, and their son, Chris Olsen, become friendly with Daniel Gelin, a disguised French secret agent. When he is murdered in their presence, the family is involved. De Banzie and her husband, Bernard Miles, kidnap young Olsen to prevent Stewart from telling the police that Bernard has put him on to the plans for an official’s murder. Story concerns their attempts to get at the truth and to find their son. Day prevents the assassination, and she and Stewart recover their son.


[More REVIEWS on Page 10]

Film BULLETIN May 14, 1956 Page 7
About man's most desperate need ... and woman's!

Joan Crawford in her most unusual and dramatic role!

AUTUMN LEAVES

KEEP YOUR EYES ON THE UNUSUAL AD FOR JOAN CRAWFORD'S MOST UNUSUAL AND DRAMATIC PICTURE!

KEEP YOUR EYES ON EXCITING NEW STAR CLIFF ROBERTSON!

Columbia's "AUTUMN LEAVES" WILL TURN TO GOLD...at your box-office!
Those who watch movie activities on the financial marts are talking about the sudden move in Loew’s last week, and are expecting something exciting to break in the news about that company any day. Our sources say that three different offers for a part of the M-G-M film library will be presented to the board of directors when it meets Wednesday (16th). One of the offers is expected to be accepted. The deals have been on the hot fire (not just conversation) for several weeks and Leo’s plunge into the TV market might be an actuality by the time you read this. They tell us Loew’s could very quickly zoom all the way up to 30 or above. It climbed 2 points last week. Some observers foresee the possibility that the dividend will be upped as a result of the “take” from the sale to TV.

Everybody, of course, is talking about the sale by the Warner brothers, and about Si Fabian’s future role in the company known as Warner Bros. Pictures, Inc.

It’s a long stretch from International Latex to Warner Brothers, but in Si Fabian’s case it was simply a question of doing what comes naturally.

When he was only a schoolboy Mr. Fabian helped in his father’s theatres circuit. Today the personal guidebooks call him “circuit executive”. This is strictly true, since he heard the Stanley-Warner Corporation, Fabian Enterprises and S-W Cinerama, plus, of course, holding control of the girdle company aforementioned.

It is, however, a description which sits ill on him, for Si is truly a showman at heart and, as those who know him well can testify, a boon companion. If he hadn’t learned the business from the ground up, and backed his judgment with his money, maybe Cinerama would never have become the huge success that it is; and, if it hadn’t, there might never have been the technological upsurge which brought CinemaScope and the wide-screen into being.

Another adjective which has been used is “veteran”, which raises the question of when does a man become one: at 40, 50, 60, or 70? Some people we know are professional veterans at 25, and others never are.

Si Fabian was born 56 years ago, but he is no veteran; a term, we feel, which implies hardening of the arteries and a palsied palm. Rather we should call him “seasoned” in all facets of the motion picture industry.

It is, therefore, a tremendous relief to learn that Simon H. Fabian and the syndicate which backs him have purchased working control (though not full financial ownership) of Warner Brothers.

This is no reflection on the brothers Warner, for they have had the good sound sense to pass the destinies of their great corporation into the hands of a man closely identified with the movie industry rather than into those of, for instance, the Toronto industrial group which, according to rumors, was trying to take the company over.

The threat of outside control rightly arouses alarm, for in most instances outsiders are guided by financial considerations. They are out for easy pickings, capital gains and a quick spin-off of assets, which are frequently incompatible with industry welfare.

There is no such danger in this case. On the contrary—no pun intended—Mr. Fabian’s entry into Warner Bros. Pictures, Inc. in a key capacity may well give that company more elasticity.

Remember how the sponsors of pay-as-you-see-TV, only a few months ago, were trying to impress everybody by trotting out in their propaganda releases enormous figures of boxoffice potential.

The idea was to “sell” Hollywood the idea that if the movie exhibitor were to be kicked out, the film companies could clean-up on Toll-TV.

Now there’s a switch in the publicity angle. In his recent statement before the Senate Committee on Interstate Commerce, James M. Landis, of Skiatron, was at great pains to emphasize that one of the virtues of Toll-TV is that it doesn’t need a mass audience at all, but can flourish on an audience “too small to attract an advertising sponsor.”

Who’s fooling whom?

At least 95 pilot films of TV shows, many of them with top stars in the cast, made at a cost of nearly $3,000,000, are being hawked round the television offices and advertising agencies. Sales are few and far between. One reason: most of them are for half-hour shows, whereas the trend in TV today is for the 60 or 90-minute offering. This trend, forebodes even more competition for exhibitors.

If you believe Hedda Hopper has the inside track, the real story about recent rumors that a Canadian syndicate headed by Lou Chesler, of Toronto, was bidding for control of Warner’s is this: Jack and Albert Warner were in favor of a sale at the right price (reportedly $66,690,000 for the company’s stock) but Harry Warner wouldn’t listen.

Albert Sindlinger, the research specialist, thinks that one reason why more men than women are buying movie tickets today is that the women believe films have too much brutality and are too “tough”. How come, then, that they spend so much time over TV, which is far more brutal and even tougher?
“The Catered Affair”

Business Rating 7 7 Plus

Fair human interest drama. Should have appeal for family trade. Good marquee value in Bette Davis, Debbie Reynolds, Ernest Borgnine, Barry Fitzgerald.

This domestic drama of a Bronx family, adapted from the TV play by “Marty” author Paddy Chayefsky, has been provided with a good cast, headed by Bette Davis, Ernest Borgnine, Debbie Reynolds and Barry Fitzgerald. The combination should prove fairly successful at the box-office. The humanness and tenderness of the Chayefsky brand of writing is again in evidence, and it promises to win over family audiences. However, the sophisticated trade probably will be irritated or amused at Miss Davis and song-&-dance star Reynolds essaying Bronx accents and mannerisms. As a matter of fact, because they fail to come across convincingly, the film lacks the credibility and substance that made “Marty” so outstanding. Nonetheless Davis is interesting to watch as the dowdy, embittered wife of a hack, fiercely fighting for a big wedding for her own daughter. Borgnine is again completely believable, this time as a taxi-driver caught in the middle of his family’s squabbles. Reynolds and Rod Taylor have a few poignant moments as the young couple. Barry Fitzgerald registers in his comedy role as the uncle. Dorothy Stickney and Joan Camden are unusually good. Lensed in somber black-and-white, director Richard Brooks has deliberately eschewed all extraneous production values in seeking to depict life in a small, crowded Bronx apartment with utter realism. Borgnine has saved just enough to buy his own taxi and license, but wife Davis insists on giving their only daughter a big catered wedding to make up for their past indifference to her. Everything goes wrong and the family is torn asunder by bickering and quarreling. At last Davis concedes that a big wedding is out of the question. Reynolds and Taylor are married simply. Out of the chaos comes a better understanding between Borgnine and Davis and happier lives for all.


“The Maverick Queen”

Business Rating 7 7 Plus

Fairly good Western with better-than-average marquee strength. New wide-screen process, Naturama, added exploitation value. Rating is for action houses.

This Zane Grey Western is the occasion for Republic’s introduction of their new anamorphic wide-screen process, Naturama (with a Trucolor print). While it is comparable in scope to CinemaScope, it lacks the definition of 20th-Fox’s process. However, it is certainly an improvement over the standard-size screen Republic has been employing, and Naturama gives “The Maverick Queen” an added exploitation value. The picture is good enough as Western fare, tailored and suited to the outdoor market. An above-average cast has been assembled, the marquee names supplying more appeal than the average Western offers. Action is good and of sufficient quantity, though the film runs a bit overlong at 92 minutes under Joe Kane’s direction. Naturama gives the colorful Colorado countryside good eye appeal. The title song is sung satisfactorily by Joni James. Barbara Stanwyck, wealthy and powerful owner of a Wyoming hotel, has joined an outlaw gang. Barry Sullivan, a Pinkerton detective in disguise, arrives in town and joins the gang. Stanwyck almost immediately falls in love with him, arousing the jealousy of Scott Brady. Sullivan uncovers the gang and becomes involved in a gun battle before the sheriff’s posse can arrive. Stanwyck, aiding Sullivan and Mary Murphy (they’re in love) is shot, her sacrifice making their future possible.

Republic, 92 minutes. Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy. Associate Producer-Director, Joe Kane.

Business Rating 7 7 7 TOPS

Good boxoffice values in sexy, entertaining story about ambitious gal of easy virtue. Sockful of selling angles. Jane Russell tops in title role.

This adaptation of the William Bradford Huie novel about a very popular and businesslike girl, who operated loosely and freely in Pearl Harbor of 1941, is loaded with sexy implications. Set against an exciting background, and played hard and fast to the hilt, it shapes a fine box-office prospect. There’s no end of exploitable material here in the very suggestive story-line and the Jane Russell name. But, in addition, it’s a well-made, honest, and often provocative film. The script by Sydney Boehm projects characters and situations convincingly, and the production values set them off in fine style. Jane Russell is thoroughly convincing as a girl, short on morals, whose insatiable greed for money gets in the way of her happiness. The entire supporting cast, topped by Richard Egan, performs with style and understanding. Raoul Walsh’s direction is fast and slick, and the Buddy Adler production is creditable from every point of view. CinemaScope and DeLuxe color paint a glowing image of Honolulu and environs. Russell is run out of San Francisco for questionable activities, and on ship, headed for Honolulu, meets writer Richard Egan, who is returning home to fiancee Joan Leslie. Russell and Egan become mutually interested but each is conscious of their conflicting status and ambitions. In Hawaii, Russell takes a job in a shady “dance hall” run by Agnes Moorehead. When the war breaks out, Egan promises to marry Russell if he returns, but insists she leave Moorehead’s. She agrees, but can’t force herself to give up the money she’s earning—and the life she’s leading. Egan returns, discovers Russell’s deceit, walks out on her. Sadly, she leaves Hawaii to return home.

“Bhowani Junction”  
**Business Rating**: 0 0 0  
Ava Gardner, Stewart Granger, warm romance and fast action photographed in turbulent India should carry this to good grosses. Color photography is excellent. Highly exploitable.

There is enough action, love interest, “message” and big names in this important Metro production to satisfy just about every type of audience. Several factors should account for some extra-heavy grosses. The casting of Ava Gardner and Stewart Granger in a film about India with the accent heavy on love interest is enough to start the turnstiles whirling. That the picture has lots of fast action and suspense, good acting, superb color lensing and above-average scripting can only add to its potential popularity.

The background is India, 1947, when the British were attempting peaceful retreat and when Ghandi’s concept of passive resistance was losing ground in favor of mob rioting, looting and dynamiting. Into this maelstrom step Granger as a British officer sent to quiet things down, and Gardner, a “chee-chee”, half-Indian, half-British, on leave as a British WAC. Granger is excellent in his role as tough officer and fearless lover, and Gardner is sensuous and lovely, a provocative figure in her native sari. Director George Cukor rarely lets his Technicolor camera stray from the “teeming face” of India and he has caught the people in lush color in all their crowding and misery. An attempted rape, mob violence, a train wreck are all enacted with brutal and chilling realism. Story has Gardner and Granger thrown together when he attempts to untangle the railroad city of Bhowani Junction from its mob-inspired tie-up. While he fights Communists, she is embroiled in the problem of whether to identify herself with the Indians or the British. Infuriated at the British handling of Indians, and at the whining selfishness of her own half-Indian people, she attempts complete withdrawal into Indian ways. But when she kills a British officer who tries to rape her, and discovers that the man who covered up for her is a notorious Communist leader, she decides to return to her British life and face trial for murder. She is exonerated of the killing, and after being kidnapped and almost murdered by the Communist leader, who is killed by Granger, decides to remain in India and help her people. Granger leaves for England, promises to return to her.


“While the City Sleeps”  
**Business Rating**: 0 0 0 Plus  
Fast, slick, entertaining drama about a killer on the loose and the workings of a newspaper office. Good cast. Good returns in action and general spots.

This Bert Friedlob-produced film is a slick, exciting, and entertaining suspense melodrama, set against the job politics of a large newspaper office. Boasting a topflight cast of names, it is studded with a number of amusing and sharply-etched portraits. On the strength of the fine marque, strong production and engaging subject matter, box-office prospects are very good in action and general situations. Casey Robinson’s script, based on the novel “The Bloody Spur”, has some humorously fast dialogue, is terse and never dull. Fritz Lang’s direction maintains pace superbly and organizes the large number of roles into a coherent sum, a most able job of direction. Also well-integrated are the story’s two parallel plot lines—apprehension of a psycho killer and the attempts of several journalists to get the scoop (to the victor goes an executive position). The conflicts within the office are funny and absorbing, providing fine relief from the more serious line. Friedlob’s production is neatly rounded out on the technical side with sharp and effective lensing and editing. John Barrymore, Jr., a deprived killer of women, is on the loose. When Vincent Price inherits a newspaper dynasty from his father, he offers an executive job to whoever on his staff breaks the case. Competing are editor Thomas Mitchell, wire-service head, George Saanders, and art director James Craig (who is carrying on an affair with Price’s wife, Rhonda Fleming). Others in the picture are gossip writer Ida Lupino, detective Howard Duff, and writer Dana Andrews (engaged to Sanders’ secretary, Sally Forrest). After some complications, Andrews, using Forrest as bait for the killer, picks up the scent and gets Barrymore, giving Mitchell the story first. The editor gets the top job, Andrews marries Forrest, takes over editorship.


“Hilda Crane”  
**Business Rating**: 0 0 0 Plus  
Drama about the problems of a young divorcée will appeal to fem trade. Needs strong selling in general market.

From the play by Samson Raphaelson, Philip Dunne has adapted this story about a twice-divorced young woman and her search for emotional security. “Hilda Crane” has obvious appeal for the fem quartet, who’ll identify with the unhappy heroine, but it will need heavy exploitation to rise above average boxoffice rating generally. Fortunately, the story has some strong selling points, plus the Jean Simmons and Guy Madison names. Dunne’s writing is pretentious without being particularly perceptive, and his direction is too leisurely for those who desire more than talk. The Herbert B. Swope, Jr. production is first-rate. Performances are convincing, Miss Simmons making the confused young woman an interesting character. Madison has the makings of a topflight leading man of the Gary Cooper-James Stewart type. Technical aspects are first-rate, especially the CinemaScope-Technicolor photography. Simmons, after an unhappy sojourn in New York, returns to home and mother, Judith Evelyn. When childhood friend Madison proposes marriage, Simmons laughs, but finding college professor Jean Pierre Aumont interested only in an “affair”, and not wedlock, she changes her mind and agrees to marry Madison. Conflict ensues when his possessive mother, Evelyn Varden, interferes, slandering Simmons. The marriage takes place, but Varden suffers a fatal heart attack, and her death keeps the couple apart. When Madison discovers Simmons with Aumont again, the young wife tries suicide. She recovers and Madison, finally understanding her needs, determines to make her happy.

20th Century-Fox. 87 minutes. Jean Simmons, Guy Madison, Jean Pierre Aumont. Directed by Philip Dunne. Produced by Herbert B. Swope, Jr.
CHARLES M. REAGAN, CHARLES J. FELDMAN & ADOLPH SCHIMEL will speak for distribution at the May 21 hearings before the Senate Small Business Subcommittee in Washington. The group to represent distributors was limited to three because testimony must be completed in one day. Reagan is Loew's general sales manager; Feldman and Schimel are general sales manager and general counsel, respectively, of Universal. Other recent developments relating to the hearings: (1) Theatre Owners of America has named a committee of four to sit in on the hearings, Albert M. Pickus, Alfred Starr, Herman M. Levy and George Kerasotes. (2) National Allied has scheduled an Emergency Defense Committee meeting in Washington for the day following the SSBC hearing, and Allied president Ruben Shor has asked TOA to attend. Allied's board of directors will also meet in Washington on May 22. (3) Senator Hubert Humphrey, chairman of the subcommittee, has written to the Department of Justice asking for comment on the charges made by exhibitors at their April 21-22 hearing that the Department is not enforcing the Paramount consent decree. Written comments on this charge were requested by Sen. Humphrey, to reach the Subcommittee by May 20 so it could prepare its final report on industry trade practices following distributor testimony.

BARNEY BALABAN reported to Paramount stockholders that operating revenue and net profit for 1955 were the highest since 1930. In his message with the annual report, the Paramount president said the company's 1955 net profit was $9,700,000 and its operating revenue $114,000,000, an increase for the latter of almost five per cent over 1954. Film rentals declined during the last quarter of 1955 because of a slower release of films, but this should improve as the momentum of releases accelerates, Balaban pointed out. Principal money-makers should be "The Ten Commandments" and "War and Peace". The Paramount president said that he is more convinced than ever that VistaVision is the "logical answer to outstanding clarity, definition, depth, focus and compatibility with existing projection equipment." He said the company now owns 85 per cent of International Telemeter Corp.

RKO THEATRES CORP. took a first step toward diversification last week when stockholders, at a special meeting in Wilmington, approved the acquisition of the business and assets of the Cleveland Arcade Co. and 84.4 per cent of the outstanding common stock of the Gera Corp., a New Jersey textile and electronics manufacturer. The corporate title of RKO Theatres was officially changed to RKO Industries Corp.

S. H. FABIAN, it developed last week, was one of the principals in the deal engineered by Serge Semenenko for the purchase of controlling interest in Warner Brothers Pictures. Details of the recently-rumored sale were finally made public last week. Semenenko, senior vice president of the First National Bank of Boston, said the group of investors he heads has acquired approximately 800,000 shares of common stock held by the Warner Brothers for about $27.50 a share, representing a purchase price of $22,000,000. Warner Brothers confirmed the sale late last week with this statement: "Messrs. Harry, Albert and Jack Warner have agreed to sell a major interest in Warner Brothers Pictures, Inc., to a group headed by Mr. Serge Semenenko, who plans to continue to operate the company actively and aggressively under strong and competent management. The three Warner brothers will continue on the board of the company, and they and their families will retain a substantial interest". According to Semenenko, Jack L. Warner will continue as production chief of the company for the time being. "This is no time for change and we're not interested in change," Semenenko stated. "We're simply interested in increasing the flow of the highest quality films from Warner Brothers. We're a small group of investors whose basic interest is the rebuilding, not the tearing down, of the company." The Boston banker would not name the members of the group he represents, with the exception of Fabian. Latter is president of the Stanley-Warner Corporation and the Stanley-Warner Cinema Corporation and, as such, possibly could be prevented from participating in the Warner deal under the government's consent decree divorcing production from exhibition. Stanley-Warner operates the former Warner chain of theatres. Final decision in this matter rests with the Department of Justice. Last Mach Warners sold 850 feature films and about 1500 short subjects for $21,000,000 to P. R. M., Inc., a group of American and Canadian investors who plan to resell them to TV.

[More NEWS on Page 17]
THE GREATEST NOVEL EVER WRITTEN...

Paramount is pleased to announce to the exhibitors of the world that production has been completed, editing is under way and unparalleled preselling has started... for the most important literary property that has ever reached the boxoffice...
The motion picture which has challenged the dreams of every producer for the fifty years of screen history has at last been made. The miracle of VistaVision, the talent of an international cast, the tireless work of eleven years preparation, the vast filming project of many months... all these have now placed this masterpiece in its final stages of editing. Already the tide of public interest is rising higher and higher—in anticipation of this epic story of the grandeur of man and the horror of war. And the far-flung mass audience awaiting it will share in the most deeply felt love story the screen has ever had the privilege to record. “WAR AND PEACE” will reach theatres late this year. It will be a milestone in exhibition, as well as in production. It will be a major experience in the lives of all who see it.
LEO TOLSTOY’S

War and Peace
PARAMOUNT PRESENTS

AUDREY HEPBURN
HENRY FONDA
MEL FERRER

in

War and Peace

A PONTI-DE LAURENTIS PRODUCTION
Co-starring

VITTORIO GASSMAN
HERBERT LOM · OSCAR HOMOLKA · ANITA EKBERG
HELMUT DANTINE · BARRY JONES · ANNA MARIA FERRERO · MILLY VITALE · JEREMY BRETT and

JOHN MILLS

Produced by DINO DE LAURENTIS · Directed by KING VIDOR

Based on the novel “War And Peace” by LEO TOLSTOY

Color by TECHNICOLOR

VISTAVISION
Allied Theatres Owners of New Jersey will hold its 37th annual Convention May 27 to 29 at the Concord Hotel, Kiamesha Lake, New York. RICHARD D. TURTELTAUB is convention chairman . . . ANGELO PROVIZANO, president of Allied Theatres of Wisconsin, announced that the 1956 convention will be held at Elkhart Lake, Wis., June 11 to 13.

S. H. FABIAN, national chairman for Will Rogers Hospital’s Special Audience Collection Drive, announced that plans for the campaign are near completion. A May 17 broadcast to the industry via a telephone set-up will be the kickoff . . . LEONARD H. GOLDENSON, American Broadcasting-Paramount Theatres president, participated in ceremonies, May 1, launching United Cerebral Palsy’s annual fund drive, chaired by STANLEY C. HOPE . . . Pledges totalling more than $190,000 were received at a special United Jewish Appeal luncheon called by Paramount president BARNEY BALABAN recently. The lunch launched the industry’s 1956 United Jewish Appeal of Greater New York drive. The drive’s annual luncheon will be held May 23 at the Park Lane Hotel, N. Y., and will honor Universal vice president and general counsel ADOLPH SCHIMEL.

OTTO PREMINGER will make three pictures in the next five years for United Artists under the terms of a new agreement with that company. First on the list: George Bernard Shaw’s “Saint Joan” which Preminger will produce and direct.

MORRIS LEFKO joined Paramount to work with CHARLES BOASBERG on world distribution of “Robinson Commandments”. He was formerly East Central Division Manager for RKO. TED KRASSNER was named to assist Boasberg and Libel.

WILLIAM GOLDMAN, president of Goldman Theatres, Philadelphia, has acquired two major theatres in Reading Pa., from HARRY J. SCHAD of Schad Theatres. Goldman operates an independent chain of theatres throughout Penna.

Jerome Pickman, Paramount advertising-publicity vice president, returned to New York recently from a series of studio conferences on production and promotion plans . . . C. V. WHITNEY and MERIAN C. COOPER, president and vice president respectively of C. V. Whitney Pictures, recently travelled through New York, Virginia and Washington setting production plans . . . MAXWELL ARNOW, vice president of Hecht-Lancaster, was a recent New York visitor, conferring with UA executives . . . WALTER BRANSON, RKO’s vice president in charge of world-wide distribution, left for Europe May 11 for conferences with overseas personnel on distribution plans of forthcoming releases . . . Allied Artists vice president HAROLD J. MIRISCH was a recent New York visitor. He met with vice presidents EDWARD MOREY and MOREY GOLDSTEIN . . . RKO vice president WILLIAM DOZIER arrived in New York from Hollywood for conferences with president DANIEL T. O’SHEA.

WED: LEO PILLATT, 20th-Fox special events manager, to ALMA HARMAN, in N. Y., April 28.

DIED: ROBERT SAVINI, 71, head of Astor Pictures Corp., in Florida.

ELMER C. RHODEN told stockholders of National Theatres, Inc., that consolidated net income, after all charges, for the first half of the current fiscal year was $923,806, compared to $1,280,549 for the corresponding period last year. This was equal to 34 cents per share compared with 46 cents in the prior year. For the 13 weeks ended March 24, 1956, consolidated net income was $720,753, slightly less than last year’s $734,133, both equal to 27 cents per share. “The company’s program of liquidating unproductive and unprofitable real estate properties contributed substantially to second quarter results”, Rhoden reported. He also voiced the opinion that better product would improve profits for the current (third) quarter. Development of Cinemiracle, the company’s three-panel system, has been virtually completed, with production on the first picture to begin soon.

SAMUEL GOLDWYN, back from the Tokyo and Hong Kong premieres of “Guys and Dolls”, declared that Japan and the rest of the Far East represent a huge potential for the American film industry. The veteran producer pointed out: (1) modern-day Japan, while now a great customer for American films, will continue to improve; (2) last year 70 per cent of the 195 foreign films shown in Japan were American; (3) average revenue for an American picture from Japan’s 4000 theatres is from $140,000 to $150,000, but top United States films bring in more than $400,000 each.

VARIETY CLUBS International staged its 20th annual convention in New York last week. International president George C. Hoover, of Miami, presided. Martin Levine was convention chairman. Official delegates representing 45 tents, plus hundreds of barkers, were on hand for the week’s full round of activities climaxing Saturday night by the Humanitarian Award dinner at the Waldorf-Astoria. Heading many of the organization’s activities were former Chief Barkers John H. Harris, Robert J. (Bob) O’Donnell, Marc J. Wolf and Jack Beresin.
nation during the weeks immediately before Easter, an important business period for the industry, sharply curtailed theatre attendance. The drop in attendance, however, is believed to have been temporary, and revenues will probably resume their uptrend as a larger number of better films become available. We therefore continue to look for the motion picture industry to enjoy a prosperous year in 1956.

Long-Term Economic Climate Favorable

Whether the expansion in revenues and earnings we foresee for the motion picture companies in 1956 is the beginning of a strong recovery trend, or whether it is but an evanescent boom remains to be seen. Basically, however, the motion picture industry should be benefiting from a favorable economic climate over the next few years. By the end of this decade, the average American will probably have a larger income than what he is earning now. He is likely to spend more for recreation and amusement. As the average number of hours worked decline and as the load of housework is further alleviated by various electrical convenience appliances, the average American will also have more time for amusement. In addition, Hollywood will be favored by a sharp growth in the population of its major customer group, the 15- to 24-year-olds. According to U.S. Census projections, the number of persons in this age bracket will grow some 15% over the next four years. It is thus evident that if Hollywood can maintain its current share of the public's leisure time and recreational spending dollar, or even better, if it could gain a somewhat larger share that it now enjoys, the motion picture companies would then be able to take full advantage of the favorable economic environment and thereby increase their earnings.

At this point, investors might well ask: How likely are those "ifs" to become realities? We believe them fully capable of realization—but again provided that (1) the companies are given a fair chance to fight for their survival and to demonstrate their abilities, and (2) given that chance, they will work together as a group to achieve that goal.

Ominous Clouds Ahead

Whether the motion picture companies will get many other opportunities to prove their mettle is a moot point, however. Recently, the large discounts at which the common stocks of several major film producers are selling below their respective asset values have come to the attention of financial groups, which are reportedly considering buying heavily into the shares of these companies and then liquidating a part, if not all of their assets. It is commonly known that the common stocks of Loew's, Paramount Pictures and Twentieth Century-Fox, the big three producers in Hollywood, are all selling well below book values that do not even reflect the multi-million dollar library of old films of these companies. It is also generally believed that the real estate of these studios in Hollywood, carried at nominal figures on the companies' books, has appreciated substantially in market value. Moreover, these companies have various other interests that are also not fully reflected in book values. Loew's, for instance, has sizable foreign investments, Twentieth Century-Fox has oil and gas under its studios, and Paramount has substantial interests in a number of electronic companies. There is no doubt, therefore, that if some financiers can buy enough common shares in the open market to take control of these companies, they can carry out a program of "spin-offs" that would yield substantial profits for themselves as well as other shareholders.

While such spin-offs, should they materialize, might serve stockholder interests best in the short run, they would deal the entire motion picture industry a devastating blow. If the vast assets of these three major studios should be liquidated and the proceeds distributed to their respective stockholders, the shareholders would over a period of time, reap substantial windfalls. But the surviving studios, stripped of their properties, financial resources, and Hollywood-minded managements as well, would be hard-pressed to produce the elaborate films that have come to be associated with Hollywood. Since it has become evident that Hollywood's ability to compete successfully with television depends largely upon an abundance of such pictures, the lack of supply from these companies would discourage theatre attendance and gradually force many theatres to close. With fewer outlets available, smaller film producers would probably see their revenues contract, and would therefore have to divert their efforts to the production of TV programs, or go out of business altogether. As a result, the motion picture industry, as such, could very easily become no more than a producing adjunct to the television industry.

Such a development, however, is as yet only a threat to the industry. It may never, and for the sake of the motion picture industry, we hope it will never take place. Perhaps if the managements of these film producers can demonstrate their abilities to earn a reasonable return on their vast assets, investors as well as financiers might be more reluctant to liquidate these companies. After all, if these companies could show substantial gains in their earnings over a period of time, they would be able to pay out larger dividends, and the market price of their common stocks would, in turn appreciate significantly. Under such circumstances, shareholders would not be likely to demand liquidation of their companies.

To increase their earning power, motion picture producers and exhibitors alike must work harder than ever before. In short, they will require (1) showmanship, (2) sportsmanship, and (3) salesmanship.

Showmanship

The large number of box office successes in 1955 clearly indicates that with quality pictures, Hollywood can not only halt the exodus of audiences from the theatres but can (Continued on Page 20)
Confidential

What goes on WHILE THE CITY SLEEPS

EN TOP STARS! TEN PEAK PERFORMANCES!

starring:

ANA ANDREWS • RHONDA FLEMING • GEORGE SANDERS • HOWARD DUFF • THOMAS MITCHELL • VINCENT PRICE • SALLY FORREST • JOHN BARRYMORE, Jr. • JAMES CRAIG and IDA LUPINO

directed by FRITZ LANG
Produced by Bert Friedlob

screen Play by Casey Robinson
Music by Herschel Burke Gilbert

The most talked-about movies are coming from the NEW RKO
also lure back former portions. Realizing this, the motion picture industry has already made substantial progress in upgrading its products. Taking full advantage of its superior technical facilities, it has been presenting an increasing number of extravaganzas on wide screen, in stereophonic sound, and with colorful, exotic settings. But this should only be the beginning. To keep the motion picture a competitive medium for amusement, Hollywood must adopt “bigger, better and more pictures” as its motto day after day, year after year. In short, Hollywood studios must demonstrate their showmanship unceasingly.

Sportsmanship

By sportsmanship, we mean fair play and team work between the producers and the exhibitors. For many years, theatre owners have been fighting with film producers over film rental agreements. The dispute reached a climax a few weeks ago when some exhibitors charged in a hearing conducted by the Senate Select Committee on Small Business that producing companies “deliberately” turned out a fewer number of pictures in the last few years so that they could obtain higher rentals on their films. The distributors, in turn, vigorously denied the charge. This service does not attempt to pass judgment on either side; we do feel, however, that such “family squabbles” are highly injurious to the entire industry. Instead of seeking government intervention or Federal regulation, each side of the controversy should realize that the misfortunes of its allied industry cannot possibly produce fortunes for itself. Both the distributors and exhibitors should try to understand each other’s problems and work out by themselves an amicable solution that is fair to everyone concerned.

There are, in fact, many positive actions the producers and exhibitors can jointly take to improve the condition of their industry. For example, by working as a team, they can probably stage a more successful drive for tax relief. Recently, Rep. King of California introduced to Congress a bill (H.R. 9875), which, if passed, would eliminate the present 10% excise tax on the first dollar paid for any admissions. If everyone in the industry makes it a point to present to his Congressmen and Senators the current financial plight of many of his colleagues in the theatre business, this tax relief bill should stand a good chance of passing, especially when the Federal Government is reporting a substantial surplus this year. Since most theatres are likely to keep the tax money “to remain in business”, this $80 million tax relief would give a strong boost to the industry’s profits.

Salesmanship

Realizing that the motion picture industry must compete actively with the television industry, Hollywood, like any company in a competitive industry, should wage a continuous campaign to sell its products. A successful promotional campaign would involve much more than putting an ad in the newspaper or mounting a poster in front of the theatre. Since the advent of television, a large portion of the American public has lost the theatre-going habit. Although films made today are generally far superior in every respect to those made a few years back, it is up to the motion picture companies to tell these “lost” patrons what they have missed by not attending their neighborhood theatres.

In this respect, film theatre companies might solicit the help of their shareholders indirectly. There are tens of thousands of investors who own shares in the motion picture stocks. These people, having invested part of their savings in the motion picture industries, are probably the staunchest supporters of their respective companies. Perhaps if the movie companies utilize their quarterly reports to publicize their forthcoming productions or even send their shareholders magazine-like booklets featuring articles on future film releases, they might be able to create a strong force of salesmen utilizing the best advertising medium ever—word of mouth. Even a moderate recovery in the American’s theatre-going habit will find quick reflection in the companies’ revenues and earnings.

Conclusion

In conclusion, we wish to note that Hollywood has indeed been taking many steps in the right direction. The fact that Hollywood has upgraded the quality of its products considerably in the last few years, that the Council of Motion Picture Organizations has been actively seeking some tax relief, and that film companies have begun to modernize their advertising policies prompts us to believe that the motion picture industry will be able to extend and accelerate its recovery trend, to earn a larger return on its assets, and thereby to show those who are considering liquidation of the major film companies that Hollywood is by no means “better dead than alive”. It is on this assumption that we make our favorable 3- to 5-year projections for the companies in this group.
for March, holding down the "number one" position for several consecutive weeks. "The Harder They Fall" has been the subject of a selective advertising campaign with the stars travelling in areas where the picture is being shown. This film should also capitalize on today's conditions in professional prize fighting as highlighted by investigations into corruption which are being held currently in various parts of the country. It is important to realize that it only takes one or two box-office smashers to bring about a successful year. Based on the premise that the second half (ending in June) will show a distinct improvement over the first, we estimate Columbia's gross revenues at about $88 million and earnings at $3.80 a share. A year-end extra dividend would then be a distinct possibility and payments might be $1.50 to $1.60 a share.

Columbia is well-established in the TV field through its subsidiary, Screen Gems. Since TV films have been improved in quality, they have been used in increasing volume. This affiliate, therefore, should provide a growth factor for the parent. Revenues from the subsidiary will probably jump to about $11 million from $5 million in fiscal 1955.

The future for all entertainment is very bright, and, as indicated in the industry report in this issue, the possibility of recovery in the revenues of the motion picture industry is also good. Columbia's competent management—with its knack for coming up with the right picture at the right time—almost assures this company a share in the improvement visualized for the industry. In the hypothesized 1955-61 economy characterized by a $455 billion GNP we expect Columbia's total revenues to reach $105 million. Maintenance of the present profit margin (higher admission fees are likely to be offset by rising production costs) would produce earnings of $4.70 a share from which dividends of $2.25 might be paid. Such payments, capitalized at 6.3% (to accord with past norms adjusted for trend) would command an average price of 36 (7.7 times earnings).

**ADVICE:** At its current price of 22 the stock stands within one standard variation of its virtually level Rating and is therefore classified in Group III (Fairly Priced). In contrast to its below average record of past price growth, the issue is estimated to have a 3- to 5-year price appreciation potentiality of 64%, far above the average of all stocks under survey. The equity combines excellent possibilities for capital appreciation over the next few years with good return at present. Due to its low Stability Ranking (Index: 3) the issue should be restricted to risk portfolios.

**BUSINESS:** Loew's is the last fully integrated producer, distributor and exhibitor of motion pictures. Divestment of theatres to take place by 1957. Theatres, mainly in Northeast, presently account for about 40% of revenues. Pictures, under MGM 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 8,700 shares (12.4% of total). Has 14,000 employees, 29,640 shareholders. Board Chairman, N. M. Schenck; President, A. M. Loew, Incorporated; Delaware. Address: 1540 Broadway, New York 36, New York. Stock traded: NYSE.

**REPORT:** After a disappointing first fiscal quarter (year ends Aug. 31st), when profits were only a nominal 5c a share, Loew's managed to boost its earnings to 31c a share in the 16 weeks ended March 15th. Although this figure represented a sharp recovery from the previous period, it was nevertheless the smallest for any second quarter in the company's history.

Prospects for the balance of the current fiscal year would be rather dim, if it were not for two potential top-grossing films scheduled for release during the period. Already in circulation is "The Swan"—a slender vehicle, but one which boasts the country's most powerful drawing card in the person of its star, Grace Kelly. Of somewhat solider substance is "Lust for Life", the story of Vincent Van Gogh, starring Kirk Douglas. Favorable earnings comparisons for the company in the second half of fiscal 1956 will be largely dependent on the success of one or both of these productions.

Earnings have ceased to be the dominant consideration in the evaluation of Loew's stock, however. Of increasing importance are the properties owned by the company, including its real estate and film library. There now seems to be a good chance that when the company's motion picture producing and theatre divisions are divorced, scheduled for Sept. 1st, an attempt may be made to spin off additional segments of Loew's business. At present, this appears to be the most practical method of realizing the substantial values underlying various properties owned by the company. (An evaluation of the possible worth of this package of properties appears in the Supplementary Report of March 19th, page 549). We estimate that gradual and systematic disposition of these assets could eventually net stockholders between $30 and $50 a share.

Because divestment proceedings are not yet complete, it is still not possible to project operating results for the separate companies into the 1955-61 period. However, Loew's as presently constituted might reasonably be expected to achieve average annual revenues of $208 million and earnings of $1.75 a share, out of which dividends averaging $1.25 could be paid. While a normal capitalization of such results would indicate a price no higher than 20 (11.4 times earnings and a 6.3% yield basis) for the shares, their value could be increased to 30 or more through liquidating part of the company's properties.

**ADVICE:** Because the market appears to be capitalizing Loew's on the basis of the potential worth of its properties, and because the nature of the company will be substantially changed when its theatre and producing properties are separated this fall, we have felt it prudent in this case to deviate from our normal valuation approach, and have not attempted to derive and project a Rating based upon the stock's past price performance in relation to earnings and dividends. The stock is clearly overvalued on the basis of prospective near-term operating results, but the possibility that a work-out value of $30 to $50 a share might eventually be realized leads us to accord the issue a compromise classification of Group III (Fairly Priced).

(Continued on Page 22)
DANGERS IN LIQUIDATION
(Continued from Page 21)

BUSINESS: Paramount Pictures Corp. produces and distributes Class A motion pictures primarily. Owns VistaVision. Operates largest theatre chain in Canada. Holds 25% interest in Du Mont Broadcasting Corp., as Du Mont Broadcasting Corp., 85% interest in Inter-

national Telemoner Corp. ["pay-as-you-see" TV broad-
casting]; 50% interest in Chromatic Television Lab-
labs. (developer of low cost color TV tube). About
50% of total revenues derived abroad. Directors own
about 100,000 shares of stock (1.3% of total). Em-

ployees: 4,000; stockholders: 22,117. Board chairman,
A. Zekor, President; B. Bialab. Incorporated: New
Stock traded: NYSE.

REPORT: The fortunes of Paramount Pictures in 1956 and
1957 depend, to a great extent, on the success of two mo-
tion pictures—"War and Peace" and "The Ten Com-
mandments". The company has invested an enormous amount
of time, talent and financial resources in the production of
these two spectaculars. Although "War and Peace" will
not be released until August, and "The Ten Command-
ments" is scheduled for the Christmas Holiday Season,
Paramount has already mapped out multi-million-dollar
promotional campaigns for them. Judging by the com-
yany's demonstrated ability to produce audience-winning
pictures in the last few years, we believe the time and
money expended on these two extravaganzas will be hand-
somely rewarded at the box office.

Prior to the release of "War and Peace" in August, how-
ever, Paramount may encounter some rough sledding. For
one thing, the huge advertising expenditures to promote
these films are already being incurred and charged against
earnings. Moreover, after offering a number of smash hits
in the early part of 1955, the company later in the year
entered a period of fewer releases extending well into the
first quarter of 1956. Earnings for the first quarter, there-
fore, are believed to have dropped well below the year-
earlier level. However, as the number of releases begins
to rise again, and especially after "War and Peace" has
made its appearance, earnings should begin to improve sig-
nificantly. Full year net operating income thus will prob-
ably approximate the $4.36 a share reported for 1955.

PARAMOUNT PICTURES

In addition to its motion picture producing and distribut-
business, Paramount also has substantial investments in
the electronic industry. Particularly notable at this time
is its 50% interest in the Chromatic Television Labora-
ories, which company has been developing a low cost color
Television tube. The color television industry is expected
to demonstrate vigorous growth trend over the next few
years. Within the hypothesized 1959-61 economy, Para-
mount's overall revenues are projected to an average of
$145 million annually, earnings to $3.75 a share and divi-
dends to $3. Capitalized at an 8.7 earnings multiple and on
a dividend yield basis of 6%, consistent with past norms
adjusted for trend, such results would command an aver-
age price of 50.

ADVICE: Paramount Pictures' price history is too short to
enable us to evolve a Rating through correlation analysis.
Reference to industrywide capitalization ratios, however,
suggests that at its current price, the stock is undervalued.
The estimated dividend yield during the next 12 months is
6.1% on the basis of the regular payment alone; if the divi-
dend should be liberalized to $2.40, as we think possible,
the return would be a handsome 7.3%, far superior to the
average 5.0% return provided by all dividend-paying
stocks under survey. Moreover, the stock possesses a 3-
to 5-year appreciation potentiality of 52%, substantially
larger than the average 21% gain projected for all stocks.
We accordingly classify Paramount Pictures in Group II
(Underpriced).

TWENTIETH CENTURY-FOX

BUSINESS: Twentieth Century-Fox produces and dis-
tributes Class A feature films primarily. Owns Cine-
mascope, television projection process and is Inter-
ested in EidoScope, a large screen theatre color TV
system. Controls important theatre chains in Great
Britain, Australia and New Zealand. Foreign revenues
account for about 68% of receipts. Labor costs, about
65% of revenues. Directors own or control about 4%
of total outstanding common shares. Company em-

ploys about $0,000, has 19,000 stockholders. President,
S. P. Skouras, Vice President's, J. Moskowitz, S. C.
Einfeld, W. C. Michel, M. Silverstone. Incorporated;
Delaware. Address: 444 West 56th Street, New York
19, New York.

REPORT: Twentieth Century-Fox has again presented the
motion picture industry with an excellent medium for film
presentation—CinemaScope 55. The introduction of "Car-
ousel", the first picture made in this improved anamorphic
 technique, has met with remarkable public enthusiasm. So
impressive were the picture and the photographic system
that several leading newspapers in the nation headlined
the premiere of "Carousel" on their front pages and praised
CinemaScope 55 in their editorial columns.

Paradoxically, the launching of "Carousel" badly penal-
ized the company's earnings in the first quarter. To as-
sure greatest publicity for the picture and the new photo-
graphic system, the company undertook an unprecedented
promotional campaign utilizing radio, television and every
available communication medium. The expenses involved
in this advertising program, coupled with foul weather in
the greater part of the nation during the month of March,
which sent theatre attendance far below the year earlier
level, cut deep into profits. The first quarter report, when
released, is therefore expected to show a very unfavorable
year-to-year earnings comparison.

A significant recovery in profits is likely in the second
quarter, however. In the weeks ahead, "Carousel" will be
given a much wider distribution. Moreover, recently re-
 leased "The Man in the Gray Flannel Suit" has also been
showing hefty box office results. With many other highly
promising features, such as "The King and I" and "Bus
Stop" starring Marilyn Monroe, scheduled for showing
after mid-year, the company will probably be able to ex-
tend an improving earnings trend well into 1957. Notwith-
standing a probably poor first quarter showing, we foresee
earnings for the full year at a level well ahead of the $2.28
reported for 1955.

Over the next 3 to 5 years, film rentals, notably those
from the rapidly expanding foreign market, are expected
to enjoy a healthy growth. The company's oil and gas
properties are also likely to yield substantial income by
the end of this decade. We project average annual reve-
ues in the hypothesized 1959-61 economy to $140 million,
earnings to $4.65 a share and dividends to $2.50. Capital-
ized at 8.6 times earnings to yield 6.3%, consistent with
past norms adjusted to trend, such results would com-
mmand an average price of 40.

(Continued on Page 30)
Metro Cuts Herald Shipping Costs To Spur Availability

Those big full-color M-G-M tabloid heralds are being placed within reach, literally thousands of exhibitors who were formerly prohibited from using them because of high shipping costs. Beginning with "Bhowani Junction", vice-president Howard Dietz revealed, the so-called CATO heralds (identified by the printing company in Cato, New York) will also be printed in Chicago, thus reducing express costs to theatres in the Mid-West, Deep South and Far West, a major factor in their availability.

Commenting on the new setup, Dietz said: "We are always willing to undertake—often at considerable expense to our company, as in this instance—any new project which makes it possible for our customers to do a better job. We hope that enough additional showmen will order our heralds from Chicago to justify the undertaking."

Under the arrangements, made between Exploitation Director Emery Austin and Printing Industry Corp. of America, Chicago, Metro will underwrite the cost of supplying duplicate negatives so that the heralds will be identical. Exhibitors may order from either supplier.

Viewpoint
Help 'Em Help

The enthusiastic response from drive-in theatre operators to Columbia's innovation of a special drive-in exploitation section in its pressbooks, and Metro's new arrangement of having heralds imprinted closer to the source of use to cut down shipping charges, are welcome signs that the film companies are showing greater interest in their customers' basic merchandising problems—and that the customers appreciate it.

The Columbia move represents the first material recognition that the increasingly important segment of the industry—the drive-in theatre—has its own promotional facets. It is sincerely to be hoped that the other distributors will put their showmanship experts to work to help develop ideas and augment them with accessories for the drive-ins.

The Metro decision will make those big, handsome heralds available to thousands of exhibitors who were reluctant to make use of this vital promotional tool because of prohibitive shipping costs. The fact that this is being done at considerable expense to M-G-M indicates a more than token move to aid exhibitor merchandising.

The drive-in men were quick to acknowledge Columbia's progressive action. A similar response to the herald innovation will encourage further distribution moves in that direction.

Phone-Fun

The gimmick of answering the box-office telephone with a provocative line pertaining to a current or coming attraction is usually a good stunt, like Omaha Theatre manager Carl Hoffman's instructions to his phone girls to answer all calls with "See You Later Alligator!" for "Rock Around the Clock". Similar greetings can be turned for films like "The Revolt of Mamie Stover" ("Why did Mamie Leave San Francisco?"); or "The Birds and the Bees" ("I'll be a dirty bird"). And what about an Indian yell for a western or a long, low wolf whistle for any Marilyn Monroe picture?

Columbia To Sponsor 'Duchin' On Top Network Air Shows

Eight top CBS radio network shows will carry go-sees messages on Columbia's "The Eddy Duchin Story" beginning June 24, as a feature of the big-scale promotion planned by Columbia Pictures for the Tyrone Power starrer. Some 25 segments of the popular air shows, said vice president Paul N. Lazarus, Jr., will plug the film for a three-week period, with Columbia sponsoring.

The deal, announced jointly by Lazarus and Arthur Hull Hayes, president of CBS Radio, includes such top-raters as "The Edgar Bergen Hour", "Bing Crosby Show", "Amos 'n Andy Music Hall", "Jack Carson Show", "Galen Drake Show", "Peter Potter's "Juke Box Jury", "Mitch Miller Show". Estimated number of listener impressions for the commercials tops 85,000,000.

"We have decided to use network radio", said Lazarus, "as a supplement to our other advertising media—newspapers, magazines, billboard and TV—because we feel that a vast audience will hear our advertising messages for the 'Eddy Duchin Story' and that many millions in that audience will be attracted to motion picture theatres throughout the country."
Whitney Sells ‘Searchers’ & Self
In World-Wide Trade Campaign

Belying its chronological infancy in the industry with a full-blown promotional program, C. V. Whitney Pictures, Inc. is going all-out to sell itself throughout the world as a powerful new factor in the business, as well as its product. The young production unit, headed by C. V. Whitney and Merian C. Cooper, who brought themselves squarely into the American exhibitors’ eye with an extensive trade paper campaign on behalf of their first film, “The Searchers”, are branching out with the same advertising in trade publications in Britain, France, Germany, Belgium, Italy, Mexico, Spain, South America, the Philippines and Japan, the ads appearing in appropriate languages. The Whitney placements are in addition to the advertising Warner Bros., who are distributing the film, will do.

As an adjunct to the trade paper program Whitney is circulating every exhibitor in the U. S. and some 40,000 foreign theatres with brochures on “The Searchers” and the company.

Giant Bantam-‘D-Day’ Tie-In

A huge tie-in campaign with Bantam books will see over 100,000 book, department, drug and chain stores plugging 20th-Fox “D-Day The Sixth of June”. The Bantam movie edition will be backed initially with 10,000 22” x 26” 2-color blow-ups with art of film’s stars and a like number of tack cards. The distributor, Curtis Circulating Co., has 300 field agents following through on promotions with key accounts and exhibitors.

‘Bold’ Plug on Murrow Show

Blue-ribbon penetration was accorded “The Bold and the Brave” when Mickey Rooney, co-starred in the RKo film, highlighted the crap game sequence over the Edward R. Murrow “Person-to-Person” May 4 network TV show.

Commonwealth Playground Drive
To Hypo Drive-In Attendance

“When you attract the small fry, you attract the entire family,” is the basis of a new drive by Commonwealth Theatres to sell drive-in playgrounds throughout the chain. Having allocated a sizeable chunk of cash for addition of playground equipment in its drive-ins, Commonwealth is exhorting its managers to selling and developing activities and special promotions on the playgrounds, with the home office ad departments working up a large scale campaign toward that end, with planned promotions, games and stunts angled for both kids and their elders.

The playground campaign, sponsored and developed by E. C. Rhoden, Jr. and Dick Orear, is soliciting personnel for suggestions. Armed with the experience of the great number of veteran drive-in managers, the playground campaign will utilize the most successful proven ideas with fresh material.

A showmanlike bid for the world premiere of U-I’s “Battle Hymn” arrived in the office of Universal vice-president David A. Lipton, no mean dispenser of showmanship himself, via the U. S. mails. The giant post-card, bearing the signatures of over 200 citizens of Marietta, Ohio, was the brain child of exhibitor Dale C. McCoy, who requested the debut in the home town of Col. Dean Hess (shown above with Lipton), whose life story is the basis for the C’Scope film.

Accent on Music Promotion
As Film Discs, Albums Abound

They’re saying it with music this Spring. Armed with a batch of likely tunes and performers from their films, the distributors are filing a airwaves, music shop windows and juke boxes with songs plugging current and forthcoming pictures.

Among the biggest is the five-album “Eddy Duchin Story” release (see cut above) with a nationwide campaign utilizing field forces to make contact on the local level. Not far behind is the title tune from Warners’ “The Searchers”, which will have four different record companies issuing platters, MGM, RCA, Capitol and Kapp.

20th-Fox, fresh from its “Carousel” and “Mamie Stover” plays, has launched another pair with Capitol’s issuance of “The King and I” soundtrack album, due June 1, and the theme song from “The Man In The Gray Flannel Suit”, released by Bell. On the latter, the disc and special promotional letters have gone out to more than 200 disc jockeys and juke box operators, while Capitol has blueprinted a full-scale national and point-of-sale campaign to pre-sell the album in association with theatre datings. Album’s release will also be heralded in music trade journals, lay press ads and mailings to d.j.’s.

Handsome and cleverly augmented with movie-type descriptive matter and props, this eye-catching in-store display at Abraham & Straus in New York for 20th-Fox’s “The Man in the Gray Flannel Suit” is one of hundreds sponsored by Eagle Clothes in the manufacturers’ nationwide tie-up with 20th. Full credit goes to the Darryl F. Zanuck CinemaScope and its Roxy Theatre engagement. In addition, almost 100 store windows throughout the Broadway area were devoted to the film.
C. V. WHITNEY TOLD MERIAN C. COOPER "Get the Best"

The Stuntmen

OOPER asked JOHN FORD to have filmland's most gifted and daring stuntmen enact the hand-to-hand combat scenes. They were:

ILLY CARTLEDGE
HUCK HAYWARD
LIM HIGHTOWER
RED KENNEDY
FRANK McGRATH
HUCK ROBERSON
DALE VAN SICKLE
HENRY WILLS
ERY WILSON

the C. V. WHITNEY Pictures, Inc., attraction

JOHN WAYNE in

THE SEARCHERS

costarring

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD

from a novel personally selected by C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

directed by JOHN FORD

Color by TECHNICOLOR • in VistaVision

soon to be presented by WARNER BROS.
Then COOPER asked JOHN FORD to capture the full sweep of the novel, THE SEARCHERS. FORD took the entire company to Monument Valley where he got real Navajos. The entire tribe cooperated, portraying the roles of their former bitter enemies, the Comanches.

Among the Indians were:

AWAY LUNA
BILLY YELLOW
BOB MANY MULES
EXACTLEY SONNIE BETSUIE
FEATHER HAT, JR.
HARRY BLACK HORSE

JACK TIN HORN
MANY MULES SON
PERCY SHOOTING STAR
PETE GRAY EYES
PIPE LINE BEGISH
SMILE WHITE SHEEP

The Indians in the C. V. WHITNEY Pictures, Inc., attraction

JOHN WAYNE in THE SEARCHERS

co-starring

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD

from a novel personally selected by C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

directed by JOHN FORD

Color by TECHNICOLOR • in VistaVision

soon to be presented by WARNER BROS.
What the Showmen Are Doing!

(Continued from Page 24)

Mrs. O’Leary’s cow didn’t hit Chicago as hard as GEORGE GOBEL. In town for the homecoming premiere of “The Birds and the Bees”, “Lonesome George” literally took over. His activities included NBC-TV’s “Adults Only” and the “Irv Kupcinet Show” for television interviews; luncheons with the Chicago film critics, a lengthy session of radio taping, a reception for radio and TV editors and participation in a “Go-For-Gobel” Contest.

A two-continent program of p.a.’s covering 24 cities in the U.S. and Europe will kick off May 21 on behalf of UA’s “Foreign Intrigue”. Star BOB MITCHUM, producer-director-writer SHELDON REYNOLDS and associate producer NICOLE MILIN-AIRE will spotlight the pic via press interviews, TV-radio and theatre stands.

GIL WILSON, famous American artist, launched a 26-week, 52-city lecture tour in New Bedford, Mass. on May 7 to plug “Moby Dick”, Warners’ motion picture version of the Melville classic. Wilson’s talks will be illustrated by color slides from his renowned collection of 300 “Moby Dick” paintings.

Curvaceous CLEO MOORE, Columbia’s blond bombshell, made a whirlwind p.a. tour through Canada plugging her latest picture, “Over-Exposed”.

British director, SIR CAROL REED, arrives in the U.S. this week for a round of press and magazine interviews on “Trapeze”, UA’s circus drama. The noted movie-maker will visit New York, Chicago and Los Angeles during his three-weeks stay.

JOHN WAYNE goes “searching” for business this week. The he-man star of C. V. Whitney Pictures’ “The Searchers” hits the road to ballyhoo the picture in its earliest pre-release engagements. Wayne will visit Chicago, Detroit, Buffalo and Cleveland.

Offbeat Ad Campaigns Set
By UA for ‘Trapeze’ & ‘Pride’

United Artists departs from the beaten path once again to sock across the sales message for two of its forthcoming big ones, “Trapeze” and “The Pride and the Passion”. For the Hecht-Lancaster production, UA is using a unique approach to push the key bookings. A trade ad bearing an “affidavit” on the b.o. sturdiness of the Lollobrigida-Lancaster-Curtis starrer by distribution vice-president William J. Heineman has been prepared asking for a saturation dating on June 28. The legal endorsement is being placed in view of the fact that no print is available prior to asking of bids, and that the film is being backed with a $2,000,000 promotion campaign concentrated on the end-of-June date.

A unique pre-planted television exploitation program will feature the promotion of Stanley Kramer’s “The Pride and the Passion,” according to a special announcement by UA ad-publicity director Roger H. Lewis. Plan will be based on a series of five exploitation features to be made during the location filming in Spain, each carrying an individual greeting by one of the stars to the specific station and city where it is being carried. Twenty stations in key market areas will carry the attractions, using a magazine feature format with a special angle rather than behind-the-scenes footage.

RKO hit pay-dirt two weeks in a row in LIFE. The photo-mag presented scenes from the crap game sequence in “The Bold and the Brave”, and followed right up with a layout on John Wayne, which contrasts his roles in “The Conqueror” and “The Searchers”.

Sports columnist Tim Cohane kudos “The Harder They Fall” in the May 15 LOOK. The 4-page free-bee tabs the pic as a “violent, first rate movie”, then goes on to laud the acting of Rod Steiger and the mood-capturing photography.

Paramount’s “The Birds and the Bees” netted breaks in the May CORONET and TV GUIDE (May 5). Mitzi Gaynor’s vitality is “a perfect counterpart for George Goebel’s humor”, CORONET observes in an article reviewing the actress, career. The television mag has George and Mitzi sharing the cover while the inside story is titled: “Gobbel Learns the Facts of Life (In the Movies)”.

20th-Fox’s “D-Day The Sixth of June” gets attention-grabbing space with a 2-page spread in the June LADIES HOME JOURNAL via a color cover and story on Dana Wynter.

Audrey Hepburn, star of Paramount’s upcoming “Funnny Face” graced the cover of the April HARPER’S BAZAAR. This is the first time a movie star has appeared on the cover of the top-rated fashion-sheet.
Double John Means Double-O Boxoffice

The reunion of the two Johns, Ford and Wayne, is always doubly good news to showmen. Their list of past triumphs as a production team grows with each picture, giving the theatreman another peg with which to back his selling campaign—an unerring hallmark of exciting quality entertainment. And with the critics' enthusiastic endorsement of "The Searchers" as a giant among westerns, in a class with "Shane", "Red River" and "Stage coach", the showman can pull out the stops on this one.

There's an added assist this time, too. C. V. Whitney, who heads the production company which made "The Searchers" as its first picture for Warner Bros. release, is depending on this picture to get the new outfit off to a flying start. To this end, Whitney asked his executive producer, Merian Cooper, to "get the best", which Cooper obviously did in Wayne, Ford, ace scripter Frank S. Nugent and Oscar lessor Winton C. Hoch, for the VistaVision photography in Technicolor. Now Whitney, himself, is putting additional weight behind the campaign with a personal promotion campaign as an important supplement to the Warner push.

For their part, the Warner boxofficers have plotted a distinctive advertising campaign. Dramatic bigness characterizes the ads generally, with the figures dwarfed, for the most part, in relation to the background to create the impression of the vast outdoors. It is honest advertising, too, with the theme of the film, the long, intense search by two men for a girl held captive by Indians, simply and provocatively stated in the repeated catchline: "He had to find her... he had to find her..." Even the Wayne name is played down in deference to the quality of importance that exudes from the ads. Also in the same vein are the teasers with great expanse of background and the tiny figures. Of special note in the teaser group is the pair of off-the-theatre page ads, one of which is shown above, designed to draw attention to the display ad used on the theatre page.

The lobby is an important spot to draw attention to the Ford-Wayne combination. One of the most effective ways of doing this is with a 40x60 lobby board, stressing the news that the director and star are together again, and asking patrons to name the six pictures they parlayed into hits. A special mat with scene stills from each picture is provided. An identification contest is suggested with prizes as prizes. Winners may be limited by choice of best letters on "My favorite John Wayne-John Ford film." The same can be run as a newspaper contest feature, or as a herald feature.

To put "The Searchers" among the elite of its class, it would be well to stress its identification with previous outdoor greats. Blow-ups of scene stills from "Stagecoach", "Shane", "Red River", etc., would be effective with a buildup to: "... and Now, Another Great "in the Western Hall of Fame--"The Searchers".

Important tie-ups have been arranged by Warners. The Alan LeMay novel has been made into a Popular Library 25c pocket book edition and the publishers are backing the promotion with counter cards and ads plugging the movie and star. Another tie-up for co-op promotion has been set with Dell Comics, with 50c wholesalers making available to local retail outlets full color 11x14 counter cards pointing up the picture and Wayne.

Fast rising to popularity is the Stan Jones ("Ghost Riders in the Sky") title song. Four major companies have waxed the tune and it is getting wholesale d.j. distribution.

On the stunt front, it would be particularly apt in this case to have two men in western garb riding horses for a street rally, their saddles bedecked with title, theatre and playdate. Also good for the theatre front is an old-fashioned hitching post with saddled horses tied to it and a poster: "The Searchers Are Inside".

Offbeat, unconventional story and presentation with a "total effect that is enormously rich, interesting and exciting," was Film BULLETIN's Film of Distinction analysis of C. V. Whitney's "The Searchers", a fascinating John Ford western for Warner Bros. release. The story, essentially, is a simple one: Two men are decoyed away from their home while a brutal band of Indians massacre their family and take away two of the young girls. Returning to the tragic scene, the vengeful survivors, Civil War veteran John Wayne and a young Cherokee half-breed adopted by the family, Jeffrey Hunter, dedicate themselves to finding the savages and recovering the girls. They find one dead and start on a deadly search for the other. The relentless hunt takes them throughout the West, is filled with fruitless hopes and bitter disappointments for five years. When they finally reach their prey, Wayne, having seen the horrible effects of a white girl who had lived with Comanches (see scene, right), is determined to kill the captive girl rather than see her assimilated by the savages. It is this pregnant situation that touches off the dramatic climax. Director Ford has a cast of other veterans from his pictures, in addition to Wayne—Ward Bond, John Qualen, Harry Carey, Jr. Bright young star Natalie Wood is the hapless girl.
EXPLOITATION PICTURE
of the issue

"The Searchers"
DANGER IN LIQUIDATION

(Continued from Page 22)

ADVICE: Twentieth Century-Fox has advanced 7 points (32%) in price since it was last reviewed three months ago when we classified it as especially underpriced. At this point, the price discounts reasonably the earnings and dividends in prospect for the year ahead. We therefore classify the stock in Group III (Fairly Priced). To the years 1959-61, TCF has a normal appreciation potentiality of 38%, almost twice as much as the average gain projected for all stocks. Asset-minded investors might also note that the stock is currently trading at 14% discount from its book value, which does not even reflect the full valuation of the company's library of old films and other real properties that have appreciated substantially in market value. The stock continues interesting for generous dividend income and 3- to 5-year capital gain prospects.

UNIVERSAL PICTURES

Business: Universal produces and distributes motion pictures for both Class A and Class B markets. Holding U.S. distribution rights from important British producers. Through subsidiary controls Castle films, one of the largest homes and industrial film companies.

Report: Universal's first quarter earnings were reported at $1.10 a share representing an increase of 4% over the like 1955 period. The company does not report revenues in its quarterly statements, but it is assumed that they also were satisfactory. The company plans to release 36 pictures this year vs. 34 in 1955. Steadily increasing consumer income and the apparent comeback by the movie industry as a whole influence this Service to estimate Universal's revenues at a slightly higher level in 1956. Total revenues are projected to $82 million and earnings to about $4.20 a share. Stockholders may share in the expected prosperity through a larger year-end dividend. Total disbursements for 1956 are estimated at $1.50 to $1.75.

An interesting feature of Universal's growth is that it has been largely accounted for by foreign revenues, which have increased 70% above the average of 1947-49, while domestic revenues increased only 8%. This foreign success is apparently accounted for by the fact that although foreign disposable income has grown less rapidly than our own, television has not yet captured such a large part of the potential audience as here. This situation will probably persist at least in the near future, and producers can look for better returns with the unblocking of foreign currencies. The foreign market is still expanding and Universal is in a good position to take advantage of it.

Universal is one of the few companies that has not made any arrangements to release its old pictures to TV and it apparently has no intention of doing so at present. The company does have a small subsidiary, United World Films, which produces TV commercials, and management has stated that "substantial revenues" are gained through this operation. Since the affiliate uses studio facilities for its productions, it undoubtedly has added a measure of stability and growth to the company.

Over the longer period we expect Universal to continue its growth: the bullish elements that will affect the motion picture industry as a whole should not pass this company by. Increasing disposable income, increasing population (especially in the movie-going age range), and more leisure time should all contribute to the company's expansion. For the hypothesized 1959-61 economy envisioned by this Service, we project Universal's sales to $95 million, earnings and dividends to $5 and $2.25 a share respectively. Capitalized at 6.3% (to accord with past norms adjusted for trend) such dividends would command an average price of 36 (7.2 times earnings).

Advice: At its current price, Universal stands one standard variation above its rising Rating and is thus classified in Group III (Fairly Priced). The equity's expected yield (5.4 to 6.3%) is above the average of all stocks under survey and the long-term appreciation potentiality (29%) is attractive as well. The stock is suitable for risk accounts willing to accept the low quality ranking. An additional caveat: Decca Records holds about 74% of outstanding common shares thus inducing a thin market for the equity.

WARNER BROS.

Business: Warner Bros. Pictures produces both Class A and Class B films. Through subsidiaries operates a music publishing business and holds a 371/2% interest in a major British theatre chain. About 40% of revenues derived in foreign markets, Payroll absorbs about 65% of revenues. Directors owe about 622,000 shares of stock (15% of total outstanding) of which the Warner family owns 620,000 shares; Company employs about 4,000; has 21,813 stockholders, Pres., M. J. Warner; Executive VP, A. Warner; J. L. Warner, H. Starr.

Report: On March 1st, Warner Bros. announced that it had signed a contract to sell all rights to its entire library of films released up to 1948 to PRM, Inc. for $21 million. Recently available information indicates, however, that the sale has not yet been consummated; it is contingent upon a favorable tax ruling by the Internal Revenue Service. It appears that Warner Bros. wishes to retain certain rights under which it may continue to distribute the films in foreign countries for five more years. For that reason, it has become necessary for the company to seek a special ruling from the Treasury Department confirming that the proceeds from the proposed sale would be taxable as a capital gain and not as ordinary income.

Warner Bros.' decision to sell its library to television was probably motivated by production demands on ready cash. While the company was by no means faced with any serious financial plight, it entered the current fiscal year on Sept. 1, 1955, with cash and governments of only $7.5 million, down substantially from the 12.3 million level 12 months ago. With the release of several expensive pictures delayed beyond the originally planned distribution dates, the bulk of the company's working capital has been tied up in inventory. Should the company succeed in selling its library, therefore, its ability to finance future productions would be enhanced appreciably.

Even if the proposed sale fails to finalize, however, War-
er Bros.’ cash position will probably improve over the months ahead. “Helen of Troy”, one of the company’s multi-million-dollar productions, has been drawing substantial revenues. With many other expensive and promising pictures soon to go through the distribution mill, the company should be able to close the current fiscal year on August 31st with a considerably more liquid working capital. The current 30c a share dividend quarter seems well assured.

Over the next 3 to 5 years, film rentals are likely to continue their steady uptrend. We project average annual revenues for Warner Brothers in the hypothesized 1959-61 economy to $90 million, earnings to $2.60 a share and dividends to $1.80. Capitalized on a 6.9% dividend yield basis and at an earnings multiple of 10, consistent with industry-wide norms adjusted for trend, such results would command an average price of 26, 24% above the current.

**ADVISE:** Warner Bros. is currently classified in Group III (Fairly Priced). Although the stock has not been trading long enough for us to compute a Rating by multiple correlation analysis, reference to the stock’s own brief experience suggests that it is fairly valued. Both the current yield basis and earnings multiple are consistent with the average capitalization ratios that have proved typical for the stock since it was issued in 1953. Warner Bros. offers a generous current yield of 6%, compared to the average 5.0% return provided by all dividend-paying stocks under survey (and about in line with the average for movie shares generally), and possesses an about average 3- to 5-year appreciation potentiality of 24%.

**ABC PARAMOUNT**

**BUSINESS:** ABC-Paramount owns and operates largest motion picture theatre chain in U.S. (over 400 theatres, principally in Midwest, South and Atlantic seaboard) and largest network (network owns and operates 5 TV stations: has over 200 affiliated stations). Labor costs absorb about 60% 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; 24,700 common stockholders. President: L. H. Goldenson. Vice Presidents: R. E. Kintner, R. H. O’Brien, R. N. Weitman, R. H. Hackley, Inc.; N. Y. Add: 1511 Broadway, New York 36, N. Y. Stock traded: NYSE.

**REPORT:** In the face of a $5.4 million decline in theatre receipts, ABC-Paramount managed to lift its 1955 revenues to $191.6 million from $186.3 million a year ago. This encouraging show reflects the rapid expansion of revenues from the ABC Broadcasting Network. Determined to capture a larger share of the television market, ABC has taken great strides in upgrading its programs and expanding its facilities. As a reward for its militant efforts, many of its programs, notably “Famous Film Festival” and “Mickey Mouse Club”, have won the highest ratings for their respective time periods, and have thus received excellent sponsor acceptance.

The increase in radio and TV revenues last year, which amounted to $11 million, enabled the company’s broadcasting division to operate at a profitable level for the first time since ABC merged with United Paramount Theatres in 1953. The expenses involved in operating and maintaining the network are largely represented by fixed costs. Now that ABC has reached its break-even point, therefore, further expansion in revenues will probably find quick reflection in earnings.

Theatre business is also expected to improve this year. Although the company is still carrying on its divestment program, prescribed by a Consent Judgment, and will therefore have a fewer number of operating theatres this year than in 1955, the average earning power of each of the remaining theatres will probably be higher. ABC-Paramount has been following a policy of disposing of marginal theatres that do not have a desirable earning potential. Meanwhile, the release schedules of major picture studios suggest that there will be a steady flow of good features throughout the year. Inasmuch as the lack of quality pictures was generally believed to be responsible for the deterioration of earnings of motion picture exhibitors during the closing months of last year, alleviation of that situation should result in larger profits for the theatre circuits.

Over the longer term, ABC’s television revenues are likely to show an impressive rate of growth as the network assumes an increasingly important share in the broadcasting industry. Furthermore, by the end of this decade, the company’s 35% interest in Disneyland Park (California) will probably begin to yield appreciable return. We project average annual revenues in the hypothesized 1959-61 economy to $275 million, earnings to $4 a share and dividends to $2.40. Capitalized at 10 times earnings to yield 6%, consistent with past norms adjusted to trend, such results would justify a price of 40, 29% above the current.

**ADVISE:** ABC-Paramount is currently classified in Group III (Fairly Priced). The stock provides an estimated current yield of 4.5%, which is lower than the average 5.0% return provided by all dividend-paying stocks under survey. On the other hand, this issue possesses an interesting 3- to 5-year appreciation potentiality. To the years 1959-61, it has an appreciation potentiality of 29%, compared to the average 21% gain projected for all stocks. ABC-Paramount merits retention in risk-taking accounts willing to accept poorer-than-average current income in exchange for worthwhile capital growth prospects.

**NATIONAL THEATRES**

**BUSINESS:** National Theatres controls 336 operating theatres located mainly in the Pacific coast, Midwest, and Rocky Mountain area. Also owns Ross Theatre in New York. 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 132,500 shares of stock (4.8% of total outstanding). Employees: 7,000; stockholders: 16,100. President: E. C. Rhoden, Vice Pres.: F. H. Wicketon, Jr., J. B. Barber, E. F. Zabel, A. May, Inc.; Delaware. Add: 1517 S. Vermont Ave., Los Angeles 6, Cali. Stock traded: NYSE.

**REPORT:** As we expected National Theatres reported earnings of only 7c a share for the three months ended December 31st, the first quarter of the current fiscal year. Due to an acute shortage of feature film releases, theatre attendance during the closing months of 1955 dropped sharply from the year-earlier level, bringing about a considerable contraction in National Theatres’ revenues. Fortu-
DANGER IN LIQUIDATION
(Continued from Page 31)
nately, the film shortage situation has gradually been alleviated since the turn of the year. Most Hollywood producers have made available to exhibitors a larger number of highly promising features. We therefore believe that National Theatres' earnings in the March period recovered to the 26c a share level attained in the corresponding period a year ago.

On February 24th, a Federal Judge signed an order permitting National Theatres to engage in the production, distribution, and exhibition of "Cinemiracle" processed pictures. Cinemiracle, a 3-panel projected system developed by National Theatres, involves the filming of pictures by means of a single unit comprising three cameras, and the projection of the film by three synchronized projection machines from a single booth. Under the federal order, the company is granted, for a period extending 5½ years from the date of the first public exhibition in the U.S. of a "Cinemiracle" picture, the exclusive right to exploit the process. During that time, National may produce 16 pictures.

National Theatres has not yet announced any definite plan for the production of pictures in this new system. It has indicated previously, however, that it would arrange with Mr. Louis de Rochemont, producer of "Cinerama Holiday", to film the first Cinemiracle feature. Judging by the remarkable audience-drawing power of other wide screen processes, such as Cinerama and Todd-AO, we believe National Theatres will be able to take full advantage of this recent court order.

Within the hypothesized 1959-61 economy, average revenues for National are projected to $75 million annually, earnings to $1.65 a share and dividends to 85c. Capitalized on a 6.1% yield basis and at an earnings multiple of 8.4, consistent with industry wide norms, such results would command an average price of 14, 70% above the current.

ADVICE: The present common stock of National Theatres has not been trading long enough to enable us to compute a Value Line Rating by multiple correlation analysis. Reference to general market capitalization ratios, however, suggests that the stock is currently undervalued. The estimated yield of 6.1% during the next 12 months is significantly higher than the average return provided by all dividend-paying stocks under review. Moreover, to the years 1959-61, the stock has an appreciation potentiality of 70%, more than three times the average gain visualized for all stocks. For speculative accounts seeking good income and interesting appreciation potentiality, this issue merits consideration at this time. We classify the stock in Group II (Underpriced).

STANLEY WARNER


REPORT: Stanley Warner has successfully launched the opening of "Seven Wonders of the World", the third picture to be made in Cinerama process. Since its premiere in New York and Philadelphia, the picture has been outperforming its predecessors "This is Cinerama" and "Cinerama Holiday", both of which features have already broken numerous all-time box office records in the motion picture industry. The company plans to open "Seven Wonders" in at least 6 of the 15 permanent Cinerama theatres in the United States and Canada within the next few months.

Preparations for showing Cinerama pictures in theatres other than the 15 permanent ones are also being arranged. With the perfection of a mobile projection unit, the company is now able to present these wide-screen films in medium sized cities on a relatively shorter run basis. On April 2nd, "This is Cinerama" made its initial appearance in Atlanta, Ga. Public acceptance there has been excellent. The same picture will open in Oklahoma City on May 21st, and in many other domestic as well as foreign cities during the months ahead. While all facets of Stanley Warner's business have been making and will probably continue to make steady progress, the addition of the new Cinerama theatres alone is expected to give a strong boost to over-all revenues.

The additional revenues from new theatres may not find early reflection in earnings, however. Stanley Warner has been applying the greater part of gross operating profits from Cinerama showings against its theatre conversion expenses and picture production costs, and has thus been deferring earnings until all its investments in the Cinerama venture have been recovered. By the end of this year, this recoupment program (excluding the costs of making "Seven Wonders") will probably be completed, and a substantial portion of gross theatre operating profits may then be carried down to the pre-tax income level. We accordingly look for a significant expansion in earnings in the 1957 fiscal year, which begins next September 1st.

By the end of this decade, the rapidly growing International Latex Division, a wholly owned subsidiary, will probably be contributing importantly to over-all earnings. Assuming that the public's enthusiasm for Cinerama pictures will continue over the next few years, we project average annual revenues in the hypothesized 1959-61 economy to $130 million, earnings to $3.90 and dividends to $2.20. Capitalized at 9 times earnings to yield 6.3%, in line with industry-wide norms, such results would command a price of 35.

ADVICE: Stanley Warner is currently classified in Group II (Underpriced). The estimated current yield of 6.9% is considerably more generous than the average 5.0% return provided by all dividend-paying stocks under survey. Of particular interest is the stock's 3- to 5-year appreciation potentiality of 119%, compared to only 21% projected for the market as a whole. While this C+ quality issue may not be suitable for investment grade portfolios, it appears of interest to risk-taking accounts seeking good income and extraordinary appreciation potentiality.
DANGER IN LIQUIDATION

TECHNICOLOR

BUSINESS: Technicolor controls the most widely used color film production process and has entered related fields of 3 color lithography and amateur film processing. Labor costs absorb 39% of revenues; raw materials 37%. Color films have expanded their share of market from 1% in 1939 to more than 50% in 1955. Since World War II, dividend payout has been about 84% of earnings. Director stockholdings are not reported but it is understood that Kalmus family has a considerable interest in the stock. Employees: 7,311; stockholders: 7,464. President and General Manager, H. T. Kalmus, Secretary, G. P. Lewis. Treasurer D. S. Shattuck. Incorporated: Delaware. Address: 15 Broad Street, New York 5, New York. Stock traded: ASE.

REPORT: We estimate earnings of $1 a share in 1956, reduced from $1.25 as published last month in Supplementary Reports. The $1 dividend will stick, we think, though barely earned.

Technicolor's resourceful management has developed a new color process which gives a better, clearer picture and it has also effected notable economies in the development of its prints. First quarter earnings came to 25c a share, of which about 5c a share was from the British subsidiary. If the present volume merely holds, full year earnings, after adjustment for seasonal fluctuation would total about 90c a share. But with the newly developed operating economies and a probable increase of six or seven color movies over the eighty-odd now in hand, the second half results could carry profits up to $1 a share.

The new Graphic Arts Division is expected to reach the break-even point by the end of this year and to achieve a potential gross volume of $20 million within 5 years. By the end of 1957 the profit from this division, before tax, is projected to $270,000. Since the profit margin is expected to be at least as good as in the technicolor division (about 12.5% currently), a volume of $20 million in 5 years implies profits before tax of $2.5 million from this new division alone. The new Amateur Film Developing Division appears to have just as great a potential. It is estimated to produce a volume of $2 to $4 million next year. Profit margins in this division are also expected to be at least as wide as the 12.5% in the Technicolor Division.

In addition, the company's exceptionally strong cash position points to the possibility of advantageous acquisitions. The company is believed to have some plans in this direction, which would utilize not only a portion of its cash but its technical and managerial skills as well. Taking it all in all, we believe that the downturn in earnings is near the turning point.

Looking to the hypothesized 1959-61 economy, we project average annual sales to $60 million, an increase over our previous estimate in reflection of the interesting new developments. Indeed, even this estimate may have to be revised upward if all the new enterprises turn out as well as expected. On such a volume ($60 million) and with an improved profit margin, earnings of $2.25 a share are in sight and, on a lower pay-out ratio than in recent years, a $1.50 dividend. Reflecting the more stable sales volume once the diversification program has been carried out, the market, we judge, will capitalize the $1.50 dividend at a somewhat more bullish rate than we had previously applied (we now estimate 6.25%). Capitalized at such a rate, the $1.50 dividend would command a price of 23 (10 times earnings).

ADVICE: Technicolor is currently classified in Group II (Underpriced) because it stands below its Rating which is at the point of turning upward. The estimated 8.5% yield is exceptionally generous (the average yield of all dividend-paying stocks under survey by this Service is 5.0%). The stock's high yield moreover coincides with an exceptional (90%) appreciation potential over the 3- to 5-year pull.

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Bonus attraction: Decoration Day, May 30th, at regular convention rates, if you wish to stay on.

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Film BULLETIN May 14, 1956  Page 33
March

NEAPOLITAN CAROUSEL (IFE) (Lux Film, Rome) Palme

FOREVER DARLING Eastman Color, Wide Screen

SWAN, THE Eastman Color, CinemaScope

SIN OF THE BORGIA (Alford Pictures) Technicolor,

OBERTHURS (IFE Technicolor) Koori, Yachis,

SWAMP WOMEN (Woolner Brothers) Parker Color,

HOBOTHEART GIRL (American International) Lori Nelson,

JUNE SUMMARY

Paramount

February

March

JUNE SUMMARY

Features scheduled for June release numbers, all of them MGM, followed. Additional releases at later dates should increase the June product by another four or five. United Artists will be the leading supplier with four films on the roster. Columbia and Universal will offer three each, while MGM, Paramount, 20th-Fox and Warners each have two scheduled. Eight features will be in CinemaScope, three in VistaVision and one in Naturamor.

Fifteen June films will be in color, with the breakdown for June:

12 Dramas

2 Westerns

1 Comedy

5 Adventures

2 Musicals

2 Melodramas
APRIL

WAR AND PEACE (Vision, Technicolor. Audrey Hepburn, Henry Fonda, Marlon Brando. Produced by Darryl F. Zanuck. Drama. Based on Tolstoy's novel of the Napoleonic era.)

MAY

THE UNITED STATES (Allied Artists. Based on the novel by Carl Sandburg. Dir. John Ford. Drama."

JUNE


JULY

THE UNITED STATES (Allied Artists. Based on the novel by Carl Sandburg. Dir. John Ford. Drama."

AUGUST

THE UNITED STATES (Allied Artists. Based on the novel by Carl Sandburg. Dir. John Ford. Drama."

SEPTEMBER

THE UNITED STATES (Allied Artists. Based on the novel by Carl Sandburg. Dir. John Ford. Drama."

OCTOBER

THE UNITED STATES (Allied Artists. Based on the novel by Carl Sandburg. Dir. John Ford. Drama."

NOVEMBER

THE UNITED STATES (Allied Artists. Based on the novel by Carl Sandburg. Dir. John Ford. Drama."

DECEMBER

THE UNITED STATES (Allied Artists. Based on the novel by Carl Sandburg. Dir. John Ford. Drama."

BULLETIN—THIS IS YOUR PRODUCT
Coming


SANDICO, CinemaScope, DeLuxe Color, Robert Mitchum, Ursula Thiess, Gilbert Roland, Producer Robert Mitchum. Set during a revolt in Mexico during a revolt in Mexico during 1914.


BLOOD BROTHERS, Crabbe, Ann Robinson, Nina Wayne, Andra Grant Production, Director Sidney Salkow, Drama.

EMERGENCY HOSPITAL, Margaret Lindsay, Walter Reed, Bryant Palmer, Rita Johnson, Producer Howard Koch. Director Lee Sholem. A series of incidents and scenes culled from real hospital life for a detective, August 4/30.

RIGHTEOUS BAND, Colos月, Doloris Alpern, Charles Drake, D. J. Cramer, Producer Dorothy Alexander, Drama.

GUN LAW, Columbia, color, Robert Mitchum, Kim Novak, Producer Robert Mitchum. A rugged Western.


LONELY GUN, The, Anthony Quinn, Kurt J.urado, Patricia Wayne, Producer Henry Blanke, Director William Morgan. Director Kurt J. urado. The story of a little boy and his father and the little boy who grows up to be a famous actor.

RUN FOR THE SUN, Sundance Western, color, Richard Widmark, Trevor Howard, Jane Greer, Producer Harry Joe Brown, Western.


TRAPDoor, CinemaScope, Technicolor, Burt Lancaster, Gina Lololofrigida, Tony Curtis, Producer Harold Hecht. Director Carol Reed. A circus suspense drama about injured trapdoor star who conquers fear and makes comeback with help of beautiful assistant.

January


SPOILERS, the Technicolor, Anne Baxter, Jeff Chandler, Rory Calhoun, Producer Ross Hunter, Director Jules Dassin. This is a soap opera in Alaska that plots to displace prognostics of their rightful claimants. Open, December 4.


THREE'S ALWAYS TOMORROW, Barbara Stanwyck, Fred MacMurray, Joan Bennett, Producer Ross Hunter, Director Jules Dassin. A man, a woman, and another woman. Open, December 4.

February


THAT'S ALWAYS TOMORROW, Barbara Stanwyck, Fred MacMurray, Joan Bennett, Producer Ross Hunter, Director Jules Dassin. A man, a woman, and another woman. Open, December 4.

WARNER BROTHERS

March

NEVER SAY GOODBYE, Technicolor, Rock Hudson, Cora Boles, Producer Jack Bernfield. Directed by Anthony Quayle, a British actor who开办s to his costar to live staying by the gun. August 7/1.

TOUCH AND GO. Jack Hawkins, Margaret Johnson, Roland Culver, John Fraser, Producer Sir Michael Balcon. The story of an English father who finds his brother's death by suicide.

April


KETTLES IN THE DAKS, The, Marjorie Main, Artur Rubinstein, Producer-director Stanley Kramer, Drama. April 1.

May


PRICE OF FEAR, Merle Oberon, Les Baxter, Charles Drake, Gia Scala, Producer Howard Christy, Drama. May 1.

STAR IN BROADWAY, ROSE, Janice Rule, Parents Deaver, Director Delbert Mann, Drama. May 1.

June


Coming


SHOWDOWN AT ABILENE, Jack MacBeen, Martha Raye, Producer Howard Christy, Director Altonos. July 1.


MAY

GOOD-BYE, LADY, Walter Brennan, Phil Harris, Brandon de Wilde, A Ballistic Production, Drama. July 1.


As Long As You're Near Me, Maria Schell, O. W. Pippinger, Producer George Moura. July 1.


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NATIONAL SCREEN SERVICE
PRESSES BABY OF THE INDUSTRY
IN POINT REVIEWS

Crisp, business-wise Analysis of the New Films

WAY ALL BOATS
MAGIC FIRE
EDDY DUCHIN STORY
TRAPEZE
THE SIXTH OF JUNE
TAR IN, THE DUST
STAR OF INDIA
FOREIGN INTRIGUE
QUINCANNON,
FRONTIER SCOUT
RAWHIDE YEARS
ADAM BUTTERFLY

Sell-Out to TV

WHAT'S BEHIND IT?

Acid Reply

By Distribution

Bitterly Assails Exhibition's Case Before Small Business Committee; Tells Its Troubles
You should see...
THE EDDY DUCHIN STORY
because it is a picture for all

who say: CATCH ME A STAR.
PAINT ME A SUNSET--BUT
MOST OF ALL, TELL ME A

STORY! A STORY THAT'LL
HAVE ME LAUGHING.
HURTIMG, SPELLBOUND--
AND ATOP THE MOON!

TELL ME A STORY
I'LL NEVER FORGET...
THE EDDY DUCHIN STORY!

TYRONE POWER
KIM NOVAK

THE EDDY
DUCHIN
STORY

CO STARRING
REX THOMPSON • JAMES WHITMORE WITH SHEPPERD STRUDWICK

AND INTRODUCING
VICTORIA SHAW

SCREEN PLAY BY SAMUEL TAYLOR • STORY BY LEO KATCHER • MUSICAL RECORDINGS BY CARMEN CAVALLARO

PRODUCED BY JERRY WALD • DIRECTED BY GEORGE SIDNEY • ASSOCIATE PRODUCER JONI TAPL • A COLUMBIA PICTURE

CINEMASCOPET
COLOR BY
TECHNICOLOR
...You should play Columbia's
THE EDDY DUCHIN STORY

because...

...THE UNPRECEDENTED ADVANCE PUBLICITY HAS BEEN GAINING MOMENTUM FOR MONTHS AND WILL CONTINUE TO BUILD FOR MONTHS...ALL ACROSS THE COUNTRY!

THE EDDY DUCHIN COMMEMORATIVE CONCERT at Town Hall in New York, in February, started the opinion-makers talking...writing...telecasting...drum-beating! Advertised to millions! Publicized to millions more!

100,000,000 TV AND RADIO VIEWER-LISTENER IMPRESSIONS in first few weeks alone, over every major network in the country. SEEN on the Perry Como Show, Stop the Music, Ted Mack's Matinee, Jack Paar Show, Tex and Jinx, Maggi McNellis' Top Ten Dance Party, Music Week Show, etc., etc. HEARD on the Bing Crosby Show, Jane Pickens Show, Week-day, Monitor, Mitch Miller Show, Luncheon at Sardi's, Bob Crosby Show, John Gambling Show, Ruby Mercer Show, Mary Margaret McBride, Bob Haymes Show, Martha Wright Show, etc., etc.!

MAGAZINES AND NEWSPAPERS COAST-TO-COAST have been — and will be — plugging it! Watch Life, Saturday Evening Post, Seventeen, Parade, Coronet, American Magazine, This Week, Esquire, Woman's Day, American Weekly, Mademoiselle, UP, King Features, every fan publication!
You’ll be one of THE PRO.

In the tradition of
Wyatt Earp...Wild
Bill Hickok...Bat
Masterson...Billy the
Kid...Jesse James!

PLAY IT WITH PRIDE, PLEASURE AND F
when you play this epic saga
of the gun-fighting marshals
of frontier America!

Proud Ones

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THE PROUD ONES

Robert Ryan • Virginia Mayo • Jeffrey Hunter

Starring

Robert Middleton with Walter Brennan • Rodolfo Acosta • Arthur O'Connell

Produced by Robert L. Jacks • Directed by Robert D. Webb • Screenplay by Edmund North and Joseph Petracca • From the Novel by Verne Athanas

CINEMA SCOPÉ COLOR by DE LUXE
M-G-M IS HOT NEWS!

Blankets Broadway—

"THE SWAN" at the Music Hall
"BHOWANI JUNCTION" next at the Music Hall
"FORBIDDEN PLANET" at the Globe
"GABY" at the Trans-Lux 52nd Street
"WEDDING IN MONACO" and
"BATTLE OF GETTYSBURG" at the Guild
"THE CATERED AFFAIR" coming to the Victoria
"INVITATION TO THE DANCE" May 22 at the Plaza

M-G-M, THE HOTTEST COMPANY

FIREWORKS WEEK AFTER WEEK!

PREVIEW No. 1

"BHOWANI JUNCTION"


PREVIEW No. 2

"THE CATERED AFFAIR"

Seeing is believing! A wonderful story of young love facing life with joyous courage. Theatre previews in all exchange cities have alerted shown to this sure-fire audience attraction. Grit performances by Bette Davis, Ernest "Mar" Borgnine, Debbie Reynolds, Barry Fitzgerald.

AND NOW ANOTHER HOT PREVIEW!

"SOMEONE UP THERE LIKES ME"

It hit Hollywood like a bomb-shell! A true-life biography filmed with the same skill and power that M-G-M gave to real-life "Love Me Or Leave Me" and "I'll Cry Tomorrow." This is what the fans want. Paul Newman and Pier Angeli electrifying. One BIG one after another!
Correspondence re Eric Johnston

To The Editor:

The article "Please Act, Mr. Johnston" in your May 14th issue was well written, and I hope, read by the leaders of the industry. I am only sorry that this man chose to keep his name anonymous as his statements are profound and very much to the point, and to all of us who love our industry know that something should be done now in order to save it.

I have just returned from the European Continent where I attended the Board Meeting of the U.I.E.C. Most of the free countries of the world had representation at this congress. It was interesting to note from the people that were in attendance that the motion picture industry was sound and healthy in most of the countries of the world, and without exceptions every country had mechanism to resolve industry problems. This should be brought about in the U.S., and I hope Mr. Johnston can show the leadership necessary to accomplish this before we have unpleasant legislation or our industry is destroyed internally.

Sincerely,

MYRON N. BLANK
President, Theatre Owners of America

To The Editor:

Re your recent editorial in which you called on Eric Johnston to try to save the industry:

This is a wonderful thought, but I am convinced that it will not be productive of any results. Eric Johnston has never had the authority to represent his group as regards trade problems with domestic exhibitors, and I do not think he will ever have that authority. I feel very strongly that the unwillingness of the distributors to make use of Eric Johnston's abilities as a mediator in domestic affairs because of the anti-trust laws is just an alibi. The president of each company relies on his own general counsel for advice and guidance, and these lawyers never see eye to eye on anything at all.

I agree entirely with your assumption that much good could come through the efforts of someone like Eric Johnston, but I am convinced that the producers and distributors will never allow distribution to be so represented, even when and if they are threatened with bankruptcy.

ALFRED STARR
Bijou Amusement Company

To the Editor:

Regarding "Assignment for Eric Johnston", I compliment you for a very fine editorial. Somehow, some way, we simply are going to have to come up with an idea that will get people back into our theatres. This certainly is not a one man job, nor one segment of the industry's job. We most certainly are going to have to sit down and talk it over. Keep up the good work.

GEORGE GAUGHAN
Cooper Foundation Theatres
Lincoln, Nebraska

To The Editor:

I agree there is and has been these many years an assignment for Mr. Eric Johnston. However, Mr. Johnston has these many years dodged that assignment or been diverted from that assignment by his bosses in MPAA.

Frankly, I think the job is too big for Mr. Johnston. In the first place he can't control his own association members or bring about constructive cooperation among them for common industry good. In addition, he was hired to serve his members not the industry.

MID-WESTERN EXHIBITOR
THE SELL-OUT TO TV

BY LEONARD COULTER

The die has been cast.

Twentieth Century-Fox has made a start on the sale to TV of its backlog films. Loew's admits it is entertaining several offers.

While both those companies stood entrenched against the inroads of the new medium there remained for theatre exhibitors a modicum of hope that the television tide could be stemmed, and that the motion picture industry was still strong enough, as a unit, for all its branches to prosper together.

Now a revaluation of the position must be made and the first fact which needs to be realized is that the exhibitor stands alone in his struggle for survival.

Most of the producing distributing companies in Hollywood today have a divided loyalty. Their identification with television means that they no longer owe exclusive allegiance to the theatreman, their traditional customer.

It is true, of course, that as of this moment only pictures of pre-1948 vintage are involved, and it may take a long time—at least several years—before the TV market can absorb these supplies. But it is equally possible that, during that spin-off period, the public will tire of second-hand entertainment on film.

If and when that happens—as we believe it will—the TV networks, their affiliates and the more important independent stations will undoubtedly begin to clamor for more up-to-date Hollywood stuff: even first-run pictures.

In the meantime the plight of the exhibitor will have been worsened, if only by the fact that the televising of Hollywood films, even old ones, must add to the number of stay-at-homes and make it more difficult, if not impossible, to re-establish regular theatre-going as a public habit.

Kiss of Death

Many a "marginal" exhibitor is already tasting the kiss of death. Dr. Herbert T. Kalmus, President of the Technicolor Corporation, told his company's stockholders at their recent annual meeting:

"There have been and are being experienced vast changes in the motion picture industry which it might be well to consider . . .".

"There are many relatively new and different kinds of photography—VistaVision, CinemaScope, 35mm, 55mm, Todd-AO, Superscope, Cinerama, and so on, which tend in the direction of larger and more expensive productions. "Some of them aim to obtain a large part of their revenue from, and to be the first shown in, a few large theatres especially designed for such pictures and which could exist only in a limited number of key cities."

In relating these discomforting facts Film BULLETIN must, in fairness, weigh against them some of the factors which have brought about Hollywood's sales to TV.

There is not a major film company which has not, during the past few years, been subjected to the stresses and strains of stockholder criticism and pressure. This is something which cannot be disregarded or swept casually aside, for the laws of the land lay upon the heads of an incorporated company very clear and specific obligations to those who have invested their money in it.

The moment the RKO backlog was sold all the other companies began to feel mounting stockholder pressure. The argument advanced was that a company's executives would be remiss in their duty if they clung so long, and so tightly, to their old pictures as to miss the chance of a quick capital profit from the sale of films whose book value had been, over the years, written down to zero.

Some of this pressure came, not from rank-and-file investors, but from Wall Street firms and syndicates which, because of the country's tax structure, are ever prowling for specialized securities which can be made to yield capital gains rather than investments over the long term.

It is this search for capital gains, incidentally, which has caused other ills within the film industry in the past few years, including the virtual disappearance of the contract player in favor of a freelance status which, combined with the advent of TV, has ballooned stars' remuneration demands to an almost uneconomic level.

Spyros Skouras, President of Twentieth Century-Fox, touched on this problem in his last annual report to stockholders, when he said:

"Free home television has not only affected the motion picture box-office, but has caused tremendous problems in competing for artistic and creative talent."

Why did 20th Decide?

For a long while Mr. Skouras was the one film company president who refused to tout his company's inventory of old pictures. He has been repeatedly questioned about that policy during the past two years and has always answered that Twentieth's primary concern was with its old customers; that nothing would be done with the backlog until the limit of CinemaScope development had been reached, and that, when it had, anyone who was interested in acquiring the TV rights to Twentieth's pre-1948 films would have to offer "the right price."

Even as recently as last April Mr. Skouras announced: "We have received offers to sell such films . . . and we believe it is to the interest of our stockholders and the Corporation not to entertain such offers unless the price offered is more commensurate with the true value of the pictures.

"Management at this time can give no indication as to whether we may in the immediate or distant future sell these assets for cash, or distribute our library to television stations through our own distribution organization, or spin-off these assets . . . No sale or spin-off may ever be consummated."

By the middle of May a dramatic change had occurred,
and Twentieth Century-Fox, announcing the sale of 52 old features to TV, explained:

"This will be in the form of an experiment to test this market, to determine whether in the future we will dispose of any further films or merchandise them ourselves... We purposely included as few pictures as possible in this deal, at a price which is satisfactory, and this will contribute to our income for the second quarter of the year."

What happened between April and May to alter the situation so radically was, of course, the decline in 20th Century's revenue from theatres, and the news that MGM had been debating a major TV sale. Twentieth could not risk being left as an also-ran. Accordingly it signed contracts with National Telefilm Associates covering a ten-year period under which the films concerned would be distributed by, but not sold to, NTA.

**Loew's Special Problem**

The Loew's meetings to consider the offers made to it have apparently been extremely mooted, in view of the uncertainties of how best to handle the situation: whether to sell outright, whether to lease, or whether to set up a distribution unit without the intervention of an outside group. About 1500 feature-length and short subjects would be involved, though some of these, because of their special nature, would be excluded from any deal.

In the Loew's case a special consideration arises: when divorcement is finally effected, and the production distribution side of the business is separated from exhibition, it might partly help the production company to have in its pocket a sum of, say, $50,000,000, such as has been offered for the outright sale of the backlog by the Toronto syndicate headed by Lou Chessler.

The dilemma in which the film companies find themselves on this question of TV sales is heightened by another ugly fact: overseas business, which has been booming since the war, is developing some soft spots.

This is tremendously important for all the Hollywood companies, most of whom have been deriving somewhere between 45 and 51 per cent of the total income from foreign rentals.

In Great Britain, for instance, the second most important market for American pictures in the world, commercial television is beginning to have a profound effect. Boxoffice admissions last year were 7.4% less than 1954's.

To the average American exhibitor what happens outside the U.S. may not seem to be of much consequence, but consider the evidence given the other day before the Senate Small Business Sub-Committee.

Charles M. Reagan, Loew's Vice-President and MGM Sales Manager, proved beyond much doubt that if MGM had relied solely on domestic revenues it would be losing money hand over fist.

Loew's financial records showed, said Reagan, that from 1947 to date the company had lost money on its production distribution business in this country "without figuring any overhead expenses of distribution."

Domestic distribution revenue suffered a fall of $7,200,000 in 1953 to $60,717,000, rose slightly in 1954 and dropped $6,000,000 last year to $57,432,000. "It is a secret that our first half net for 1956 is even lower than the 1955 net for the same period," Reagan added.

"With the inclusion of foreign income, our business for 1955 showed a profit, before taxes, of $2,866,000 on gross rentals of $103,688,800, or a return of 2½ per cent."

These doleful figures notwithstanding, the producing and distributing units of the industry still manage to come out on top. All of them are profit-earning when the dollars and cents have been added.

Nevertheless, only a comparatively modest change in the world situation could, in a year or two, change the color of the printing in most companies' balance-sheets, and that is why the lure of a "fast buck" from TV, while the opportunity still offers, is proving so attractive.

It is being argued in some circles that the boxoffice decline can only be accentuated by sales to television; that while the companies which have made TV deals (Warner's, RKO, Columbia, Republic, Allied Artists, David Selznick, Fox, and now MGM) may derive immediate cash advantages now from the sale or leasing of 1,850 films put on the market to date, they are all helping kill the goose which has been laying the golden egg.

There can be little doubt that any future feature films these companies make for theatrical exhibition will be in competition with "oldies" which the public can see free in their homes. If, as a result, boxoffice revenues still further shrink, and additional theaters are forced out of business, who can say what the financial complexion of the industry will be, say, ten years from now?

The problem has never been as acute as it is today; nor the future so uncertain.

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**Next Issue:**

**MOVIE LIBRARIES TO TV — MELONS OR LEmons?**
“Away All Boats”
Business Rating 3 3 3
First-rate production about a ship and its crew in World War II. Needs selling, but should register well in general market.

The story of a single ship, an Attack Transport in the Pacific campaigns of WW II, and its crew, is the subject of this major Universal production. A first-rate production it is: beautifully photographed, satisfactorily written, with good human factors and exciting action sequences. “Away All Boats” will need strong selling, but under a head of exploitation steam, it should roll good returns in general situations, and especially in action houses. With an essentially familiar story at hand, real standout of the film is the Howard Christie production. It has scope, distinguished lensing (VistaVision and Technicolor) and generally fine visual values. Ted Shereman’s adaptation of the Dodson novel is adequate, and is effectively realized in the acting of a well-balanced cast of male principals. The direction by Joseph Pevney is sensitive and neatly integrates the plot’s episodes. Lieutenant George Nader says good-bye to wife Julie Adams, and prepares to sail on the Belinda, under captain Jeff Chandler. The relations between these men and others—exec officer Lex Barker, Lt. Richard Boone, beachmaster Charles Mcgraw—are exposed in a series of episodes. The men dislike Chandler, but come in active battle to understand and admire him. When the ship is seriously damaged by suicide planes, Nader takes over for Chandler, who’s been fatally wounded. The captain lives to see his ship towed to port.


“The Rawhide Years”
Business Rating 3 3 3 Plus
Tony Curtis in fast-paced, actionful Western, with good romantic angle. Figures above average.

Tony Curtis stars in this better-than-average Western that should satisfy fans and teenagers, as well as action fans. In addition to the fast-paced outdoor ingredients, it has a nicely-turned romantic line that should delight the Curtis fans. Moving with spirited briskness, “The Rawhide Years” also presents an amusingly projected character—played brilliantly by Arthur Kennedy—that provides more laughs than one might expect from an oater. Action sequences are well-integrated with the plot and have punch. Director Rudolph Mate handles the plot with a firm hand and elicits above-par performances throughout the cast. Technicolor lensing, nicely handled by Irving Glassberg, lights up the countryside. Gambler Curtis is accused of a ship-board murder he didn’t commit. After hiding out, he returns home to clear his name and reclaim fiancée Coleen Miller. Enroute, he befriends chief Arthur Kennedy. Curtis finds Miller involved, against her will, with town big-shot Peter Van Eyck. They both suspect he’s mixed up in the old murder and in local ship pirating. With the help of Kennedy, Curtis implicates Van Eyck. Tony prepares to marry Miller, while Kennedy leaves town with a stolen horse.


“Madame Butterfly”
Business Rating 3 3 3
Very good version of the Puccini opera. Rating is for art and selected class situations.

I.F.E. is releasing another opera filmed in its entirety, and this version of Puccini’s lyric masterpiece is a very good one. It is well-sung, strongly and affectingy acted, and as attractive to eye as it is to ear. “Madame Butterfly” should have a pattern of success similar to last year’s “Aida,” with a strong rating for art and selected class spots. The fact that the film supplies a short prologue to the opera featuring the famed Japanese Kabuki Dance Troupe won’t hurt, either. An English commentary gives a general explanation of the proceedings, but it is unobtrusive and will clarify the plot to those unfamiliar with the libretto. The Rizzole-Gallone-Toho Production profits particularly from a beautiful Technicolor print, which suggests the authentic beauty of the setting. Acted by Japanese (save, of course, for the Occidental parts), and sung by Italians, the integration of action and music is fine, despite occasional scratches in the soundtrack. Kaoru Yachigusa makes a beautiful Butterfly, and Michiko Tanka is superb as the maid, Suzuki. The cast of singers is largely unfamiliar. Technical credits are generally good, and Carmine Gallone’s direction is quite adequate. Film does seem a trifle long at 114 minutes without the customary intermissions of the opera-house.

“Magic Fire”
Business Rating 2 2 2
Dull version of the life of composer Richard Wagner will require selling in class spots. Will disappoint.

The life of Richard Wagner is fine material for filming, since he was not only the greatest musical genius that the nineteenth century produced, but he led the interesting life of a political rebel, artistic revolutionary, and man beset by financial and romantic entanglements. The picture, released by Republic, unfortunately, is generally unsuccessful at portraying this excitement. It’s long, wooden, and unimpressively produced. Nor is William Dieterle’s production up to snuff technically. The Trucolor print lacks consistent clarity, as does the all-important soundtrack (reprising the thematic highlights of all Wagner’s work). Writing and acting have a stilted quality that will alienate most audiences. The sampling of music is most generous and is sure to please admirers, despite the film’s dramatic deficiencies. Story begins with Wagner (Alan Badel) meeting and marrying Minna (Yvonne de Carlo). Exiled from Germany because of his political ideas, he becomes a guest of Otto Wesendonk and his wife Mathilde (Valentina Cortese). Adultery with Cortese is the inspiration for his “Isolda”. Badel falls under the partonage of Ludwig II of Bavaria, who has his works presented, and all is well until the favors cease. De Carlo leaves Badel, hopelessly in debt, later dies. Wagner marries Cosima Liszt (Rita Gam), finishes the “Ring” and “Parsifal”.

Republic. 158 minutes. Yvonne de Carlo, Carlos Thompson, Rita Gam, Valentina Cortese, Alan Badel, James Cagney. Produced by William Dieterle.
“The Eddy Duchin Story”

Business Rating: 

Life story of the popular pianist emerges as strong drama with boxoffice power. Stars, fine production, other elements insure wide appeal in all markets.

This story of Eddy Duchin’s life is a highly sentimental drama, a bit of a tear-jerker, but full of elements designed to create plenty of activity at the boxoffice. Set in a big, impressive, Jerry Wald production, finely photographed in CinemaScope and Technicolor, and with an authentic feeling for what New York in the Twenties, was like, it is always colorful and visually appealing. Handling of Duchin’s tragic life (by Samuel Taylor) is sometimes inclined to be superficial but its emotional qualities should register heavily with the females, particularly those who relish a good cry. Carmen Cavallaro plays a wide assortment of piano music in the Duchin style quite splendidly, and the rich sound track highlights a generally brilliant list of technical credits. While director George Sidney might have speeded up his plot but cutting some of the 123 minutes he elicits some acting. Tyrone Power gives a strong reading to the role of the ill-fated pianist. Kim Novak is sad and beautiful as the pathetic Marjorie Oelrichs, and British newcomer Victoria Shaw is sensitive as the second Mrs. Duchin, and James Whitmore is convincing as his manager. Story traces Duchin’s career from his arrival in New York, a brash, naive pianist, through his huge success (aided by Novak) and his romance and marriage with the same. When she dies in childbirth, he feels resentful towards his young son, refuses to see him and then joins the Navy. Suddenly realizing his love for the boy (Rex Thompson), he tries to win him back. With the aid of governess Shaw—who he later marries—he succeeds. But he has then to face the ultimate tragedy—the realization of his impending, and very untimely, death.


“D-Day the Sixth of June”

Business Rating: 

Fine war-romance drama has plenty of appeal for the general market. Despite war background, will attract fem trade.

From the best-selling novel by Lionel Shapiro, 20th-Fox has filmed a fine and moving war-drama, with a heavy emphasis on romance. Tracing, via flashbacks, the lives of an American soldier and a British girl through the events leading up to the D-Day invasion, “D-Day” unflaggingly sustains interest and commands attention. Well-written (by Ivan Moffat and Harry Brown) and beautifully produced by Charles Brackett, it’s a solid bet for good returns generally. While there is an ever-present air of tension of the atmosphere of war, the story is primarily a personal and romantic one that will have strong appeal to the feminine audience. Director Henry Koster’s intelligent control results in fast and exciting pacing. The acting has spirit and conviction, with Dana Wynter, particularly, giving a lovely reading as the girl torn between love for two soldiers and losing both. Robert Taylor and Richard Todd are convincing in their roles. Koster brings to the whole an unusual sense of truth, delineating characters and situations with great clarity. Lee Garmes’ CinemaScope-De Luxe coloring is highly effective. On the deck of a troopship crossing the channel for the invasion, officers Robert Taylor and Richard Todd silently re-live their mutual experiences. British officer Todd had gone to war engaged to Wynter. Latter, working at the Red Cross, meets Taylor (a married man) and they fall in love. When Todd returns home wounded, Wynter feels she must go back to him. Taylor volunteers for the invasion and when C.O. Edmund O’Brien cracks up, Todd replaces him. In combat, Taylor is wounded, but is unaware that Todd is killed. Visiting him in the hospital, Wynter hides the truth from him and, despite their love, sends him back to America and his wife.

"Star in the Dust"

Business Rating ★★★

Western with more than average suspense and good action. Strong dualler for its market.

This is a modest, but engrossing Western from Universal about the attempts of a sheriff to hang a convicted outlaw in the face of conflicting attitudes in his town. Neatly plotted, the story develops in a single day, building good suspense under Charles Haas' direction, up to the climax of sunset—the appointed time for the execution. Oscar Brodney's script is above par for this type of fare, and is effectively realized by Haas' direction and the neat Albert Zugsmith production, attractively heightened by Technicolor. Good performances by John Agar, the sheriff, Richard Boone, the convict, and Leif Erickson, as a corrupt bank president, add credibility to the yarn. Mamie Van Doren and Coleen Gray provide romantic and visual interest. A running ballad-accompaniment in the background is a good mood-evoker. Sheriff Agar is determined to legally hang professional gunman Boone, despite opposition from irate farmers, who want tolynch him, and from ranchers, secretly led by Erickson, who want him rescued. Boone insures his safety by turning over letters incriminating Erickson, to sweetheart Gray, to be delivered to Agar as he is hanged. Van Doren, Erickson's sister and Agar's fiancée, is innocently involved in the plot. When the appointed time arrives, Agar turns back the opposing groups. Boone is hanged, and Erickson is killed attempting to shoot Agar.


"Foreign Intrigue"

Business Rating ★★★ Plus

Deft suspense story set against international backgrounds. Mitchum name for marquee. Has ample exploitation angles.

Based on his TV series, Sheldon Reynolds has turned "Foreign Intrigue" into an engrossing feature film starring Robert Mitchum. Filmed entirely in Europe, the film has a piquant foreign flavor that makes some of its familiar plot material seem fresher and more exciting. Suspenseful and intriguingly written, it is backed up by a distinctively good production. And Reynolds' individual style (he wrote and directed, in addition to producing) provides some entertainingly offbeat dialogue, situations, and directorial touches. "Foreign Intrigue" looks like a good prospect in general release and especially in action spots. Mitchum is effective, and European newcomers Genevieve Page and Ingrid Tulean are attractive personalities. When Jean Galland, wealthy resident of the Riviera, dies of a heart-attack, his press-agent, Mitchum, finds that the man has had a mysterious past. Galland's wife, Genevieve Page, tries to keep him from learning the mystery. Mitchum is led to Vienna, where he discovers his employer was a blackmailer, and then to Stockholm, where he meets and falls in love with Ingrid Tulean, daughter of one of Galland's victims. The plot thickens: Mitchum discovers that Galland had been blackmailing special agents of Hitler, whose identity is still unknown. Determined to track them down, he leaves for England, promising to return to Tulean.


"Quincannon, Frontier Scout"

Business Rating ★★★

Fair Western will serve as dualler in outdoor market. Tony Martin in non-singing role. Good color.

Tony Martin makes an unusual non-singing appearance in this Bel-Air produced Western for UA release. Concerned with incidents in the oft-filmed history of Indians vs. U.S. Cavalry, this is a fairly satisfactory offering for the outdoor market, where it will serve as a supporting dualler. An altogether routine treatment of a familiar plot situation, it can boast, however, plus factors in the fine DeLuxe color and scenery. The plot moves at a leisurely pace under Lesley Selander's direction. Martin, minus his vocal talent, is not much of an actor, and he is difficult to accept as a westerner. Martin, a frontier scout, who has sympathized with the Indians for the murderous treatment accorded them by the Army, undertakes a mission with U.S. soldiers John Bromfield and John Doucette, to find out what has become of a shipment of rifles. The Indians, of course, have them, and, after the usual heroics, Martin exposes post captain Ron Randall as a traitor who has conspired and sold the guns. Peace with the Cheyennes is restored.


Right now being filmed in its entirety in the spectacular Bakhtiari mountain land of Iran!

GRASS

Color by TECHNICOLOR
First of the breathtaking

NATURE DRAMAS
from

C. V. WHITNEY PICTURES, INC.
C. V. WHITNEY, president  MERIAN C. COOPER, vice-president in charge of production

to be followed immediately by the second
of the NATURE DRAMAS,

CHANG

C. V. WHITNEY PICTURES, INC.,
is making 3 kinds of pictures:
THE AMERICAN SERIES
NATURE DRAMAS
FILMS OF FANTASY.

Again MERIAN C. COOPER has
followed C. V. WHITNEY'S
instruction:

"GET THE BEST"
The Baba Ahmedi sub-tribe of the Bakhtiari of Iran, nearing the end of its incredible trek, as pictured in GRASS. This scene is from the original production, which was written, directed, photographed and edited by Ernest B. Schoedsack and Merian C. Cooper.

A completely new production of GRASS is currently being filmed, with a Technicolor camera expedition now on location in Iran.
GRASS is based on a copyrighted book of reality by Herian C. Cooper, with photographs by Ernest B. Schoedsack.

No European or American has ever crossed the Zardeh Kuh mountain range or has ever swum the Karun River, except Cooper and Schoedsack and Mrs. Marguerite E. Harrison, writer and interpreter, who shared their hardships.

They accomplished these feats as young adventurers 32 years ago to film GRASS, the authentic story of nomadic Persian tribes who live alongside the series of mountains that stretch 1,000 miles from the Black Sea to the Persian Gulf.

Grass grows on each side of the mountain ranges, but never on both sides the year around. Every Spring and Fall, when the grass dies on one side of the mountain, all the tribes must migrate to the other side.

This horde of 50,000 men, women and children—carrying all their worldly possessions, the women with babies strapped to their backs in wooden cradles—presents an awesome spectacle. Driving half a million goats, horses and cattle, they swim raging, icy rivers and cross the perilous, snow-crowned 12,000-foot Zardeh Kuh to reach the grasslands which mean the difference between life and death.

When Cooper and Schoedsack screened their completed film for Jesse L. Lasky, he immediately bought it for Paramount release. Critics and audiences the world over acclaimed GRASS one of the outstanding motion pictures of all time.

Here's What the Critics Said About the Original Production:

"For your own sake don't miss 'Grass'. It is the perfect production."
- Herald Tribune

"You will be cheating yourself if you put off seeing 'Grass'."
- The Daily News

"'Grass' comes closer to the limitless screen than any picture I have ever seen. It is the most vital thing ever offered."
- Morning Telegraph

"'Grass' is great. It is magnificent."
- Telegram-Mail

"The pictured story of the primitive trek for grass in the 20th century is an amazing one. It is a story that has an epic quality and a memory of the nomadic period in our civilization."
- John H. Finley

Late president, American Geographical Society, and associate editor of the New York Times
NOW IN PRODUCTION!

GRASS

ON LOCATION IN IRAN

What Cooper and Schoedsack did 32 years ago is now being done on an even greater scale by a C. V. Whitney Pictures, Inc., expedition sent into the field by President C. V. Whitney and Executive Producer Cooper. It is headed by producer Lowell Farrell, co-director with Winton C. Hoch, the expedition's cinematographer. Technicolor, wide screen, and every new technique are being utilized to present this amazing Nature Drama in its fullest grandeur.

C. V. Whitney gave his consent to Merian C. Cooper, his vice-president in charge of production, to form this expedition, which is functioning at this very moment beyond the reach of communication.

Again Whitney gave Cooper his famous dictum: "Get the best!" Cooper has sent the best.
NOW IN PREPARATION!

CHANG

the second in the **NATURE DRAMAS** series from

**C. V. WHITNEY PICTURES, INC.**

C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production
Ernest B. Schoedsack and Merian C. Cooper turned down many Hollywood film projects in order to write, direct and photograph Chang, made in the Laos country of northern Siam, the world's most famous man-eating tiger jungle.

They spent 14 months in the wilds of Siam filming the real life drama of Chang, the story of a primitive family's fight for survival against desperate odds.

Chang is raw jungle reality. It's the story of a family's bravery in a jungle world surrounded by sudden death.

Critics throughout the world acclaimed Chang as the best picture of the year. The public agreed and made it one of the leading box office successes of all time.
As a result of their work on this monumental picture, Schoedsack and Cooper were nominated by the critics—long before Academy Awards—to the list of the 10 best directors.

AND NOW—
The re-production of CHANG is being prepared as one of the C. V. WHITNEY PICTURES, INC., series of NATURE DRAMAS—a furtherance of Whitney's and Cooper's determination to demonstrate the friendship of the United States for peoples of other countries.

CRITICS BECAME PRESS AGENTS WHEN THE FIRST CHANG CRASHED IN

"The picture contains the most exciting episode in cinema history—that moment when that tremendous herd of stampeding elephants bursts through the Siamese village and plunges headlong right over the top of the camera."

—NEW YORK HERALD TRIBUNE

"Mark this one down on your calendar. It is one of the motion pictures you must see—you and your wife and your children. Chang holds more thrills than any big top ever erected. It is one of the finest adventure pictures ever made—bar none."

—NEW YORK TELEGRAPH

Chang is a pictorial achievement. Its beauty, thrills and forcefulness holds its audience spellbound."

—NEW YORK AMERICAN

"There is now to be seen in New York a picture which is not only the finest of its type shown so far—but also one of the best pictures ever made, regardless of classification. It is called Chang."

—THE NEW REPUBLIC

"Chang has captured the jungle and its natives and wild beasts and all the unbelievable drama that dwells therein. Here is mighty drama."

—MOTION PICTURE MAGAZINE

WHITNEY and COOPER hope critics will voice even greater praise for the re-production of CHANG, in which entirely new motion picture techniques will be introduced!

THE NEW CHANG IS NOW IN PREPARATION!

It is a copyrighted property.
Dr. Herbert T. Kalmus, president of Technicolor, Inc., who has caught Whitney's and Cooper's enthusiasm for these two great properties, will personally supervise color production on GRASS and CHANG. Color by TECHNICOLOR.

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY
president

MERIAN C. COOPER
vice-president in charge of production

the company
which recently
completed
the first of its
AMERICAN SERIES:

JOHN WAYNE
in
THE SEARCHERS

directed by JOHN FORD

co-starring JEFFREY HUNTER • VERA MILES
WARD BOND • NATALIE WOOE

associate producer PATRICK FORD
screenplay by FRANK NUGENT

(a WARNER BROS. presentation)

C. V. Whitney Pictures, Inc., is also preparing the second of the AMERICAN SERIES

THE MISSOURI TRAVELER

from a novel by JOHN BURRES.
Refute Exhibition’s Charges Before
Senate Committee, Cite Own Problems

Distribution’s Acid Reply

A couple months ago (March 21-22), spokesmen for exhibition appeared before the Senate Select Committee on Small Business Subcommittee on Retailing, Distribution and Fair Trade Practices to file a series of complaints against current film distribution practices and to offer a varied list of recommendations for correction of same. Last week, the voices of distribution and production were heard in reply by the subcommittee.

The rebuttal by the film companies was, in most cases, written with acid. They blasted the charges against them in very sharp language. Exhibitors are not alone in facing new problems, the distribution-production executives declared; they, too, are face to face with recently-born difficulties. They cited rising production costs and the obstacles against increased production caused by the big push for capital gains returns by stars, directors, producers. They said television had cut into their revenue from U. S. theatres and was beginning to cut down their foreign income. They denied any desire to put theatres out of business.

Following are excerpts from statements made by distribution’s principal spokesmen:

STATEMENT OF
CHARLES M. REAGAN
Vice President, General Sales Manager, Loew’s, Inc.

Voluminous testimony was offered by various exhibitors last March containing certain specific charges, as well as charges quite general in nature. The general charges made against the motion picture producers and distributors, including Loew’s, were as follows: product shortage, forced buying, excessive rental terms and so-called prereleasing of pictures. The exhibitors sought to paint a picture of complete disregard for the exhibitors’ problems and constantly increasing prosperity of the distributors, including Loew’s.

To substantiate these general charges, specific complaints relating to a limited number of local situations were made in some 50 affidavits of exhibitors which were filed with this Committee. In the light of the serious nature and nationwide scope of the charges against distribution, it is readily apparent that (apart from a consideration of their lack of substance) a mere 50 complaints when there are thousands of exhibitors throughout the country does not approach a semblance of proof or substantiation of the broad and basic charges made. When, however, as we shall see, even the trifling token of proof contained in these affidavits is shown to be wholly unsupported in fact, the entire case presented by exhibition collapses.

It is well known to exhibitors throughout the country and particularly to the small independents that Loew’s has for many years maintained an “open door” policy. Over the years our door has remained open to any exhibitor who wishes to present any grievances or complaint. He has at all times received our wholehearted cooperation. Illustrative of this is our policy with respect to adjustments of film rental. After a reasonable film rental has been agreed upon and after the picture has been exhibited, we have reduced film rentals when the performance of a picture has for unforeseen reasons not come up to expectations. Our branch managers throughout the country have authority to grant film rental adjustments.

So far as we know there is no parallel to this in any other industry. I might mention too, this is a one way street—if a picture does unusually well at the boxoffice so that higher terms would have been warranted in the licensing of the picture—the exhibitor does not volunteer any increase in terms. Certainly, there can be no better demonstration of our cooperation with our many exhibitor customers.

Loew’s Income

So far as Loew’s is concerned our published statements show that we have been seriously affected by the decline in business in recent years. The exhibitors appearing before your Committee have voiced complaints about their income but, significantly, have shown none of their financial statements. The charge that Loew’s has prospered at the expense of the exhibitor is absolutely without foundation. Mr. Myers, General Counsel of Allied, testified:

“Loew’s net jumped from $4,380,000 in 1953 to $6,577,000 in 1954 or 50%. And its figures for the first three quarters of 1955 show that it is still doing all right.”

This statement is misleading for two reasons: First, the quoted figures are composite figures showing the profit from all branches of Loew’s business both foreign and domestic, and not alone from Loew’s production and distribution activities in this country; second, the witness did not reveal that even taking the composite figures the 1955 net was $1,265,000 less than the 1954 net, representing a

(Continued on Page 22)
DISTRIBUTION'S REPLY

(Continued from Page 21)
19.2% decline and it is no secret that our first half net for 1956 is even lower than the 1955 net for the same period.

Product Shortage

Perhaps one of the most serious charges made is that we have brought about a shortage of product to force exhibitors to buy all our pictures and to pay higher film rentals.

This charge implies first, that the producer is in a position to make more pictures and, second, that if these pictures were made there would be a ready market for them.

Taking the second point first, the plain truth is that exhibitors will buy only such pictures as they choose and will refuse to license those which for some reason or other they do not like. This becomes perfectly apparent upon an examination of the varied number of bookings which each picture received.

Now, what the complainants are really saying to us is—“Mr. Producer, you must make a greater number of pictures, regardless of the cost to you. We will then license only the pictures we choose to exhibit. As to the pictures we do not license, you can keep them and take your loss.”

To understand the first point I referred to a few minutes ago, that is, that the exhibitors proceed on the premise that the producer is in a position to make a greater number of pictures, let us pause for a moment to examine what we have had to contend with in the industry. Having increased its production schedule each of the years since the close of World War II until the 1952-53 season, Loew’s then faced, along with the other producers, a combination of circumstances which was and continues to be, to say the least, a most difficult situation. Television was about that time making its full impact in many parts of the country. It is totally unhampered by admission taxes and many other costly requirements imposed upon theatrical exhibition. In addition, dispersal of urban populations and installment buying of all types of goods and the purchase of homes have contributed substantially to decrease in theatre patrons by changing the habit patterns of people everywhere.

It became apparent to the producers of motion pictures, including Loew’s, that since the public could stay at home and see, without cost, ordinary movies, sporting events, and other types of entertainment, it was necessary to produce the most outstanding pictures to induce the patrons to leave their homes and pay admission prices at the theatre box offices.

It is common knowledge that because of high personal income taxes on earnings, stars, directors, producers, writers, etc—all necessary to the making of motion pictures—no longer want to work as employees, but demand profit-sharing contracts in return for their services. This situation can become acute when we are compelled to yield varying percentages of profit to the writer, the actor and the producer on a particular picture.

The acute problem that Loew’s is up against is demonstrated by the rising cost of its pictures against the background of diminishing domestic film rentals. The pictures which it released in the 1952-53 season represented a negative cost, exclusive of prints and advertising, of $1,307,000 per picture; in 1953-54, $1,556,000 per picture and finally, in 1954-55, $1,815,000 per picture. Thus, in the last two year period there was an increase of over a half million dollars in the average negative cost of our pictures.

In determining therefore the number of pictures to produce, we must continue to recognize these new factors in addition to the basic risk aspect of our business.

Despite the numerous problems which I have outlined, Loew’s production schedule is now at a five year high and we have also contracted to distribute a number of independent productions.

Pre-Releasing & Extended Runs

Any complaint about pre-releasing pictures can have no application to Loew’s. Since the hearings in 1953 no picture produced by Loew’s was pre-released. In the 1953 hearings I stated that over a fourteen year period prior to that time only three pictures which we distributed could be classified in this category.

We have been requested to comment with respect to extended first runs. Extended first runs of outstanding pictures have always existed in showcase theatres such as the Music Hall and the large Broadway houses. Additional extended runs have been occasioned by the decree in the Paramount case. Since the decree many small theatres have requested and have been granted an opportunity of bidding for first run against the large showcase theatres in the various cities throughout the country. Obviously, a small theatre of say 1,000 seats or less will take a much longer period of playing time to produce the gross and film rental which a large theatre of 3,000 or 4,000 seats is able to yield in a much shorter period. In order for these smaller theatres to be able to compete and obtain the award of pictures they have submitted bids containing extended periods of playing time.

The popularity and drawing power of a picture is established by the first run so that the subsequent run exhibitor is assured of a good box-office attraction. Insofar as the distributor is concerned, if it were not for the large return in the early runs we could not produce the better and more costly pictures which thus are available to the small subsequent runs from which our revenue in many cases is not only negligible, but insufficient to pay for the cost of distribution, to say nothing of the large negative costs.

Competitive Bidding

Loew’s has always taken a considerable amount of pride in the manner in which it conducts competitive bidding. Because of the nature of this type of transaction, we have been extremely careful to insure that bidding be conducted fairly and honestly. We maintain a special department at the home office whose sole duty is the analysis of bids and the making of awards in as equitable a manner as we know how. Our system of meticulously worked out bidding rules is strictly adhered to by our branch offices. These rules were incorporated in the record of the 1953 hearings.

A recent analysis shows that Loew’s conducts bidding in only 538 situations throughout the United States. Thus, if a picture has 15,000 bookings, the percentage of situa-
They're talking about the gold-bright financial statement issued by Walt Disney and film executives are reading into it the basis for some revolutionary changes in the industry's distribution technique. Buena Vista, the distributing arm of the Disney organization, operating with a limited number of modest offices (the physical handling of prints is farmed out) and a comparatively small sales force, rolled up an imposing gross for the first half of the current fiscal year. While not all of the $12,859,321 gross for the half-year came from its film distribution, most of it did, as did most of the $1,418,850 profit. What proved an eye-opener to other film men was the more than 11 percent ratio of profit to gross. None of the film companies approach such a percentage of profit on their much higher grosses. There already are reports that the Hecht-Lancaster unit might organize distribution setup similar to Buena Vista's when its present contract with UA expires. With distributing costs running 30 percent and up, independent groups undoubtedly will start giving plenty of thought to setting up their own "sales offices". David O. Selznick had this idea under way several years ago, but it appears now that he was just ahead of his time.

Who is going to take over what spot in the new Warner Bros. organization is being buzzed all over the industry. It is being said that if Si Fabian does not obtain Justice Department clearance to step into the top spot of a film company (he may be barred because of his exhibition interests), Ben Kalmenson may move up into the presidency. However, you might also hear that Kalmenson has a long-nurtured yearning to get into independent production, and hopes to set up a financing deal to make one or two pictures annually on his own. Jerry Wald is being talked about as the leading candidate to take charge of studio operations when Jack L. moves out.

We hear the deal for the sale of Republic will definitely go through. Herbert Yates wants out. What isn't known definitely as yet is this: for whom have investment bankers Cantor, Fitzgerald & Co. taken the 60-day option to purchase the stock of Yates and his associates? One report has it that the purchase is being made for parties who plan to produce films for theatres. To that exhibitors undoubtedly will say a hearty Amen. However, another source says that the purchasers have naught but TV production in mind.

With the New York premiere run of "Richard III" ended, industryites are taking stock of this theatre release following the big Sunday telecast of a couple months ago. The run at the Bijou Theatre, just off Broadway, was just a little more than two months. At two performances daily, with an extra one on weekends, this comes out to something shy of 200 total. This is hardly something to cheer about for an important film like Olivier's "Richard", which was accorded a resounding salute by the press. The length of the "Richard" engagement, when considered in contrast to the runs of such art films like "Diabolique" and Olivier's earlier "Henry V", was not much. The conclusion must be that the TV showing sapped most of the grossing potential of "Richard".

There has been no end of soul-searching by movie bigwigs in New York in recent weeks. The shocking boxoffice slump has them pondering and asking plenty of questions. One keen—and sincerely optimistic—executive told us that nothing has been more responsible for the boxoffice doldrums than the poor quality of product over the entire season since last fall. "Give theatres a half dozen topflight pictures in the next few weeks and you will see the people pour out of their homes", he said. He laid the deterioration in the product to Hollywood's overbuilding of stars, who now control the business. The importance of the players must be diminished and other factors built up, or there will be no solution to our production problems. "We lean too heavily on the real or fancied boxoffice importance of eight or ten personalities. If we can't develop new stars, let's sell our directors or producers, as they do abroad." That is certainly a better idea than staking our whole future on a few aging actors like James Stewart, Gary Cooper and John Wayne!

Exhibitor leaders will tell you in no uncertain terms that the bitterness engendered by the statements put on the record of the Senate Small Business Committee by distribution's spokesmen last week have widened the breach within the industry as never before. Allied and TOA are more resolute than ever in their determination to force the hand of the film companies to relax what the theatre men call a "choking sellers market". One important exhibitor said: "Most of the film companies are in the control of old men, who measure the future of this industry by the remainder of their lives. They want to milk it for everything they can extract, then walk away. I believe movie production and theatres will go on as a profitable venture long after I'm gone, and I want to see this business operated like other major industries—with a true regard for the welfare of all its segments. That's why I will fight for my right to exist and for the future of my family to exist in a business I love."
Away All Boats!

starring
JEFF CHANDLER
GEORGE NADER
JULIE ADAMS
LEX BARKER

co-starring
KEITH ANDES
RICHARD BOONE
JOCK MAHONEY
CHARLES McGRaw
WILLIAM REYNOLDS
JOHN McINTIRE

with
FRANK FAYLEN

Directed by JOSEPH PEVNEY • Screenplay by TED SHERDEI

COLOR BY TECHNICOLOR IN VISTAVISION

MOTION PICTURE HIGH-FIDELITY
THE BIGGEST PUBLICATION IN THE WORLD WILL PRE-SELL THE BIGGEST PICTURE IN U.I. HISTORY!

Full page color ads in both Domestic and Global Editions mark the first time any motion picture studio has reached the 17,300,000 circulation of this great publication!

ANOTHER FAMOUS PRE-SELLING FIRST FOR U.I.!!

and More Color Ads LOOK Collier's

Screen stories Family Weekly The American Weekly

BOY'S LIFE modern screen TRUE

A COMBINED READERSHIP OF 131,000,000!

PRE-SOLD! through BILLBOARDS in 400 COMMUNITIES!

Spectacular, luminous "Day-Glo" 24 sheets from coast-to-coast... power pre-selling in 48 markets! A population of 30,000,000... and will be seen more than 450,000,000 times!

PRE-SOLD! on 91 TV STATIONS NATIONALLY!

Coast-to-coast TV Spot Campaign will pre-sell from the TV screens in more than 21,600,000 homes!

Produced by HOWARD CHRISTIE • A UNIVERSAL-INTERNATIONAL PICTURE
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tions where this picture is bid on is about 3.2%, a very small percentage indeed.

Let me emphasize this point—competitive bidding for Loew's pictures has been instituted solely by reason of a specific request of one or more competing exhibitors or at the request of an exhibitor that he be licensed pictures on a run which had been formerly licensed by his competitor.

Y. FRANK FREEMAN
Vice President, in Chg. Studio, Paramount Pictures

With the declaration of war in December, 1941 and continuing until peace was declared, many restrictions, necessitated by war conditions, were imposed on the production of motion pictures in Hollywood. The production of a motion picture became more and more complicated. However, due to travel restrictions imposed on the public, the theatre became a center of availability for entertainment for the average person, and these years, from an economic standpoint, were prosperous years for the motion picture producing companies and the exhibitors.

When war ended and the restrictions on travel were removed, people began to seek various outlets for relaxation and entertainment. Inflation had occurred. The dollar earnings of the individual was much higher than prior to the war. They had more money to spend. Resorts flourished. Two weeks vacation with pay became more and more enjoyed by more and more people. Part of the money that had been spent to attend a motion picture theatre was diverted to other forms of entertainment and enjoyment.

Beginning in 1948 the development of television began to spread very fast. This offered the patron of the motion picture theatre another form of entertainment which was competitive to the motion picture theatre.

The motion picture industry has been built upon the so-called star system. The public has been educated by the exhibitor as well as the producer and distributor to be attracted to the theatre by the name of the star or personality appearing in the picture. With rare exceptions today, no producer is willing to risk making an investment in a motion picture which can involve several million dollars, regardless of how good the story may be, without being able to engage not only one top star, but in many instances two and three.

The exhibitor raises the question—why do you not develop new personalities, new faces? Let me answer this and say that every studio in Hollywood is struggling with this problem but except in rare cases receives little or no help from the exhibitor. Beginning with 1950 the studios have invested millions of dollars in negative cost, advertising and other types of promotion in endeavoring to develop new faces and new personalities and also to introduce to the motion picture theatre patrons, through the motion picture, personalities from stage, television and possible stars that might have been developed by foreign producers.

The effort to introduce and present new personalities and to develop them as potential stars, will be continued by the studios even though, as stated above, past experi-ence has shown that little help in this work will be contributed by exhibitors. However, I cannot, as the representative of stockholders who have their money invested in Paramount, fail to take advantage of the opportunity of making deals for pictures that will most nearly insure the success of the picture—and that means acquiring a good story, top personalities, top directors, writers and producers, even though the cost may run extremely high.

Today there are a limited number of such personalities in Hollywood and every studio is eagerly seeking them for motion pictures. Because of this high competition they are in a position to decide what motion pictures they will make and the terms under which they will make them.

Today between 42% and 45% of the income from the distribution of motion pictures is derived from countries other than the United States and Canada. If it were not for this foreign income every motion picture producing company in Hollywood would be out of business in a short while.

It has been said by Mr. Abram Myers that one of the problems today in Hollywood is that we air our search for material to fit the international market rather than the domestic market. I have heretofore stated if the Hollywood producers of motion pictures had to depend upon revenue from the United States and Canadian markets, neither Paramount nor other companies could possibly remain in business. Paramount and all of the other companies must produce motion pictures which will have universal appeal and which will be suitable for the foreign market as well as the domestic market, in order to recoup their costs and hopefully realize a return on their investments.

Paramount is as anxious as the exhibitors to make as many pictures as possible, provided the pictures are of a calibre that the public will buy. However, we are not interested in making pictures solely for the sake of making numbers. Paramount is making fewer pictures because it believes that it can make greater pictures if it makes fewer, under the existing conditions. When the conditions in the industry are such that Paramount can make a greater number of pictures, pictures that the public will buy, we will certainly be happy to make them.

LOUIS PHILLIPS
Vice President, General Counsel, Paramount Pictures

I am very pleased indeed for the opportunity which is afforded me to show how utterly false many of the statements are that have been made before you; what half-truths have been put before you in the hope that they would be accepted as the whole truth; and the numerous rash and irresponsible statements.

Since January 1, 1950 there has been no connection whatever between Paramount Pictures Corporation and its subsidiaries on the one hand and American Broadcasting-Paramount Theatres Inc. and its subsidiaries on the other. The directors, officers, management and employees of the theatre company and subsidiaries are and have been wholly separate from those of the picture company and its subsidiaries.

I mention these facts at the outset because Mr. Abram F. Myers at the 1953 hearings before this Committee made statements to the effect that the divorce was not genuine, and cast aspersions on its effectiveness. There
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was no basis in fact for these assertions. The divorcement was and is real, absolute and complete.

How sham and baseless these claims were can best be seen from the fact that Allied with TOA is now asking that the former affiliated or divorced circuits be permitted to produce motion pictures; they have applied to the Department of Justice to bring that about, and are also now seeking the aid of your Committee for this purpose.

Mr. Myers was in the forefront of the attack on integration of production and distribution with exhibition. It was he more than any other person who induced the Department of Justice to bring the action and to seek divorcement of production and distribution from exhibition, and in that he succeeded.

I believe that no conscientious and responsible executive of any producer or distributor company could with propriety consent to arbitrate film rentals or sales policies. If he did he would not be discharging his proper duty to his stockholders or to his company.) If he agreed to do it, it would be an abdication of his duties and functions to an unknown arbitrator, and the business would be in a most chaotic condition. No investor or banker would permit his money to be used in so hazardous an undertaking.

I know of no other industry where the buyers have had the effrontery to make such an unsound, unbusinesslike demand. While the change of front of TOA comes as a distinct surprise, Allied's opposition to arbitration as voiced by Mr. Myers is no surprise. It has been as consistent as it has been unsound.

In a nutshell, exhibitors want three things: (1) an abundance of top pictures; (2) at low cost to exhibitors and assuring them a profit; (3) early delivery.

Basis of Exhibitors' Case

How do the exhibitors attempt to make out a case for your consideration and to evoke your sympathy for them? First they call their leaders who have murdered arbitration which your Committee in its report of 1933 thought very worth while and a step in the right direction.

They called Mr. Myron Blank, who operates a large circuit of theatres; Mr. Julius Gordon, also the operator of a large circuit of theatres; Mr. Ruben Shor, an operator of many theatres, and who also operates a buying and booking combine for a large number of theatres; and they brought in other exhibitors of lesser importance as window dressing.

In addition to those exhibitors whose names I have specifically mentioned, there also appeared here Mr. Wilbur Snaper, Mr. George Keresotes, Mr. Benjamin Berger and Mr. Trueman Rembusch. All of these exhibitors testified. Each is an operator of a chain of theatres. All reputedly are well-fixed, successful exhibitors, but not one of them has offered here to you any certified audit or any profit and loss statement which would substantiate his testimony, or give you an insight into the financial operations of his theatres.

Frankness and a knowledge of the economics of our industry compels me to tell you, Mr. Chairman, that many small exhibitors unfortunately are bound to fall by the wayside no matter what is done for them, and this includes giving them pictures gratis. Their situation is no different from many thousands of small businesses in various parts of the country who go out of business due to changes in business conditions.

The clamor of all exhibitors and their leaders is for more great pictures, in order to attract patronage in the greatest numbers. The slogan seems to be—"Get the public back into the habit of patronizing motion pictures." Our interests in this respect are the same as the exhibitors. We, as they, benefit from large box office receipts. If the public stays away, we as they, are the losers.

The attack years ago by exhibitor leaders was against block booking and the making of too many pictures. Today, just the reverse is the complaint.

While they were complaining in the past that too many pictures were being made, that many of them were duds being forced upon them by the distributors, today they are complaining that there are too few pictures. It is a case, therefore, of being damned if you do and damned if you don't.

Pre-Release and Merchandising Runs

Senator Humphrey, during the course of the hearings you expressed yourself as being—should I say—out of sympathy with pre-releasing of pictures. Let me say at the very outset that there is nothing unlawful about the practice of pre-releasing pictures nor is there anything unlawful about the special handling of pictures or the merchandising engagements to which I shall address myself.

Mr. Myers uses the terms pre-releasing and merchandising engagements or special handling interchangeably as though they mean the same thing. They are not the same.

The special handling of a picture on our merchandising engagements is quite different from pre-release. After the picture is shown on a special merchandising engagement, it is not withdrawn from distribution for a long period of time nor is the picture licensed for a first run in the same city after its merchandising engagement. No clearance is granted to the exhibitor having the merchandising engagement and this was also true of pre-release engagements. Paramount licenses the picture for later showings when it feels that the special advertising and exploitation campaign has done the picture the greatest amount of good to establish it in the mind of the public in a wide area. The interval of time between the merchandising engagements and the later exhibitions is frequently not longer than the usual clearance period.

Merchandising Engagements

Mr. Myers has, during the latter part of 1955, attacked the methods and practices employed by Paramount in releasing certain of its outstanding pictures on what we call a merchandising basis. Mr. Myers and I have exchanged correspondence on this subject which states our respective positions, and I am grateful to Mr. Myers for having filed with your Committee the correspondence that has been exchanged between us on the general subject of merchandising engagements, as well as copies of my letter to the Select Committee on Small Business of the House on Paramount's picture "Strategic Air Command".

I submit that the Paramount method of distributing motion pictures on so-called merchandising engagements is (Continued on Page 20)
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sound from a business standpoint and is not violative of any law or of any decree.

The exhibition which Mr. Myers referred to as a pre-pre-release was nothing but the showing of the picture in seven theatres in the United States, which were the only ones which had the physical attributes and facilities to show the picture on double-frame VistaVision. These seven engagements launched the exhibition of this picture nationally. It was, so to speak, the kick-off. It was followed, even while these exhibitions were going on, by 601 specially selected theatres. Many of them were awarded this picture by competitive bidding and were not hand-picked arbitrarily as Mr. Myers would have you believe. The picture was released widely very early after the initial showing. This special handling proved most successful and enhanced the value of the picture for all exhibitors and Paramount.

Competitive Bidding

The curious thing about competitive bidding is that it came to the industry as a result of a slogan that was coined, I believe, by Mr. Abram F. Myers. That slogan was, “The Right to Buy,” meaning thereby that every exhibitor had the right to buy or bid his dollars for the particular run of the picture that he wanted. This slogan of “The Right to Buy” attracted the attention of the Department of Justice and in the trial of U. S. v. Paramount et al, the Government suggested competitive bidding which the expediting court adopted. However, in view of the difficulty of enforcing the uniform competitive bidding machinery throughout the country, the Supreme Court for that and other reasons, struck this compulsory competitive bidding system down and sent the matter back to the expediting court for reconsideration on that and other points.

The result was a provision in the decree which prohibited a distributor from discriminating in favor of affiliates, former affiliates, old customers or others. It is to avoid that charge of discrimination that we are obliged to go to competitive bidding where that is the only course to avoid the great risk of a jury verdict if in a law suit a jury should decide that we did discriminate.

As this committee knows, Allied and also TOA are very critical of the competitive bidding practice. However, they are only critical when the other fellow demands it.

Charge of High Film Rentals

The exhibitors claim that they would like to buy pictures at the price they can afford to pay. We try to sell them in that way. However, we cannot always agree with the exhibitors as to what he says he can afford to pay and we have frequently found it to be the case that when an exhibitor has made a claim that we were over-charging him—and we examined his books, we found in many, many instances that the facts were misrepresented. Frequently, exhibitors would make representations as to their ability to pay which were entirely false. I do not say that every exhibitor does so, but we have found hundreds of cases where that was the fact. In many hundreds of cases we had to sue them for submitting false box office reports. In many cases there also were involved fraudulent income tax returns to the United States. And, as I have pointed out previously, the high cost of pictures, especially in the last two years, makes it impossible for us to make these pictures unless the exhibitors pay us what the pictures are worth.

Closing of Theatres

Of course, it is a fact that a number of theatres have closed and it may be that a number of theatres are presently being operated at an unsatisfactory profit. We regret that very much, but maintain that it is not our fault. Many small retailing establishments have closed in the last few years all over the country.

There are many reasons for theatres closing or operating at an unsatisfactory profit, which cannot be attributed to any act of the distributors. The reasons why many theatres go out of business or operate unprofitably are:

1. The growth of Drive-In Theatres.
2. The competition from television.
3. Shifts in population and the advent of new residential areas, as well as the opening of huge shopping centers with their own theatres—all take away patronage from previously existing theatres.
4. Unemployment in certain areas.
5. And, lastly, the obsolete and run-down marginal theatres.

ADOLPH SCHIMEL

Vice President, General Counsel, Universal Pictures

I propose first to discuss Arbitration and Conciliation. At this time I cannot refrain from expressing my disillusionsment and keen disappointment at the superficial presentation by TOA to this Committee of its point of view on the Draft of the Voluntary Arbitration Agreement for the Motion Picture Industry heretofore sent to this Committee. Almost two years of meetings, discussions and drafting efforts of a Joint Committee, which included responsible exhibitor representatives of national Industry prominence, as well as Sales Managers of three large distributors, men who in their own right are recognized as leaders in the Industry, were dismissed with a casual nod for their laborious efforts. The omissions and voids in the TOA presentation are very significant indeed.

It is my considered opinion that if the Allied organization had not chosen to reject any arbitration agreement which did not include film rentals as an arbitrable issue, agreement would have been arrived at on the October, 1952 Draft. In other words, the insistence of Allied that film rentals be made an arbitrable issue torpedoed that earlier draft without any further consideration being given to the other substantive provisions therein contained.

Following the issuance of this Committee’s report in 1953, and having regard to the views of a large and responsible segment of exhibition, efforts to arrive at a workable plan of arbitration were initiated by Eric Johnston by a letter dated February 10, 1954.

The President of Allied States Association, under date of March 7, 1954, in complete disregard of the publicly expressed viewpoint of this Committee on the propriety of arbitrating film rentals, rejected the invitation. It based such rejection on the resolutions of the Allied Board of
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Directors that Allied cannot participate in any arbitration plan that “does not provide for the arbitration of film rentals and selling policies on a national and regional basis, or that countenances the pre-release of pictures even on a limited scale, or that does not prohibit the initiation of competitive bidding in any situation except upon the written demand of one of the exhibitors involved.”

It is now appropriate for me to discuss with you the exhibitor proposal of arbitration of film rentals. On reflection the implications of this suggestion are far reaching indeed and the more thought given to it, the more shocking it appears. The proposal strikes at the very heart of the business of producing and distributing pictures. Reduced to its simplest terms, the producers, which in every instance but one are publicly owned companies, with thousands of stockholders, are called upon to risk the expenditure of millions of dollars for their product and asked to delegate the fixing of the prices which they are to receive for their merchandise to the inadequately informed, even though well-intentioned, judgment of arbitrators.

Nowhere in American industry can a parallel for this suggestion be found. It would be inconceivable to believe that such a proposal would be countenanced in regard to clothing, food, drugs, which are necessities, or television sets or automobiles, which to some extent are luxuries.

Implicit in the proposal from exhibitors for the arbitration of film rentals is the suggestion that every exhibitor is entitled to a profit on every picture. This, of course, is a wholly unwarranted assumption, but even if it were accepted, it must be likewise assumed that a producer-distributor is entitled to its profit on every picture.

WILLIAM J. HEINEMAN

Vice President, Gen. Sales Mgr., United Artists

General Complaints

I should like now to address myself to the general complaints made by the exhibitors in their testimony and affidavits submitted to this Committee. The complaints seem to me to break down into three categories.

First, the exhibitors complain there is a “shortage of product.”

Second, the exhibitors say we are not giving them the product soon enough after it is released nationally.

Third, the exhibitors say we are charging them film rentals which are excessive.

On behalf of United Artists Corporation, I wish first to deny these accusations categorically, and furthermore, to state that the exhibitors, by frequently leaving out facts and by twisting or misleading statements, present a picture which is utterly untrue as to United Artists Corporation.

Alleged Shortage of Product

What do the exhibitors mean when they say there is a shortage of product? Do they mean there is a shortage in the total number of pictures produced or a shortage of top product only? The exhibitors assert the distributors have deliberately created the shortage. It was reported in the January 4, 1956 issue of Variety that in the year 1955, there were 107 pictures released by all the companies which grossed more than $1,000,000 each for the distributors. In 1954, there were more than 90 of these pictures. This is top product, judging wholly from box-office results, and is more top product than ever produced in any two-year period before. It does not take into account the many smaller grossing pictures released by companies which, however artistic, did not receive a favorable response from the public, nor does it take into account the smaller budgeted pictures which are made to supply exhibitor needs and the needs of a producer to introduce new talent.

It seems to me that in a sense these exhibitors are living in a vacuum. They are either unaware of the fact that the costs for distributing motion pictures and the costs for the production of motion pictures have climbed enormously in the past few years, or else if they are not unaware, they just don’t care to be concerned with this fact. Despite this, the motion picture industry as a whole has produced more top grossing pictures than ever before. Where there has been a decrease in number, it has come only in the smaller budgeted pictures.

United Artists has endeavored to fill the need of the exhibitors for pictures. If there is a shortage of product, United Artists has done everything it could to alleviate this condition.

One of our problems is that the exhibitors do not choose to play smaller pictures, as they always used to. They want only top product. They are getting more top product than they ever got before despite our increased costs. Frequently, however, they pass up pictures of proven grossing ability. How can these exhibitors complain of a product shortage when they pass up such films as “Marty” and “Summertime”. By passing up these pictures, they create their own product shortage, of which they then complain.

Alleged Holding Back of Pictures

Since March 1951, United Artists has not distributed a single picture in the “pre-release” method of distribution. By “pre-release” we mean, of course, that method of distribution whereby the picture is actually withdrawn from distribution after its initial engagements and is withheld for a period of time, and then put back into general release.

The exhibitors also complained that pictures are not available to them early enough after their release. This, again, is not true. A motion picture is an artistic creation, and each picture must be specially handled. No two pictures can be distributed exactly the same way. The advertising, exploitation and publicity campaigns are conceived and designed for each particular picture. When a picture is to be put into release, a method of distribution is determined. Sometimes it is decided to get many engagements quickly, and in respect to other pictures, it is decided to move slowly. This depends upon the kind of motion picture it is. For example, the picture “Marty” had to be nurtured slowly. The picture had to be given time to catch fire. It took the development of a word of mouth public response to make it catch on, and achieve its great success. By way of contrast, the forthcoming United Artists giant “Trapeze”, starring Burt Lancaster, Gina Lollobrigida and Tony Curtis, lends itself to another type of campaign. In

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Now that Howard Hughes' *The Conqueror* has been launched and is heading for the greatest gross in RKO's history...the combined promotion forces of RKO are being focussed on Edmund Grainger's "GREAT DAY IN THE MORNING"

**FIRST TARGET...**The Big Denver-Salt Lake Area Premiere May 16-17, embracing more than 100 theatres in five states...backed by a tremendous National Campaign with coast-to-coast NBC-TV and Mutual network promotion.

**WATCH IT GO!**
THE BUGLE BLAST THAT ECHOED THROUGH HISTORY!

From Robert Hardy Andrews' Civil War best-seller that thrilled all America!

EDMUND GRAINGER presents

GREAT DAY IN THE MORNING

Distributed by (MONO)

LEO GORDON • REGIS TOOMEY •

Directed by JACQUES TOUREUR • Screenplay by LESSER SAMUELS • Produced by EDMUND GRAINGER
June, climaxing an intensive exploitation and advertising campaign, the picture will open simultaneously in about 350 key situations throughout the nation. This could not have been done with “Marty”. In order to insure the return of the large investments now being made in our motion pictures, we must be free to market and distribute our pictures in the manner which is most appropriate for each motion picture.

The Print Problem

One of the severest problems distributors have run into during this era of constantly increasing costs is the problem of how much can be spent to purchase prints of a picture in release. The usual color print costs in the neighborhood of $500.00 for an average length (80 minutes) feature. A CinemaScope (or similar process) color print, of the same length, costs proportionately more, and the same type print for a longer, big picture frequently costs about $1400.00. These costs are much higher than they once were, and exercise a tremendous influence on the whole process of film distribution.

The immediate question that comes to mind is “Why not make more prints?” The answer is clear—with costs so high, the distributor cannot afford to, for a point is very quickly reached where additional prints made do not pay for themselves.

It is primarily for this reason that sometimes we are not able to supply a print to an exhibitor at exactly the moment he would like to have it and we would like to give it to him. The second conclusion is that because of the costs that are entailed for prints, we cannot reasonably reduce our film rentals below the $12.50 or $15.00 that we receive from our small accounts. More often than not, we lose money on these marginal accounts.

Competitive Bidding

United Artists has competitive bidding in 500 situations. United Artists institutes competitive bidding only after an exhibitor has requested that he be afforded an opportunity to license our pictures on a certain run, and provided that either that exhibitor or his competing exhibitor maintains that the theatres are in substantial competition, and refuses to play pictures at the same time that the other theatre is playing the pictures. If we deem the theatres to be in substantial competition, then we institute competitive bidding. This, we believe, is a fair way of affording both theatres an opportunity to license our pictures in competition with a competing theatre. We know of no other way to operate so as to avoid a claim that we are in violation of the anti-trust laws.

Conclusions

We recognize that the small exhibitors have a problem today. We also recognize that the basic roots of their problem lie in the development of television, and in the economic problems of their areas.

United Artists, recognizing the inability of the small exhibitor to pay a large rental, has pared the rentals it charges these small accounts down to the barest minimum—so much so that many of them are carried at a loss. In the face of our greatly increased costs, we feel we have done our utmost to help sustain the small exhibitors.

ARNOLD PICKER

Vice President, Foreign Dist., United Artists

I know of no industry so dependent on the overseas market for its welfare and health. This industry spends in the neighborhood of $300,000,000 a year to make its product, and if you remove or eliminate approximately one-third of the net income with which to make those films, it is quite obvious that the industry would soon face insolvency and bankruptcy, or would have to change its method of production in such a way that the type and nature of its films would radically change. The important, costly and attractive pictures could not be made because the income would not be available to make them.

Mr. Julius Gordon, whose testimony I have read as it applies to conditions abroad, stated that his specific job was to outline for you certain conditions which exist in other parts of the world with the purpose of convincing the Committee that it should recommend such practices here. I am reasonably certain that if Mr. Gordon were to be asked to do business under the conditions which exist in these various territories he would fight like a tiger against them, because the operation of the industry would be so hamstrung that it would be impossible to operate it in the American tradition of free enterprise.

Mr. Gordon infers quite positively that all Governmental regulations which exist overseas have been put into effect solely for the protection of the local exhibitors. It is my opinion that nothing could be further from the truth.

These regulations, where they do exist in one form or another, are there to protect and foster a national motion picture industry in its entirety. Invariably, I believe that this protection is essentially designed to build up and strengthen a local production industry, which these countries consider vital as a form of national expression.

Now we come to the suggestion that has been raised by both Mr. Gordon and Mr. Myers, namely, that because import quotas exist overseas, the policy of American companies has been cut down on the number of films they produce so that they can operate economically better within the framework of these quotas.

Let me state first that if we considered all the countries where quotas exist, they represent no more than about 20% of the total foreign market and, therefore, in proportion, a much smaller percentage of the total global market. The countries that have what I would consider a serious or limiting quota represent, in themselves, only a fraction of the 20%. Therefore, you must understand that no quotas of any sort exist in the great majority of the foreign market.

Were we to be foolish enough to think of cutting down film production just because of import quotas in a few countries, we would lose a fortune in the other markets and in the United States. How could we possibly afford to pass up this revenue and try to maintain our production and distribution overheads on the smaller number of pictures? We would simply price ourselves out of any market, and in no time the American industry would be at the edge of destruction.
SKOURAS

SPYROS P. SKOURAS told stockholders at the annual 20th Century-Fox meeting recently that negotiations had been concluded to sell distribution rights of a "cross-section" of 52 feature films selected from product made in the years 1932-1948, to National Telefilm Associates. The rights to distribute the 52 features were granted to National Telefilm for a period of ten years, covering the United States, Canada and Cuba. The 20th-Fox president also reported on the projected deal with Darryl F. Zanuck, whereby the former studio head will produce twenty features over a seven-year span. A sharp decline in first quarter earnings was revealed to the shareholders. The period ended March 31 showed consolidated earnings of $460,739 (17c per share) compared to $1,423,811 (54c per share) in 1955. The decline in domestic business, Skouras said, was caused principally by the "impact of free home television."

NEW VARIETY CHIEFS

John H. Rowley, seated center, newly elected Variety International chief Barker, is seen with other members of the crew elected at the recent 20th annual convention. Flanking Rowley: left, George Eby, 1st asst. chief Barker, and Edward Emanuel, 2nd asst. Standing: left, Rosus Harvey, property master, and J. B. Dumble, Dough Guy, Rowley, 39, is vice president of Rowley United Theatres of Texas.

Y. FRANK FREEMAN was one of a dozen distributor spokesmen who presented testimony before the Senate Small Business Subcommittee refuting previously-heard exhibitor complaints of "ruinous" distribution practices. Freeman's statement cited, in comparatively mild language, the problems faced today by film producers in their efforts to meet TV competition and the exorbitant demands of talent. In their May 21-22 "day in court," other distribution spokesmen used much stronger words to beat down exhibitor's arguments. They attacked as a "betrayal" TOA's sudden withdrawal of its support from the industry arbitration plan, and condemned Allied's insistence on film rentals being made a subject of arbitration. Harsh terms like "liar," "ruthless" and "diabolical" were tossed around. Sales executives and lawyers of several film companies declared that exhibitors were out of touch with the rising costs and diminishing returns of the major film companies and that, if anything is to blame for current industry woes is television and drive-in theatres. Testimony before the subcommittee, which is headed by Senator Humphrey, was submitted by Freeman, Arnold Picker, William Heineman, Charles Reagan, Adolph Schimel, A Montague, Benjamin Kalmenson, Walter E. Branson, Louis Phillips, William C. Gehring, Charles J. Feldman. (Highlights of several of distribution's statements appear in this issue.)

ROY DISNEY had good news for shareholders of Walt Disney Productions. Net profits for the first half of the current fiscal year was $1,416,850, a sharp increase over the $4,130,048 for the same period last year. Gross revenue, not including the company's interest in Disneyland amusement park, for the period ended March 31 totalled $12,093,321 compared with $9,876,175 for last year. Higher returns in both domestic and foreign markets for feature releases, and a 55 per cent increase in revenues from merchandising, music, etc., were the main reasons cited by Disney for the rise in earnings.

ROBERT J. O'DONNELL sees a better chance for the success of the industry tax relief campaign with the government forecasting a sizeable federal surplus at the end of the fiscal year of June 30. "Instead of hold to its original surplus figure of $200,000,000 which it announced in January, the Treasury now admits the surplus will be $1.8-billions . . . since complete elimination of the admission tax would mean a loss of only $48 millions to the Treasury, it is obvious that tax relief would not appreciably reduce the surplus or unbalance the budget," the committee chairman said. O'Donnell was pleased by the action of the Dallas Motion Picture Board of Review in forwarding to Texas Congressmen a resolution favoring elimination of the tax.

PARAMOUNT DIVISIONAL MEETING

Relaxed smiles are the order of the day during a recess in Paramount's recent Eastern division meeting in Boston. Around the luncheon table: Eastern division manager John C. Moore; New England Theatre circuit film buyer Jerry Goman; vice president of Paramount Film Distributing Corp. Hugh Owen; advertising-publicity vice president Jerry Pickman; New England Theatres president Martin J. Muddin; Paramount Film Distributing Corp. president George Weller, and Boston branch manager Gasper Urban.

[More NEWS on Page 34]
Incidentally...

JOHN H. ROWLEY, elected International chief barker at the Variety International convention in New York, pledged himself to the "policy of encouraging the formation of sound new Tents" when he received the gavel from outgoing chief GEORGE H. HOOVER of South Miami. Hoover remains with the International organization as executive director. In his report to the convention, International Heart chairman NATHAN GOLDEN said that Variety showmen spent about $2,700,000 during 1955 to aid underprivileged children. Henry Ford II won the Humanitarian Award for 1955.

Paramount Pictures Corp. reported the highest first quarter earnings since the inception of the company, except for the first quarter of 1955, with $1,723,000 reported for the first quarter of 1956. This represents $8.00 per share.

CHARLES EINFIELD, 20th Century-Fox vice president in charge of advertising, returned from a five-week trip to Europe where he discussed international promotion on six CinemaScope pictures, five to be filmed on the continent later this year . . . MAX E. YOUNGSTEN, United Artists vice-president also flew in from Europe where he had conducted a series of conferences on his company's new program of global production and promotion . . . DAVID A. LIPTON, Universal vice-president, was in New York recently for conferences with home office executives.

According to Universal executive vice President ALFRED L. DAFF, U-I successfully completed its 17-week Daff Drive with overseas sales records being set for the fifth consecutive year . . . Paramount's domestic distribution organization will honor world-wide sales head GEORGE WELTNER with a 26-week drive named "Paramount's Salute to George Weltner". Drives takes in two periods, July 25-Aug. 7, Sept 30-Dec. 29.

HOWARD LESIEUR, Columbia advertising director, announced that radio and television contacts for the company will be handled by ROGER CARAS and ETHEL EDELL . . . MARY KINKLE DAMMOND was named special publicity consultant for United Artists by ROGER H. LEWIS . . . J. EMMET CASHMAN was made chief of Buena Vista's newly-created playdate department, according to BV President LEO F. SAMUELS . . . GEORGE ETTINGER, TV and radio manager for Columbia for 18 years, resigned May 11.

WALTER E. BRANSON, RKO's vice president in charge of world-wide distribution, announced seven promotions in a reorganization of the sales set-up under Eastern sales manager NAT LEVY. LEONARD S. GRUENBERG will head the newly-created Empire State District; SOL SACHS will handle the Southwestern District; HATTON TAYLOR was named East-Central district manager; OTTO EBERT moved up to Boston branch manager; LOYD KRAUSE becomes Detroit branch manager; LEE J. HEIDINGSFELD heads the Cincinnati branch; TRAVIS D. WALTON was named Dallas branch manager.

BORN: A son to Mr. and Mrs. WALTER WEISBUCH. He is assistant director of advertising at National Screen.

DIED: CARL FISCHMAN, 42, assistant advertising manager at Loew's Theatres, Inc., of a heart attack.

U-I SIGNS STEWART, MURPHY
Edward Muhl, left, Universal production head, proudly lines up with the two stars and producer he has signed for forthcoming "Night Passage". From left: Muhl, James Stewart, producer Aaron Rosenberg and Andie Murphy.

DANHEISER
MELVIN B. DANHEISER was named assistant to RKO foreign sales manager Sidney Kramer by vice president Walter Branson. In his new post, Danheiser will be generally responsible for foreign sales control. He joined RKO in 1940. (See other RKO promotions in Incidentally column.)

U-I CANCER FILM
David A. Lipton, left, Universal vice president, presents the first print of "That Others May Live", 8 minute film produced by U-I for the Susan Balle Memorial Fund for Cancer Research. To Gmel Sullivan, national director of the fund. Film will supplant theatre lobby fund-raising.
NT Managers Help Write Treasury
Of Showmanship Via House Organ

"Throw the book at 'em!" has been a patent by-word of National Theatres' exploiters, perhaps the most aggressive group of theatre showmen in the industry. The wonderful part of it is that they actually wrote the "book" that they've been throwing at their theatre patrons.

What makes up that book is set down in an idea-crammed volume that has culled the fruitful stunts, gimmicks, displays and all the other boxoffice stimulants detailed regularly in the NT house organ, "Showman", and combined them in a single tome, "Rhoden Weeks Activities for 1956." If the authors were to be credited, the editors would have had to add another book just to list the names of the contributors.

The masthead of "Showman"—"Official Publication By and For the Managers of National Theatres, Inc."—is the key to the effectiveness of this treasury of showmanship. A big, handsome publication (11 1/2" x 16 1/2"), well printed, inventively laid out and avidly read, it abounds in selling ideas, bountifully illustrated. A prolific stream of activities, fortified with photographs, is continually forthcoming, assures a wealth of material, assembled and edited under the direction of Thornton Sargent. A typical issue (May) is illustrated in part on this page.

The cover devotes a full page to the "book" which has just been distributed to the NT managers. Inside big space is devoted to the chain's "Hawaiian Holiday" awards, a 7-day trip to Honolulu to the Rhoden Weeks Campaign seven winning managers (and their wives). The "selling" pages (above, right) picture and detail campaigns, ads, displays, added revenue lobby ideas. A public relations stunt has a big lobby mirror cleverly painted by Junior Leaguers to advertise their rummage sale; a Wyoming manager shows how he dresses up as a clown as a regular Saturday matinee feature, providing fun, magic and games for a kids stage show.

A Question Box is featured every month, with managers forming a round table for showmanship questions like "Do You Favor Major Giveaways?". National's Research Director Stan Brown has a regular column digging up important statistics and information to aid the managers.

A full page is devoted to a couple of gimmicks for the kids: a Mickey Mouse Clubs stunt worked up successfully by Fox Midwest's Joe Redmond, who has set it down in a 7-page brochure for the benefit of other NT showmen, and an exciting series of sports races shown on the screen with the kids rooting wildly for the numbers of the racers on which they hold tickets (see right).

A page of refreshments merchandising ideas spotlights in large photos particularly attractive displays that serve as a guide for other theatremen. The cowgirl-popcorn cutout at lower right, reported Idaho manager Irving Simpson, doubled sales. An unusual—and thought-provoking—activity had Los Angeles managers Al Sachs and Al Bogatch taking their candy girls on a tour of the S. Cal. candy warehouse to give them a better understanding of their product, and given a preview in NT's home-office screening room.

And these are only a few of the sackful of showman aids in a single issue of the NT house organ! Throw the book at 'em? These live-wire showmen have a library-full!
What the Showmen Are Doing!

(Continued from Page 35)

ROAD-WORK

Thrush LYNN ROBERTS, who recorded the title ballad from RKO's "While The City Sleeps", completed a round of TV and radio appearances to spotlight the NYC opening of the film at the criterion Theatre. The vocalist guested on the Art Waner Show (ABC), Joe Franklin's program (WABC-TV) and Paul Brenner's "Requestfully Yours" show (WATV-TV).

GREGORY PECK and JOHN HUSTON will hit the road on a 10,000 mile trek to exploit "Moby Dick" for Warner Bros. The actor and the producer-director will tour the country to plug local openings, kicking-off on June 27 with the world premiere in New Bedford, Mass.

A 3-week, 400-theatre saturation campaign for 20th Century-Fox's "The Proud Ones" starts May 29 in Kansas City, Missouri. Jeffrey Hunter will spearhead the drive with a heavy schedule of TV and radio appearances, newspaper interviews and p.a.'s at civic and cultural events in the K. C., St. Louis, Denver and New Orleans areas.

"Alexander the Great", United Artists' CinemaScope spectacle garnered nation-wide TV coverage when DAVE BALLARD, seven-foot, five-inch "Alexander" giant appeared on the Groucho Marx "You Bet Your Life" show over the NBC-TV network.

Triple-threat man IRWIN ALLEN, writer-producer-director of Warners' "The Animal World", whooped it up for his newest entry with a barrage of TV and radio appearances. The programs guested: Will Rogers' Morning Show over CBS-TV; Joe Franklin Show (ABC-TV); Frank Farrell, ABC radio; Luncheon at Sardi's (Mutual); Strike It Rich (CBS-TV); The Vincent Lopez Program (MBS); Barry Gray, WMCA.

JEFF HUNTER will also hit the road on behalf of his forthcoming UA release, "A Kiss Before Dying". The handsome young star will be joined by VIRGINIA LEITH in a tour of 13 cities to ballyhoo "Kiss" via press interviews and theatre appearances. The agenda includes stops in Buffalo, Boston, Providence, Rochester, Syracuse, Schenectady, Albany, New York, Springfield, Portland (Me.), Bangor, New Haven, Atlanta.

"Bold and Brave" star NICOLE MAUREY is introduced to Montreal audiences by Snowdon Theatre manager Harold Greenberg.

Robert Mitchum meets group of San Francisco exhibitors during "Foreign Intrigue" two-continent tour.

Artistic GIL WILSON is spending five days in the nation's capital on behalf of WB's forthcoming "Moby Dick". The famous painter continues on his 26-week lecture tour.

Lewis Sets Huge Contest Promotion To Plug 'Trapeze'

They're going to give away everything but the kitchen sink to plug "Trapeze". A gigantic contest promotion awarding prizes of every description, from expenses-paid vacations in South America and Hawaii to a Rambler station wagon, has been set by United Artists and the Exquisite Form Bra Co. to spotlight the Hecht-Lancaster circus drama, it was announced by Roger H. Lewis, UA ad chief.

Backed by a nationwide search for "Miss Exquisite Form of 1957", the lassie with the shapeliest figure in the land, the contest will be coordinated with premiere engagements in every exchange area. Backed by $500,000 of newspaper co-op advertising, the campaign will have retail support in over 18,000 Exquisite Form outlets. Point-of-purchase displays and accessories include 150,000 streamers and 38,000 display cards with photographs of the "Trapeze" stars and credits.

The tie-in ads, ranging from small unit to half-page insertions, will headline both the contest and the local playdate. Additional support will come from Exquisite Form's advertising in national mags and TV spots. The campaign will kick off in late May, coinciding with the film's debut at the Fox Wilshire Theatre on May 29 at Los Angeles.

A special promotional campaign kit is being supplied to the manufacturer's field force, who will join hands with a 50-man UA exploitation staff to ballyhoo the promotion. Supplementary promotional aids include posters for lobby display, traveling exhibits of the circus costumes worn by Gina Lollobrigida in the film, plus window, counter and floor displays in retail stores.

'Screaming Eagles' in Carolinas

The U. S. Army and Allied Artists teamed up in a gala, full dress affair to herald the opening of "Screaming Eagles". The story of the D-Day exploits of the 101st Airborne Div. had its eastern premiere in Fayetteville, N. C. at the Colony Theatre May 22. With plenty of high "brass" in attendance, a parade to the theatre by the 82nd Div. Band, and the selection of contest-winner "Sweetheart of the Screaming Eagles", AA went all-out to ballyhoo the saturation engagements in the Carolinas.

CLEAN UP!

Here is a chance for every exhibitor to clean up—literally. A promotional tie-in between RKO Pictures and the Lewyt Corp. will give a free vacuum cleaner to any exhibitor who books "Great Day In The Morning". The cleaner-on-wheels is to be used by showmen as a prize in promoting the Edmund Grainger production. The promotion calls for a joint exploitation drive with local Lewyt dealers. Information on how-why-when-where is available to exhibitors from Ira Morais, Lewyt Corp., 60 Broadway, Brooklyn, New York.
Glamour queen Marilyn Monroe scored a "grand slam" with two covers and three text-and-pictures layouts in current issues of LOOK, TIME, and the Saturday Evening Post. MM, whose next film release will be 20th-Fox's "Bus Stop!", highlights the cover and four inside pages in the May 29 Look. The May 14 TIME features her on the cover and a 7-page article focuses attention on the biog of the film star. The last of a three-part profile on the blond beauty appear in the May 19 SEP.

“The Man Who Knew Too Much”, latest Hitchcock entry, nets red carpet treatment as “picture of the month” in the June RED BOOK. Stars James Stewart and Doris Day are seen in a photo-layout accompanying the review.

SEE Magazine devotes a three-page text-and-photos spread to luscious Rhonda Fleming, star of RKO’s "While The City Sleeps". Text and photos follow Rhonda on a round of publicity and promotional appointment for the Burt Friedlob production.

Twenty national magazines will be utilized for a concentrated campaign on behalf of "While The City Sleeps". Kicking off the barrage will be a full page ad in the May 28 LIFE. Other mags used include the SEP and PHOTOPLAY.

Rod Steiger, currently clicking in Columbia’s “Jubal” and “The Harder They Fall”, gets a good going-over in COLLIER’S May 25 issue. Written by Aline Mosby, the story describes Steiger as one of Hollywood’s great finds of recent years.

Bosomy Silvana Pampamini is the subject of ESQUIRE’S “Lady Fair” gatefold in the June issue. The star of IFE’s “Roman Tales” is shown in a revealing evening gown in the picture-portrait.

Eddie Fisher and Debbie Reynolds grabbed space in four national fan mags for their upcoming film, RKO’s “Bundle of Joy”. MOTION PICTURE, MOVIE PLAY, MOVIELAND, and PHOTOPLAY give photo-and-text layouts to the pair in their June issues, showing them in a variety of scenes discussing or reading the script.

Both eye-grabbing and apt is this vivid poster for M-G-M’s “Lust for Life”. Painted by noted artist John Vicker, 24-sheet utilizes the famed technique of Vincent Van Gogh in brush strokes and vivid colors, with likeness of Kirk Douglas as the artist-hero against a red-orange swirl of color typical of the immortal painter’s work.

20th-Fox Boxoffices Give ‘King and I’ All-Media Guns

“The King and I” won’t be premiered until July, but the 20th Century-Fox boxoffices are busily pre-selling their second Cinema-Scope 55 attraction with a rousing all-media campaign. Using all available guns, the boys from 20th are reaching for a vast potential audience through the use of TV, radio, consumer and trade newspapers and magazines, Sunday supplements, music, books.

Magazine breaks set for the Rodger and Hammerstein’s musical include a multi-page color layout in the May 24 LIFE. LOOK Magazine will give the film a whirl in a June issue with a text-and-pictures spread. Other magazine breaks scheduled in the next 8-10 weeks include McCall’s, Woman’s Home Companion, Colliers, This Week and Coronet.

Capitol Records will release the sound-track album from the film on June 1. Full credits will be carried on the album.

Feature scenes from the picture and interviews with its stars will be seen on three upcoming CBS-TV programs of “The 20th Century-Fox Hour”. Other TV breaks scheduled for this blue-ribbon film include the Ed Sullivan Show; Your Hit Parade; Dave Garroway’s “Today”; Monitor; and Steve Allen’s “Tonight”.

‘Safari’ Contest

A mammoth contest to plug the Cinema-Scope Technicolor film, “Safari”, will be conducted in 50 metropolitan areas this summer. Columbia announced. Titled the “Air France Safari Contest”, it will have the 50 areas competing, with a national champion being selected from the local winners.

The stunt figures to draw plenty of contestants, since the winner and his guest are in line to receive prizes worth no less than $5,000, including a flight via Air France to Paris for three days, thence to Kenya, East Africa, locale of the film, for a 9-days safari in that colorful country.

In addition, those in the local contests will receive prizes totalling another $10,000.

The contests will be sponsored by local newspapers, TV and radio stations.

Balloon Bally

America is being invaded — by toy balloons — as part of a Warner Bros, ballyhoon on “The Animal World”. Millions of the balloons, each bearing a picture of a dinosaur or other animal, plus imprint will be distributed nationally.

MAG-NETS
EXPLOITATION PICTURE

Sell the Suspense in '23 Paces!'

One of the most unique story ideas in a long line of murder mysteries centering on amateur sleuths shoves "23 Paces to Baker Street" squarely above its edge-of-seat fellows. The unusual twist of a blind man who outmaneuvers and overpowers a clever murder ring adds a tingling fillip to the suspense that will guarantee a strong word-of-mouth. The important thing is to get them in first; so they can talk and to this end, 20th Century-Fox boxofficers have devised a provocative campaign, complete with offbeat and intriguing ads in striking tune with the plot and taut entertainment values.

THE ADS

The newspaper ad shown on the opposite page is a real eye-catcher. It serves two vital purposes. First, the jigsaw art and terse clues pique the interest with suggestions of violence and mystery. Secondly, it adds an important factor to anyone who has ever been captivated by a Sherlock Holmes story with its use of the rarely capitalized catchline word—"Deduction". Note how the emphasis is equally on "Suspense" and "Deduction" in the top headline. This theme is followed throughout the series of display ads with its jigsaw art spotlighting the tense face, the hand-over-mouth of the terrified girl, and the telegraph-like strips of type. Don't overlook this key word to lure the millions who love a mystery. Play up the line, "A Masterpiece of Suspense and Deduction!"

TITLE STUNTS

The title, while cryptic, carries an aura of mystery and a touch of the Sir Arthur Conan Doyle spirit in the "Baker Street" portion. The numerals gives rise to some good stunts detailed in the pressbook. A contest tied in with newspapers and radio works on movie titles starting with an actual numeral, not one spelled out, with the contestants submitting the longest list of such titles awarded prizes. While this may not sound too difficult, the record shows that only 50 of the more than 25,000 registered titles actually begin with a numeral. An interesting newspaper announcement is suggested in the campaign manual. Prizes can be promoted in return for credit in the newspaper and on your lobby A-board announcing the contest.

Another promotion tying in with the title numerals has an announcement (in lobby or newspaper ad) offering a free bag of popcorn to every car owner with a 23 in his license plate. Ticket-taker gives the driver a coupon for the free popcorn redeemable at the refreshment stand. Which will probably increase the soft drink sales and may actually turn out to be an extra revenue-producer where used. This stunt is good for both the drive-in and the standard theatre.

DON'T TELL END

The exciting climax and surprise end is a natural for the "Don't Tell the Ending" approach. It might be well to ask local reviewers to cooperate in keeping the climax a secret, and to prepare a slide to follow the feature with the words: "Don't spoil your friends' pleasure. Please keep the surprise ending a secret." This factor also lends itself to the "No One Will Be Seated" curiosity provoker, with the last 20 minutes as the non-seating time. This can be announced in your heralds, ad, lobby board and for telephone inquiries as to "What's playing?" and starting times.

CO-OP ADS

Merchants in the area of your theatre can be worked into a good co-op ad stunt with the headline: "23 Paces from the Theatre You Can Satisfy Your Shopping Needs at These Quality Stores." The added pedestrian traffic when you do good business should be a good incentive for merchants to support the promotion. An extra gimmick would have them offer special discounts to customers presenting ticket stubs from the show. Courtesy Discount Cards can be printed up, with the names of cooperating merchants on the back, for each ticket-buyer. The co-op might also be worked on the back page of large Cato herald, thus defraying the cost of buying and distributing the heralds.

Tape recorder dealers, including music and department stores, are good outlets for displays and co-op ads via the important factor of the tape recorder in the plot. A good display line, tied in with a still of Johnson using his recorder in the tense scene: "His Only Weapon a Tape Recorder Against the Killer Who Baffled Scotland Yard."

An arresting lobby standee, available from National Screen Service, is in full color, stands five feet tall, catches the important elements of the picture—the tense, dramatic face of the star, the bodiless hand stifling the girl's scream, the lone figure in the fog. Shot of Van Johnson with mike suggests hidden speaker with a voice repeating, "The Killer is coming to get me!"

23 PACES TO BAKER STREET

A unique story idea powered the Philip MacDonald novel, "23 Paces to Baker Street", into a best seller. The twist of a blind man who outwits a murder ring captured the fancy of producer Henry Ephron, himself a screen writer of note, and the happy result is a suspense-laden murder mystery in Cinemascope and DeLuxe color, with Van Johnson in the key role of the blind hero. Under Henry Hathaway's direction, the story centers around a sightless writer who overears an apparent kidnap plot in a London pub. Stymied in his efforts to nip the crime when the police laugh off his suspicions, he personally works to track down clues which will lead him to the criminals, enlisting the aid of his former fiancee, Vera Miles, and his butler, Cecil Parker. Following a murder and his own near demise Johnson and the murderer are pitted against each other in the darkness of his home. The blind man's superiority in his own element leads to the killer's death.

In the two scenes shown, the blind writer (Van Johnson) works his tape recorder by remote control in an agony of tension as he draws the murderer into a trap. Lower, tense faces are reflected against the London street background as they co-operate the first corroborations of the writer's suspicions—a murdered girl. She also is one of the unusual and striking ads.
March
WORLD WITHOUT END Hugh Marlowe, Nancy Gates, Producer Richard Heerman, Director Edward Bernds. Science fiction. Scientists in space ship circling Mars in 1957 are suddenly accelerated to unbelievable speed and time barrier to see planet Earth in the year 2508. 81 min.

April
COME ON THE SUPERCHEESE, Anne Baxter, Sterling Hayden, Producer Lindsay Parsons. Director Russel Irving. Drama. Actor/Director steals money from fellow thief. 82 min.
CRASHING LAS VEGAS Gorey, Hunts Hall, Producer Ben Schwall, Director Jean Warburough. ComedY. Bowery Boys go to Las Vegas and get mixed up with gangsters. 91 min.
WICKED WIFE Nigel Patrick, Beatrix Campbell, Milt Olin. Thriller. The story of a ship with the men who manned her during World War II. The story of a ship and the brave men who fought alongside her in the United States Navy. 81 min. 7/20.
FURY AT GUNSHOOT PASS David Brian, Neville Brand, Robert Lowery, Producer Charles MacDonald, Director Fred Sears. Western. Based on a story by David Lang. 48 min.
JOE MACBETH Paul Douglas, Ruth Roman, Colleen Corby, Producer Nicholas Ray. Drama. Modernisation of Shakespeare, Situations are brought up to date in America. 90 min. 1/23.
PINECONE CRISIS, THE Charles Boyer, Kim Novak, Producer Fred Kohlmar, Director Joshua Logan. Drama. All over the world, Broadway play is recreated for the screen. 115 min. 12/12.

May
THUNDERSTORM Carter Thompson, Linda Christian, Charles Kortin, Producer Henry Hathaway. Drama. The story of a beautiful woman who is suddenly plunged into fortune. 81 min.
SCREAMING EAGLES Tom Tyrone, Jacqueline Beer, Joan Woodbury, Producer premiums Fennelly, Director Don Siegel. Drama. Teen-age gangs and violence in New York City. 81 min.
THE NAKED HILLS De Luxe Color, David Brian, Marcia Henderson, Kent Taylor, Producer Frank Shafield, Director Shafield. Drama. Doctor's children come into possession of a secret which, if broken, could kill all the people in a large city. 84 min.

Coming
CANYON RIVER George Montgomery, Peter Graves, Marcia Henderson. Producer Richard Heerman, Director Harmon Jones. Western. Ranch owner thwart plan of rustlers to steal his herd. 81 min.
FIRST TEXAN, THE CinemaScope, Technicolor, Joel McRae, Wallace Ford, Producer Walter Mirisch. Director Byron Haskin. Western. Sam Houston helps Texas win independence from Mexico. 82 min.
TWO PREMATURE BABIES, The Story's seven-ending success for the precious metal. 84 min.
FRIENDLY PERSUASION Color, Gary Cooper, Dorothy McGuire, Marjorie Main, Robert Middlefield. Producer-director William Wyler. Drama. The story of a Quaker family. 81 min.
MAGNIFICENT ROUGHNECKS Jack Carson, Mickey Rooney, Nancy Gates. Producer Hal Darrow. Drama. Farmer nameless in bringing up in quarter in S. American oil field. 81 min.
YOUNG GUNS, THE Russ Tamblyn, Gloria Talbot, Producer Richard Heerman, Director Albert Band.

June
THE ALEX GUINESS, Jack Hawkins. Producer Vivian Hunter. Drama. A character played in loneliness plays his large role in the lives of others. 81 min. 1/16.
URANUM BOOM Dennis Morgan, Patricia Medina, William Tellman, Producer Sam Katman, Director William Castle. Drama. Man tries his fortunes in an uranium boom taking place in Colorado. 87 min. 3/11.

April
BLACKJACK KETCHUM, DESPAREDO Howard Duff, Victor Jory, Maggie Mahoney, Producer Sam Katman. Drama. The story of a soldier who fought in the forgotten past, is forced to take up guns again, this time the side of the law. 81 min.
HARDER THEY FALL, THE Humphrey Bogart, Red Steiger, Jan Sterling. Producer Philip Yorkan. Director Mark Robson. Drama. Seven-foot giant from Argentina attempts to handle heavyweight boxing championship of the world. 105 min. 6/2.
ROCK AROUND THE CLOCK Billy Haley and his Comets, Producer Sam Katman, Director Fred Sears. Musical. Dance band manager discovers rock-and-roll music and a pretty girl. 79 min.

May
COCKLESHELL HEROES Jose Ferrar, Trevor Howard, A Warwick Production. Drama. The story of heroic men in the British Navy and methods they used to pata- lyze Nazi merchant shipping between 1941-45. 97 min. 3/5
CRAZY FROM THE START, THE Jock Mahoney, Producer and star Charles Eastman. Director Decorating Room. Two American men in each other's clutches by a wall of American oil field. 81 min.

Coming
BEYOND MOMBASA Technicolor, CinemaScope, Cor- nel Wilde, Producer John Gossage, Director for George Marshall. Adventure, Lionel Masson seek for treasures. 81 min.
EARTH VS. THE FLYING SAUCERS Hugh Marlowe, Joan Taylor, Donald Curtis, Producer Sam Katman, Director Fred Sears. Science fiction. Flying saucers attack the United States, but are beaten back by a secret weapon. 81 min.
KILLER APE Johnny Weissmuller, Carol Thurston. Producer Sam Katman, Director Spencer G. Bennett. Adventure drama. The story of a giant half-human, half ape who goes on a killing rampage until destroyed by Jungli Jim. 79 min.
VIVIAN STERLING, THE Producer Sam Katman. Drama. From the novel by George Orwell. 91 min.
SECRET OF TREASURE MOUNTAIN Valerie French, William Prince, Raymond Burr. Producer Wallace Macdonald. Drama. Three men who seek treasure of gold in mountain hideout are thwarted by half-breed Indian. 81 min.
SEVENTH CAVALRY Technicolor, Randolph Scott, Barb- er Harris, Producer-director Harry Brown. Director Joseph de Santis. Action. Western. Enlist in the glory of General Custer's famed "7th Cav". 123 min.
SUGAR AND SPICE, THE Rod Serling, Producer-director Vittorio De Sica. Western. Dollars search for the richest mountain in the history of the West. 81 min.

Independents
FEBRUARY
LEASE OF LIFE (طف) Eastman Color. Robert Donat, David Niven, Producer John Gossage, Director John Gossage. Drama. The story of a life lease to the hearts of every man. 81 min.
PLEASE MURDER ME (MUR) Angela Lansbury, Raymond Burr, Producer Donald Hyde. Director Peter Godfrey. Drama. Lawyer tries woman to help her escape from prison. 81 min.
SHE KARATE MACDONALD (SHE-K) Technicolor, Bernie Carroll. Western. Drama. The story of those who work at play on the Riviera. English sub- titles. 88 min.
JUNE SUMMARY

The number of features scheduled for June release totals 24, three under the May tally. United Artists is the leading supplier with five films on the roster. Columbia and Warner Brothers will offer three each, while Allied Artists, MGM, Paramount, 20th Century-Fox and Universal each have two set. Two-thirds of the June product, 16, will be in color. Eight features will be in CinemaScope and two in VistaVision.

The breakdown for June:
13 Dramas
1 Comedy
1 Western
1 Documentary
6 Adventures
2 Melodramas

PARAMOUNT

February

ROSE TATTOO, The VistaVision, Anna Magnani, Burt Lancaster. Producer-director Harold Arlen. A mother is convinced her daughter, a tattoo artist, is being used as a sex slave for one rich man. Magnani, rarely used in America, shows the heroine’s heart goes out to her victim as she learns she has been unfairly duped.

March


April

ANYTHING GOES VistaVision, Technicolor. Bing Crosby, Donald O’Connor, Jeanne Crain, June Allyson. Paramount. A musical about an old British aristocrat who leaves the theatrical world to become a sailor. Crosby is the original and audiences love the songs. 105 min. 1/3.

May


May


Coming

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 min.

PARDNERS VistaVision, Technicolor, Dean Martin, Jerry Lewis, Eddie Curtis, Producer-director Buddy pictures. Martin and Lewis, as a small-time bank robber and his partner, plan a medium-scale heist.


United Artists (Continued)

June

A KISS BEFORE DYING Deluxe Color, Color, CinemaScope, Robert Wagner, Jeffrey Hunter, Virginia Leith, Production of Technicolor, directed by Jack Arnold. A movie that tells the story of how a woman seeks revenge.


Shadow of Fear, Mona Freeman, Jean Kent, Maxwell Shaler. An English girl commits murder while in her home.


WORLD IN YOUR CORNER Audrie Murphy, Barbara Rush, Jeff Morrow. Technicolor, directed by Gordon Douglas. A story of a man who becomes a hero.

April


May


June

OUTSIDE THE LAW Ray Danton, Leigh Snowden, Grant Williams, Producer Albert Cohen. Director Jack Ar- nold. Melodrama. "The lady in black" is a beauty that has committed murder.

Coming


BEHIND THE HIGH WALL Tom Tully, Sylvia Sidney, Producer Stanley Kubrick. Drama, a moral dilemma involving a man and a woman.

CONGO CROSSING Virginia Mayo, George Nader, Peter Lorre, Producer Howard Christie. Director Joseph Pevney. Drama, a film that tells the story of a man who becomes a hero.


HILLS OF SAN CARLOS Technicolor, Audie Murphy, Director Samuel Fuller. Drama, a story of a man who becomes a hero.


SHOWDOWN AT ABILENE Jack Monhay, Martha Vickers. Western, a man who becomes a hero.

SIVER CHANGES, The Rosanna Roney, Harold J. Marash. Producer-director Owen Crump. Drama, a change in the course of a man's life brings about a change in his career.

April


May

GOOD-BYE MAMA, LADY WILSON Joan Blond, Brandon de Wilde, Producer director William Wellman. Drama, a story of a man who becomes a hero.


June

ANIMAL WORLD, The Technicolor, Written, produced and directed by Irwin Allen. Nature documentary. 82 min. 4/30.

As Long as You're Near Me Maria Schell, O. F. Wichmann, Producer Richard Quirk. Drama, a story of a man who becomes a hero.


Coming

A BILL IN THE NIGHT Edmund O'Brien, Natalie Wood, Brian Donlevy, Producer-director Frank Tallit, Drama, a story of a man who becomes a hero.

A BILL IN THE NIGHT Edmund O'Brien, Natalie Wood, Brian Donlevy, Producer-director Frank Tallit, Drama, a story of a man who becomes a hero.

NEW JERSEY MESSENGER SERVICE Member National Film Carriers

UNIVERSAL-INT'L

February


March


RED SUNDOWN Technicolor, Rory Calhoun, Martha Vickers, Producer Howard West. Director Jack Arnold. Western, Gunfighter makes promise to stop the gunfighting by the gun, 81 min. 2/20.

TOWN AND GOWN Technicolor, rms Loring, Katherine DeMille, Producer and Director Robert Z. Leonard. Drama, a story of a man who becomes a hero.


DEPENDABLE SERVICE! HIGHWAY EXPRESS LINES, INC.

NEW JERSEY MESSENGER SERVICE Member National Film Carriers

To Better Serve You...

Film Bulletin—This is Your Product

February

June

July

August

September

October

November

December
PLAY IT NOW-
BE PROUD OF IT ALWAYS!

A Romantic Journey on the Highway of History!

with MARSHALL THOMPSON
ANGIE DICKINSON and TEX RITTER

Screen Play by
CHARLES L. TEDFORD • LEO S. ROSECRANS • CEDRIC FRANCIS

Produced by
Directed by
IN POINT REVIEWS

Crisp, business-wise Analysis of the New Films

CERTAIN FEELING.
PAY IN THE MORNING.
DER ON APPROVAL.

SES TO BAKER STREET
UNIDENTIFIED LING OBJECTS
HE PROUD ONES
HE WEREWOLF
THE LEATHER SAINT
ANGER AT MY DOOR
VS. FLYING SAUCERS
THE KILLING
SS BEFORE DYING

WHY IS OUR BUSINESS AILING?

DIAGNOSIS IS NEEDED!

Movie Libraries To TV:

MELON or LEMON?

Standard & Poor's Report:
"LIMITED RECOVERY IN SIGHT"
AVAILABLE in JULY!

20th's CROWNING ENTERTAINMENT ACHIEVEMENT!

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55

DARRYL F. ZANUCK presents

RODGERS & HAMMERSTEIN'S

The King and I

COLOR by DE LUXE

starring DEBORAH KERR · YUL BRYNNER

with RITA MORENO · MARTIN BENSON · REX THOMPSON

Produced by CHARLES BRACKETT · WALTER LANG · ERNEST LEHMAN

Directed by Screenplay by

Music by Book and Lyrics by

RICHARD RODGERS and OSCAR HAMMERSTEIN II

From their musical play based on "Anna And The King Of Siam" by Margaret Landon

Choreography by

JEROME ROBBINS
Diagnosis Long Overdue

Just 200 years ago, a British divine, Richard Cecil, intoned: "The first step to knowledge is to know that we are ignorant."

One hundred years ago, an American theologian, Charles Hodge, added: "In many things a comprehensive survey of a subject is the shortest way of getting at a precise knowledge of a particular division of it."

Last week, an American businessman, Eric Johnston, declared: "It is essential that we know all about ourselves."

All three statements should be considered carefully, since they are closely related, albeit centuries apart. While the Messrs. Cecil and Hodge made their observations, to the best of our knowledge, in placidly philosophical generalities, Mr. Johnston's was delivered toward a specific end—the diagnosis of a debilitating market that threatens the existence of a great industry.

The president of the Motion Picture Association of America spoke of our industry's urgent need for statistical findings following the advancement of a proposal at the recent board meeting that the industry undertake a market analysis of the entire field of movie entertainment. He urged a study of the reasons why the public-at-large goes to the movies, and why it does not. A rather shocking fact about that meeting was that no positive action could be taken immediately because a number of policy-making executives of the film companies were not present. Nevertheless, those attending were reported favorably inclined toward the survey and indicated they would pursue the proposal with the top executives of their individual companies.

Diagnosis of our industry's problems is long overdue. It is incredible that in a half century of existence one of the biggest industries this country has ever produced has never made a formal examination of what makes it tick. It is doubtful that any other major industry extant can boast this dubious distinction.

The favorable light in which the film company men viewed the survey proposal gives hope that we are finally getting around to a process that will get at the roots of a declining boxoffice.

It is a process, too, that can, in its activation, produce some valuable by-products. Properly handled, it might very well prove a potent public relations factor. The interest of the public in movies and moviegoing could be stimulated by the very fact of an effectively conducted poll. The statistics and data gleaned in this analysis would be invaluable, too, in presenting the industry's case before Governmental bodies. Authoritative facts and figures would be powerfully impressive in a campaign for elimination of the admissions tax. The lack of such data was a serious handicap in previous battles.

It is to be fervently hoped that the survey, if and when it is approved, will be done with a thoroughness that will bring the kind of information and answers we must have before we can successfully tackle the problems that face the industry. To insure this, there can be no stinging, no false economy in the scope of the inquiry. It is too vital a project for penny-pinching or halfway measures. A patient with a serious ailment is foolish to question the diagnostician's fee.

Mr. Johnston has estimated that the cost of such a survey would approximate a surprisingly small figure—$100,000. If it were to run five times that amount, it would still be less that what it might cost any one of the MPAA member companies to make just one scene in a feature film. The return on such an investment is immeasurable. It might even be salvation.

There are indications now that we have taken Mr. Cecil's first step to knowledge—the awareness that we are ignorant. Even if the film companies were to conduct the survey on a purely selfish basis, they would do well to heed Mr. Hodge's tenet that the shortest way to knowledge of their own division is by an all-inclusive survey of the entire movie entertainment picture.

And at long last we show signs of accepting the indisputable maxim that we must diagnose our illness if we are to apply the cure. In Mr. Johnston's well-chosen words, "Let's know all about ourselves".

With all the available knowledge, we will have a far better chance of recapturing the public's interest in movie-going.
Every heart-beat of the book is on the screen!

M-G-M presents the life-inspired story "SOMEBODY UP THERE LIKES ME"
Starring PAUL NEWMAN - ANGELI
with EVERETT SLOANE - EILEEN HECKART - MINEO
Screen Play by ERNEST LEHMAN
Based on the Autobiography of ROCKY GRAZIANO
Written with ROWLAND BARBER
Directed by ROBERT WISE - CHARLES SCHNEE
Produced by
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The producers of "I'll Cry Tomorrow" have struck another gold-mine! Life-inspired stories make powerful movies. This is the story of an amazing guy, his "Blackboard Jungle" youth, his up-hill fight for a place in the sun—and the beautiful love of a tenement girl that gave him a reason to live.

FROM M-G-M, THE HOTTEST COMPANY!
Movie Libraries to Television:

WILL THEY PROVE...

BY LEONARD COULTER

William Street, New York, is where twilight comes at noon, hemmed in by the towering pinnacles of nearby Wall Street. The mad onrush or reinforced concrete and girded steel has not engulfed it yet. Here and there stands an oasis of old-world charm and dignity. Like, for instance, No. 1 William Street, where Beaver Street cuts across it and the New York Cotton Exchange keeps it discreetly shadowed.

Over the lintel of No. 1 is the inscription, “Lehman Brothers”; almost next door is the hub of the Grace banking and shipping empire, and cheek by jowl with them both are financial houses whose wealth and influence are legendary throughout the world.

This is the place where, from offices furnished with costly antiques, a handful of rich men is re-shaping the destinies of the motion picture industry. Here, in No. 1 William Street, for example, are Paul E. Manheim, partner in Lehman Brothers, newly-elected director of Loew’s, Inc., and Robert Lehman, a director of Twentieth Century-Fox. If you are seeking out the personalities behind the recent sale of film company backlogs to television you need search no farther.

A Formidable Trio

It was Bob Lehman who engineered the contract by which Twentieth-Fox recently (and rather unexpectedly) leased 52 of its pre-1948 feature films to National Telefilm Associates for TV use. It was Paul Manheim who introduced to Arthur Loew the Lou Chesler-charter which, having bought Warner’s inventory for $21 millions, offered a cool $50 millions for MGM’s vintage films. And if ever Paramount Pictures closes a similar deal another Lehman partner, John Hertz, will undoubtedly figure in the negotiations, for Mr. Hertz is on the Paramount Board.

This is a formidable trio, Lehman, Manheim and Hertz. Their association with Mr. Chesler, a Canadian financier who controls the film-hungry Ridgeway Corporation (bidding for the MGM library) and who is also the dominant figure in P. R. M., Inc. (buyers of the Warner backlog) gives them colossal financial power. And their membership of the Loew’s, Fox and Paramount management carries them into the board rooms of those companies.

It has been traditional in the film industry to regard California and Boston as its financial nerve centers, but the balance now seems to be swinging to New York. This is because the provision of loans and credits for film-making, important though it still is, does not profoundly affect basic management decisions or development policies, except in the purely economic sphere. As long as a bank has adequate security for the money it lends, and is satisfied that proper provision for repayment on the due dates is being made, it does not interfere with the day-to-day conduct of a film company’s operations.

MELON or LEMON?

But when a banking house like Lehman Brothers, or a dominant syndicate of business men with millions at its command, is in a position to induce film producers to sell or lease their product to television, they are able to change the basic structure of the industry. Old customers of years standing are affected; new enthusiasms are born; creative energies are more widely spread and new personnel with new loyalties comes in.

That is why the emergence of Lehman Brothers as a dominant factor in the Hollywood-films-for-TV movement has such tremendous significance today. Messrs. Lehman, Manheim and Hertz are not merely the marriage brokers, they are parson, bride and groom as well.

Ripe for the Cutting

These three gentlemen believe that any major motion picture company which owns an important inventory should sell it, or lease it, for television exhibition as soon as the right offer comes along. They regard these old films as a melon ripe for the cutting, and which, if left to molder on the vine, would quickly become inedible.

Whether, in fact, the fruit is a melon or a lemon depends on which side of the industry fence one happens to be sitting. To the exhibitor it certainly has a sour taste. He regards as pure financial manipulation, for the benefit of the few, such TV sales as those recently made. He argues that the film industry as a whole should be united in stemming the tide of television as a competitive entertainment medium. He claims that backlog sales by Hollywood companies do nothing to help a producing company; on the contrary, it must encourage the TV habit, weaken the exhibitor’s position and, in the end, result in the producer competing with himself.

What do the gentlemen at Lehman Brothers think of these complaints? Have they good, sound answers, or do they shrug them off as of no importance? Are they concerned with a quick capital profit, or with the welfare of the film industry as a continuing enterprise?

Some answers, at least, were given to me the other day by Mr. Manheim. We met on the third floor of No. 1 William Street, in a conference room whose walls were decorated with interesting old prints and documents. One of these, dated 1894, acknowledged the receipt of $900 from Lehman Brothers for purchase of a Negro girl named (Continued on Page 6)
MELON OR LEMON?

(Continued from Page 5)

Martha, about 14 years old, guaranteed to be "sound in mind and body and a slave for life."

Five Questions

Paul Manheim talked freely, frankly, asking only that he not be quoted directly lest it be inferred he was speaking on behalf of the management of Loew's, on whose board, he modestly pointed out, he had but one vote.

These, among others, were the questions I asked:

(1) How did the proposal for Loew's to dispose of the MGM backlog originate?

(2) What effect will such sales have on exhibitors?

(3) Why do you favor such deals?

(4) Do you believe that backlog sales will eventually lead to a demand for the sale of first-run films to TV?

(5) What is your opinion of the future of Toll-TV?

The proposal, he replied, for Loew's to "unload" its vintage pictures—all written down to far below their market value—did not originate within the company itself.

It had not been seriously considered—or, at any rate, no negotiations had been initiated—until Mr. Chelsey and his group, operating through the Riddleway Corporation, put in a bid.

That bid was for $50,000,000, payable in installments over a period of years.

If accepted by Loew's, it would represent a capital gain, and would net to the company a sum of approximately $37½ million after tax.

On receipt of the offer, Arthur Loew, President of Loew's, and his colleagues, had a series of meetings. Their discussions took into account every facet of the company's position within the motion picture industry—production, distribution, staff, exhibitors, and so on.

Inherent in all these discussions was one basic assumption: that Loew's (and MGM) are, and would remain, in the film business as active and developing concerns.

If a substantial financial windfall were to land in the company's lap as the result of a TV deal, it would be used for the company's expansion in the field of entertainment, and primarily film entertainment for theatrical release.

The fact must be acknowledged, Mr. Manheim added, that television entertainment had become an integral part of the popular entertainment world. It was here, and here to stay. No film company could wisely ignore it; no film company could hope to beat it.

Fewer Theatres

In his opinion, he said, there was nothing incompatible with a film producing company releasing pictures both to TV and to theatres. It was already being done successfully, and without genuine complaint by either side, by Columbia and its TV subsidiary, Screen Gems, and, of course, by other Hollywood interests.

Of course, it was possible—but not probable—that if Hollywood's move into TV on a major scale were successful, its preoccupation with the new medium might result in fewer first-run theatrical releases.

This, combined with the screening of Hollywood backlog pictures on TV, might have the effect of still further reducing cinema audiences.

As far as the company involved was concerned, it would, in a sense, be exchanging one kind of exhibitor (the theatre owner) for another (the TV station operator). But there would always be a very substantial demand for the "extra special" kind of motion picture theatrically released.

If the existing Hollywood companies were not to sell product to television, somebody else would, and if that were to happen it would be disastrous for everyone involved in the making, distributing and screening of films.

Nevertheless, it was difficult, said Mr. Manheim, to escape the conclusion that the number of motion picture theatres would be still further cut.

It might be that the kind of entertainment offered to theatre patrons in the future would be different from that of the past, that the theatre of tomorrow would bear as little resemblance to the cinema the public has always known as the drive-in to the "walk-in" house.

On these points Paul Manheim was reluctant to commit himself further, saying he was a banker by profession, not a prophet, and that he doubted he would ever have become identified with film company management had not Mr. Arthur Loew invited him to join the board of Loew's.

There were many complexities to be considered, Manheim explained, in debating the question of whether or not to market the Loew's inventory: such questions, for instance, as to whether to sell outright, or to enter into a leasing arrangement which would preserve to the company the right to re-release top "oldies" theatrically, or to remake them.

He felt certain, however, that any arrangement which Loew's entered into, would give the company some measure of control over any product which might be concerned.

The Vital Factor

Yes, he agreed, there might come a time when some of the TV networks would seek to secure first-run Hollywood products, but the chances of the successful establishment of Toll-TV as an outlet for such product was "a long, long way off".

Some day it might be a factor in the situation, but at present the cost and complication of collecting patrons' payments for films viewed at home on a pay-as-you-see basis would be most extravagant. One system, employing a coin-box on the TV set, would probably have to pay $25 each for the boxes. If it had, say, 10 million subscribers, it would need to find $250,000,000 for the coin-boxes alone—and where can you find that sort of money today for such a purpose?"

Except for one assurance, that was the end of our conversation. That assurance sounded important and sincere enough to warrant a breach of faith. I had promised not to quote Mr. Manheim. I hope he will forgive me if I do. He said, as I left: "What is the most important single fact to remember is that this deal isn't just a question of arithmetic. Nothing will be done without full consideration of the interests of all concerned, exhibitors included. We're not interested in liquidation, but in the fuller development of our business in the field of entertainment."
Standard & Poor's Survey Finds

Industry's Position 'Uncertain'

EDITOR'S NOTE

What do responsible financial analysts think of the motion picture industry's current position and its future prospects? We believe it is important to the operating people of the business, film and theatre executives alike, to know how an important house like Standard & Poor's appraises the industry's prospects. Following are the highlights of the latest study of the amusement field by S & P's.

The motion picture industry, including both producers and theatre operators, went through a highly turbulent period during the latter part of 1955 and early 1956. Whereas 1955 started as a year of general recovery for most companies in the field, the year ended with the rate of domestic movie-going off sharply and most movie firms either stressing activities in other segments of the entertainment industry and/or diversifying into new fields.

A combination of factors necessitated the changes currently being made in the movie industry. Major producers recognize that the principal outside nemesis, television, also holds large profit possibilities if approached in the proper manner. However, there is considerable disagreement as to just what the most advantageous approach is.

RKO Pictures sold its entire film library and producing facilities to a television station operator, General Teleradio, Inc., a subsidiary of General Tire & Rubber Co. Warner Bros. Pictures and Republic Pictures have sold large portions of their feature film libraries for use on television and practically all producers have sold a portion of their old short subjects.

Quite obviously, motion picture theatre owners take a dim view of this development. They had just begun to experience some recovery from the initial impact of television when TV stations embarked on increased and improved programming in the Fall of 1955. These factors, coupled with the winter shutdown of the now quite-important drive-in theatres, caused large movie chains to look for new enterprises. National Theatres announced an intention to enter the motion picture producing field. RKO Theatres sought to acquire a company in the textile and electronics field. American Broadcasting-Paramount Theatres and Stanley Warner are stressing their non-theatre activities.

Now that the novelty effect of new exhibiting techniques has waned, most major film producers realize that the profit possibilities of domestic picture rentals are quite limited. The outlook for theatre operators is even less impressive. The basic position of the industry has become uncertain, and long-term operating results of individual companies in the movie field will depend on their ability to increase their foreign interests, find a way to enter the TV field on a profitable basis, and/or stress other phases of the entertainment or non-allied industries.

MOTION PICTURE PRODUCERS

Leading Producers

The major motion picture producers are Metro-Goldwyn-Mayer (M-G-M, a division of Loew's Inc.), United Artists (privately owned), RKO Radio Pictures (owned by General Tire & Rubber), Paramount Pictures, Twentieth Century-Fox Film, Columbia Pictures, and Warner Bros. Pictures. Universal Pictures has also become one of the leaders in recent years; others include Walt Disney Production, Republic, and Allied Artists Pictures. A large portion of current film production is undertaken on an independent, one-picture basis, whereby film stars and/or directors produce the film and sell it to a major distributor so as to bring about income tax savings.

Apart from the immediate profits obtained, the sale of a studio's film backlog cannot help but have adverse long-term implications to the domestic film industry. It is a form of obtaining working capital for a producer, but basically it aids a medium—television—which is making the ownership of motion picture theatres more and more undesirable. While the domestic market is declining in importance, a further deterioration in this respect will necessitate not only a greater development of foreign markets but also business in fields having a more stable character.

In this respect, the making of films, commercials, serials, and such for television appears to offer substantial profit possibilities. This field was first entered by relatively small firms and most of the larger producers did not participate to any great extent until 1955. In that year, it is estimated that over $200 million was spent on television films and commercials, including air time and all other costs. One

(Continued on Page 18)
"The Proud Ones"

Business Rating 3 3 3

First-rate Western, well-written, attractively produced. Figures strong for action houses; above-average in general market.

"The Proud Ones" is a forceful, compact Western. The plot is refreshingly direct and Robert L. Jack's CinemaScope-DeLuxe color production under the 20th-Fox banner is visually attractive. Action is plentiful and uncluttered by any psychological diversions and very little romantics. This will be a strong attraction for action houses and the general market will receive it well. The pace is fast and smooth, thanks to Robert D. Webb's adroit direction. A competent script by Edmund North and Joseph Petracca provides some good characters which are ably portrayed by a well-balanced cast. Marshal Robert Ryan, with deputies Walter Brennan and Arthur O'Connell, fiercely tries to maintain order in a town that has been taken over by crook Robert Middleton and his henchmen. He promises fiancée Virginia Mayo he'll quit when he succeeds in ridding the town of the objectionable element. Jeffrey Hunter arrives (his father had been shot by Ryan) suspecting that Ryan is really a murderer. He accepts Ryan's invitation to be a deputy, still unsure of his feelings. Ryan experiences spells of blindness, the result of a fight, but keeps the secret. Hunter discovers it, but now, loyal to the marshal, helps him wipe out Middleton's gang. Ryan leaves town with Mayo, Hunter becomes marshal.


"The Werewolf"

Business Rating 3 Plus

Strictly for the lower half of dual bills. Fair exploitation angle will help.

This Sam Katzman production (Columbia release) takes a sociological approach to the "werewolf" fable, discussing the frightened and unreasonable way in which people react to what they fail to understand. The result isn't nearly as interesting and exciting as it should be. Except for a few brief sequences which show man-changing-into-wolf and attacking, there is a lack of the expected action, violence, and horror. It is much too talky (not very interesting dialogue) and slow-moving under Fred F. Sears' direction. For a picture clearly aimed at the exploitation program market, its static quality is a decided drawback. Acting by a cast of unknowns is adequate, and the Katzman production is generally satisfactory technically. A small town is suspicious when they find one of the citizens torn to pieces, apparently by an animal. Helped by other clues, the police decide the fiend is a werewolf, and finally determine his identity. He is Steven Ritch, who is suffering the effects of experimental injections given him by two mad doctors. Helpless and terrified, Ritch hides out in the nearby forest. After unwillfully committing other murders, he is tracked down and killed by the police.


"The Leather Saint"

Business Rating 2 3

Far-fetched sentimental tale about a minister-boxer. Figures as mild dueller in general market.

This rather corny yarn about a minister who boxes, incognito, to earn money for a group of polio-stricken children taxes credibility. Loaded with sentiment, it is written and played to the hilt for coy humor. Boxoffice prospects are just fair in the mass market, but this Paramount will require strong support in most situations. The Norman Retchin-Alvin Ganzer script does provide some amusing touches, particularly in the character of a tough fight promoter (well-played by Cesar Romero). Director Ganzer keeps things moving at a respectable pace and plays the story too obviously for the "human touches". John Derek, Paul Douglas and Romero give this mild marquee power. Ernest Truex earns some laughs as Derek's bumbling, but kindly, religious colleague. Production, lensed in black-and-white VistaVision, is adequate. Derek, a minister,-desiring to raise money for his children's home, takes on Paul Douglas as a fight manager. Douglas depends upon promoter Romero, who insists on seeing Derek work out, but the minister is only available on fight-day. Derek meets Jody Lawrence, Romero's girl friend, an unhappy drunk, rejects her advances and helps her to find peace of mind. She trails Derek one day, discovers his calling, and lets the secret out. Douglas and Romero accept the situation and Derek is excused by his religious superior for having taken matters into his own fists.


"Stranger at My Door"

Business Rating 3 3

Diverting drama about a preacher converting an outlaw will please family and rural trades.

This Republic offering is an unusual and engrossing melodrama that should do at least average business in naborhood, action and rural houses. The script, if distinguished, holds interest, and the acting is unusually strong for a programmer. Barry Shipman has fashioned a suspenseful story, set in the West in the last century, about the attempts of a preacher to convert a notorious bandit. William Witney's direction is even and well-paced. Macdonald Carey, as the preacher, Patricia Medina, as his wife, and Skip Homeier, as the outlaw, turn in competent performances. When his horse goes lame after a spectacular bank robbery, Homeier seeks refuge on Carey's isolated farm. Carey tries to change the outlaw, but the latter rejects the proferred spiritual help. When, after days, the sheriff, attempting to corner Homeier, accidentally shoots Carey's son, the thief claims he'll kill the sheriff if the boy dies. He recovers, but not before Homeier is fatally wounded in a duel with the sheriff. Homeier dies repentant.

TAKE ADVANTAGE OF Columbia's HUGE
265,000 ADVERTISING-PUBLICITY BUDGET
OR THE "TIMELIEST SHOW OF THE YEAR!"

EVEN MORE POSSIBILITIES THAN "IT CAME FROM
BENEATH THE SEA!"

ALL THE TOP SHOWMEN
HAVE BEEN MAKING PLANS
FOR IT!

SENSATIONAL TV, RADIO,
NEWSPAPER, POSTER AND
ACCESSORIES PROGRAM!

TREMENDOUS BALLY TIE-UPS!

EARTH vs.
THE FLYING SAUCERS

Starring
Hugh MARLOWE • Joan TAYLOR

Screen Story by CURT SIODMAK • Technical Effects Created by RAY HARRYHAUSEN • Produced by CHARLES H. SCHNEER

Screen Play by GEORGE WORTHING YATES and RAYMOND T. MARCUS
"A Kiss Before Dying"

Business Rating 

Suspenseful murder melodrama will intrigue all audiences. Strong exploitation angles will give this b.o. lift where capitalized.

Based on the Ira Levin best-seller of the same name—a hugely exciting book—this Crown Production (United Artist release) duplicates the book's effectiveness. The story tells of an attractive young man who murders the girl he has made pregnant, then kills again to make it appear the second victim is guilty of the first murder. A compelling plot builds tension relentlessly and is guaranteed to hold the interest of any audience. If properly exploited, it should draw well in all situations. There are some sensational aspects with which exploiters can have a field day. Robert L. Jacks' CinemaScope-DeLuxe color production draws on the younger-star set, and the names of Robert Wagner, Jeffrey Hunter, Virginia Leith and Joanne Woodward will have more than average marquee appeal for the teen-age crowd. Gerd Oswald's direction briskly develops the story's suspense values, and he elicits good performances from the entire cast. When college student Robert Wagner finds out that wealthy Joanne Woodward is pregnant by him, he decides to kill her. Planning the crime deliberately, he is finally forced to push her off a roof. Police accept the death as a suicide. Woodward's sister, Virginia Leith, is suspicious, and she calls in Jeffrey Hunter to help her. Wagner, still anxious to get his hands on the family wealth, courts Leith, who is unaware that he had known her sister. When Hunter discovers the connection, he tells Leith, who furiously rejects his suggestions. But, alone with Wagner, she traps him into admitting his identity, and escapes death only when Wagner, in a scuffle, plunges off a cliff.


"The Killing"

Business Rating 

Dragnet-like crime meller will find good acceptance from action fans. Fair dualler in general market.

This modest crime melodrama about a daring race track "heist" has some good moments and fair suspense, but overall it is too implausible to please any but the rabid action fans. Primary drawbacks are the use of flashbacks, tied together by an unseen narrator, which slow down the action, and the fact that the gang of robbers involved, led by Sterling Hayden, look like they couldn't figure their way out of a subway station, much less plan and execute a $2,000,000 robbery. On the credit side, the yarn offers good exploitation angles, Stanley Kubrick's direction maintains a fair pace, and the black and white photography is effective. The story, adapted from the novel "Clean Break," by Lionel White, has Hayden returning from a five year stretch with plans to hold up local race track. He enlists aid of boozehound Jay C. Flippen, crooked cop Ted Corsia, barkeep Joe Sawyer and various underworld characters. They plan and successfully execute the theft. When Marie Windsor, wife of one of the robbers, sends her boyfriend to hi-jack the stolen money, the mob, except for Hayden, are wiped out in a wild shooting. He stuffs the money in a suitcase and, with wife Coleen Gray, heads for airport. The suitcase is wheeled onto runaway with other luggage, when it falls off and all the bills are whirled away by the plane propellers. Film ends as agents close in on Hayden.


"Unidentified Flying Objects"

Business Rating 


For the science-fiction fans, here is a convincing entry. Dealing with the imagined invasion of earth by outer-space people on flying saucers, it has an earnest air of authority about it, and should prove engrossing entertainment for adults as well as youngsters. Where the exhibitor capitalizes the film's plentiful exploitation elements, returns should be above average. Director Fred F. Sears develops a maximum of excitement and suspenseful touches, and his pace is good. Photography is fine and Russ Kelley's special effects are the core of the picture's effectiveness with the "saucer" effects being graphically integrated. The actors, while providing no marquee names, play the story as if they believed it. Scientist Hugh Marlowe and wife Joan Taylor are engaged in a secret military project when saucers land, demolishing the base and killing everyone in sight. Marlowe manages to communicate with the saucermen and arranges to meet them, hoping to prevent an all-out war. The outer-space creatures present their terms: they give the earth 56 days to surrender or else they will destroy it. Holding a series of conferences in Washington, Marlowe maps plans for a weapon to combat the saucers' deadly disintegration rays. And when they attack Washington, their power is overcome.


"Earth Vs. Flying Saucers"

Business Rating

This Greene-Rouse Production—a documentary about UFO, or, as more commonly known, flying saucers—is a fair exploitation entry. If properly sold as a novelty attraction, it should provide a mild assist on dual bills. Despite some interesting footage of actual on-the-scene photography, "Objects" is not always clearly acceptable entertainment. Written in a hard, dry style by Francis Martin, the narrative sometimes tends to put viewers off rather than excite their curiosity. It is too technical in its language to interest the average patron. Director Winston Jones missed a number of opportunities to supply good excitement, and the 92 minutes seems much too long. Photography is generally satisfactory.

“That Certain Feeling”

Business Rating 0 0 0

Bob Hope at his best, assisted by Eva Maria Saint, George Sanders, and songstress Pearl Bailey, rump through one of the funniest films of the season.

From a boxoffice standpoint, Paramount’s new comedy package has something to offer every member of the family. Bob Hope opens the show lying flat on a psychiatrists couch. His problem, and its screwy analysis, keeps the laughs going at a machine-gun pace for 103 minutes. Credit the producer-director-writer team of Norman Panama and Melvin Frank for a clever adaptation from the stage play “The King of Hearts”, by Jean Kerr and Eleanor Brooke, and for a handsome VistaVision-Technicolor production. The script moves fast, utilizes every inch of the wide screen for its antics, and offers each star a chance to pitch some laughs. Eva Maria Saint is a surprise in an up-to-par comedy role, contrasting her drab-girl, Academy Award portrayal in “On the Waterfront”. The switch is an added exploitation angle. George Sanders also gets maximum laughs as a stuff-shirt cartoonist who is Hope’s boss and verbal duelling partner. Biggest surprise of the film is song stylist Pearl Bailey who narrates from the sidelines as a maid. She displays an uncanny sense of comedy timing which permits her to saunter off with all the minor scenes. Youngster Jerry Mathers, playing an orphan, gives the show juvenile appeal. The storyline is crisp and never strays far from the main pitch. Sanders has lost his touch for cartooning. Hope, down and out, is called in to inject “heart” into it. Saint, on the verge of marrying Sanders, happens to be Hope’s ex-spouse. Pearl Bailey awakens “that certain feeling” for Saint and Hope with the help of songs like “Zing Went the Strings of My Heart,” “Hit the Road to Dreamland,” and the title song. Climax scene is “Person to Person” in which Hope shakes his neurosis, takes back his ex-wife.

Paramount. 103 minutes. Bob Hope, Eva Maria Saint, George Sanders, Pearl Bailey, Jerry Mathers. Produced and directed by Norman Panama & Melvin Frank.

“Murder on Approval”

Business Rating 0

Poor British crime meller has little prospects in U. S.

This British-made crime meller about the theft of valuable stamps and its murderous complications is routine from beginning to end. It’s strictly for the bottom-half of dual bills. Unfortunately, the overlong 90-minutes running will militate against many such bookings. “Murder on Approval” moves slowly in shadowy and dark grey photography under director Bernard Knowles’ nonchalant pacing. Save for Tom Conway, the British cast is unknown, and the calibre of the performances augurs no change in that situation. Private-eye Conway is sent by Brian Worth to investigate a hoax perpetrated on the latter in his purchase of a rare stamp. Conway finds a group involved in stamp-counterfeiting, and his search leads him to the discovery of two murders. Delphi Lawrence, who had played at helping Conway, feigning romantic interest, is revealed as a member of the gang, but saves Conway’s life when her associate is about to kill him.


“23 Paces to Baker Street”

Business Rating 0 0 Plus

Entertaining, off-beat suspense melodrama. Should respond to exploitation. Will draw above-average in general markets.

An unusual tale of crime detection—in which a blind playwright picks up clues, through his sharpened senses, that the police are overlooking—is the subject of this 20th-Fox release. Engrossing, and with steadily interest, “23 Paces to Baker Street” is calculated to please all types of audience. Boxoffice prospects in the general market. Though a trifle over-long at 103 minutes, director Henry Hathaway has kept the movement brisk and his feel for mood and atmosphere is effectively realized. A glowing CinemaScope-De Luxe color print that reproduces London adds further piquancy to the tale. Nicel Balchin’s screenplay has admirable verbal economy and mounts steadily in excitement. Acting, particularly by the British supporting cast, is quite good, with Van Johnson and Vera Miles providing fair marquee support. Blind, self-pitying Johnson is humored by valet Cecil Parker and ex-fiancée Miles, who are unable to solve his despondency. When the playwright overhears a suspicious conversation, he is certain of its criminal intent and his interest in life is re-awakened by the prospect of heading off the criminals. Intricate deductions and exciting experience lead Johnson to the apprehension of a kidnapping ring and to hand-to-hand combat with the ringleader. The police move in to finish off the group, as Johnson feels finally able to accept Miles’ love.


“Great Day in the Morning”

Business Rating 0 0 Plus

Actionful historical Western should fare well in both general and action markets. Exploitation of romantic triangle will boost returns.

Set in Colorado in the weeks preceding the outbreak of the Civil War, has more—and a sounder—story than most westerns, with almost equal measures of action, sex, and politics. It shapes up as a good bet for general audiences, as well as for the outdoor market. Better-than-average marquee names add further support to this estimate. Edmund Grainger has furnished attractive production values—a fine cast, good Superscope-Technicolor photography, and strong exploitation values. Jacques Tourneur’s direction is inclined to dawdle somewhat, but for the most part the pace is fast enough and the action is robust. For the fem trade, there is a good romantic triangle—better than one has a right to expect in this type of film. Southerner Robert Stack arrives in Denver—a hot-bed of political pre-Civil War tension. Winning a saloon at poker from Raymond Burr, he also attracts singer Ruth Roman and the higher-class Virginia Mayo. Further complication is his adoption of young Donald MacDonald after killing the boy’s father in a gun-fight. Tensions mount when war breaks out. The jealous Burr kills Roman, and Mayo decides it’s no go. Stack leaves, determined to return east to fight for the confederacy, having lost both women.


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SEE A MOVIE TODAY—PAY LATER. Many seasoned theatricalmen are questioning the merits of the admission-on-credit plan now under consideration by the MPA. Putting aside the wisecracks about how tough theatres will find it to make the public pay for pictures that turn out to be "turkeys", there is plenty of serious talk about the collection problem. Some say that the cost of collecting 75c and one dollar admissions will run very high—that loss through bad debts will average out to 25 or 30 percent. But others answer, "What have we got to lose?" Unlike a department store that passes to the customer tangible merchandise, the theatre only gives the ticket-buyer the privilege of occupying a seat—an empty one—for a couple of hours. And, they argue, the industry's big job right now is getting people out of their homes to occupy those empty seats. If 25 percent refuse to pay, so what ...?

The more important talking point on the credit issue is this: will it really stimulate enough ticket-buying to justify the cost and effort to promote the plan? Cinerama has been offering credit for the past six months or so, but so far it appears that only a very small fraction of Cinerama ticket-buyers ask for credit. One veteran theatreman observed that if people don't take advantage of a credit offer on Cinerama's higher reserved seat admission prices, he doubts that any appreciable number will ask time to pay for the lower general admission prices at the average movie theatre. The same exhibitor suggested that before the MPA plunges into any credit plan, the Stanley Warner Cinerama people should be called in to give an accounting of their practical experience.

RKO'S STEADY COURSE. While some of the long established film companies are moaning about problems and worries, and vocally displaying their despair about the future, the NEW RKO appears to be quietly devoting itself to the task of building for the future. Tom O'Neil apparently isn't one to weep and wail. He's a man of action, who knows what he wants to do—and does it. First he had his decision on the sale of oldies to TV. Then, he took hold of "The Conqueror" and put on a sensational round-the-world super exploitation campaign that made that picture one of the few bright boxoffice spots in the current season. Now he is giving the green light to some promising productions at the reactivated RKO studio. Last week he OKed the signing of a term contract with Paul ("Don Juan in Hell") Gregory, who will produce a number of features. One company official said last week, "Within a year, RKO will be going full blast in the production of film for theatres". Tom O'Neil is the kind of "new blood" badly needed by the movie business.

EXHIBITION'S ATTITUDE. How deeply bitter the feeling of theatricalmen runs these days was exemplified in one of the many letters sent to us in recent weeks re the suggestion on our Viewpoints page that Eric Johnston step forward to seek a solution to the trade practices hassle. One prominent mid-western exhibitor wrote at great length on why Mr. J. would not or could not bring peace to the industry. Among other things, he had this to say: "I recall when Mr. Johnston first came into office he wanted to set up a statistical bureau on the industry. This was an intelligent and most needed endeavor, however, the man from the Chamber couldn't sell his 'Ivory Tower Bosses' on this most constructive start toward operating our industry on facts rather than playing it by ear. I need not tell you how important facts and statistics were to the successful carrying on of the last tax campaign. Yet the tax committee was handicapped, for it had to start from scratch to get at facts and figures to back up its arguments for repeal of the tax. The Johnston office didn't have them. Can you imagine the American Automobile Manufacturers' Association operating without statistics? Recently I talked to two automobile dealers and learned of the tremendous amount of helpful statistical information given them each week. These men wouldn't believe me when I told them the motion picture industry had no statistical department."

This correspondent continued in this irate vein: "The cause of the industry's present difficulties lies in production and distribution's starving and rigging the market. No retailer can succeed in business if he doesn't have goods on his shelf to sell. No theatre can continue in business without an adequate selection of film. You say the shortage isn't acute? In 1941 exhibitors had 568 pictures to select from. In 1954—269, in 1955—271, the combined total of these two years was less than the number of pictures available to exhibitors in 1941. Would a conference between exhibition and production-distribution release the floodgates of production? Hell, no. Production and distribution like to operate in a restricted market no matter what it does to the industry as a whole, and will fight Mr. Johnston or anyone else who tries to change the market. **Frankly, I think you are whistling in the wind when you venture the opinion Mr. Johnston could straighten his members out. Production and distribution are responsible for the chaos in the industry, not exhibition. ** It is an ugly conclusion to reach, that your supplier is bent upon your destruction. However, we accept that conclusion, for ... one can then know on what battleground he must defend himself, and, out of desperation, turn to the weapons at hand, whether it be government regulation antitrust suits or fisticuffs ..."
THIS IS GINA LOLLOBRIGIDA as "LOLA" in TRAPEZE

HECHT AND LANCASTER Present
BURT LANCASTER  TONY CURTIS  GINA LOLLOBRIGIDA
in TRAPEZE

also starring KATY JURADO • THOMAS GOMEZ with JOHN PULEO • MINOR WATSON • Directed by CAROL REED
Produced by JAMES HILL • Screenplay by JAMES R. WEBB • Adaptation by UAM O'BRIEN
A SUSAN PRODUCTIONS Inc. Picture

CINEMA SCOPE
COLOR by DE LUXE
BIGGEST OPENING
DAY OF ANY UA
PICTURE—HISTORY OF
CAPITOL THEATRE!

New York

HECHT AND LANCASTER present

TRAPEZE

And in Los Angeles—Fox-Wilshire

IT'S RECORD-BREAKING BUSINESS!
AS IN COUNDLESS DAYS GONE BY, movie industry sages are gazing into their wide-screen crystal balls and asking themselves that oft-repeated question: what happened to movie stocks last month? There is no doubt that May was a bad month on the big board. There is no doubt that movie stocks took an unhealthy tumble. But the problem that seems to be puzzling almost everyone is the reason why movie shares hit the skids.

Before talking causes, let’s take a look at the charts showing the movements of film and theatre shares.

Film BULLETIN Cinema Aggregate*

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| *Composed of carefully selected representative industry issues.

Film company stocks incurred an 11 point loss in May as compared to the April figures. However, it is significant to note that the May average is only fractionally below the prior low set in January, when film companies suffered a 14% loss from the close of 1955. Theatre companies incurred a 1½ point loss in May as compared to April, which was also the year’s low.

Of course, these statistics are merely symptoms—effects rather than causes. How much of the current recession in the movie industry is real? How much is psychological? There is no denying that the industry is in the doldrums or that theatre grosses are down. But why?

The motion picture industry is a highly volatile one. Its success or failure depends to a great extent on various exogenous factors, the effects of which are difficult to analyze. These factors include the general economic climate, the public’s whims, the weather, and, of course, various forms of competition, not the least of which is television. Its success or failure also depends to a great extent on various endogenous factors, the effects of which are not so difficult to analyze. These factors include the quality of its films, showmanship, and exhibition-distributor-producer relationships, salesmanship and the industry’s “state of mind”. This last factor—the “state of mind” of the movie industry—is one not to be lightly regarded.

"The only thing we have to fear is fear itself," said Franklin D. Roosevelt on a historic occasion. This phrase should be pondered deeply by the present-day movie industry. If the objective student of this industry’s thinking and manners gathers any single impression of the executive mind it would be one of irresolution. It acts in a fumbling, pusillanimous manner. It lacks confidence and self-assurance. The state of its mind is fear, and we are witnessing a psychological recession that might be talked into a full-scale depression. A positive outlook is needed in place of the negativistic views now pervading all segments of the industry.

BUSINESS SHOULD BE GOOD—BUT ISN’T. Everybody talks about the slump, but little is being done to counteract it. This noticeable void of optimism is a serious problem that cannot be dismissed lightly. When a lack of confidence is accompanied by inaction and/or indifference, the problem becomes a matter of basic economics. Move aggressively to solve your problems, or sink deeper into the quicksand of indecision. The motion picture industry’s lack of faith in its own ability to cope with any serious economic downturn is a problem of the first order. The industry is characterized by a weak analysis of its problems, and a consequent lack of a program to deal with its basic ailments. We witness a high-level meeting of Motion Picture Association executives at which Eric Johnston recommends that funds be allotted to make certain studies. The sums requested are comparatively nominal for companies each doing annual business of 70 or 80 million dollars, yet there is delay in approving the studies until "higher level" officials of several film companies are consulted!

THE SOONER THE MOVIE INDUSTRY BELIEVES it has the ability, the tools, the facilities and self-reliance to give the public the best entertainment values obtainable, the sooner will it return to the state of a healthy organism.

A healthy outlook is the starting point for the continuing success of this industry. The tremendous profit possibilities inherent in this business are worth expenditure of maximum effort, yet some major elements appear willing to let the potential go by default. At all levels in the American economy various groups are competing for the consumer’s dollar. None is better equipped to obtain its fair share of these monies than the movie industry. With a proper state of mind, plus showmanship of its films, and fair play between Distribution and Exhibition, the exodus of its audience could be halted. But there must be a will at the top levels to find the way. At present that determination is lacking.
Mankiewicz, JOSEPH radio-TV. I. continue following Washington. United New America. JACK. Euel chairman L. Prominent produced telecasting by company, cent JOSEPH the a head, MADE television for the five Figaro, to produced dramatic production. Gregory has been named business manager of Allied Artists' home office advertising department. HARRY M. KALMINE, vice president and general manager of Stanley Warner Theatres, announced the appointment of PAT R. NOTARO as West Coast Zone manager. Notaro succeeds the late Ben H. Wallerstein.

Lee Bergman, Columbia field exploiter, has been added to the home office exploitation staff, it was announced by advertising-publicity director HOWARD LESIEUR. New officers of the Independent Theatres Owners of Arkansas include: J. FRED BROWN, president; ROY COCHRAN, executive vice president; NONA WHITE, secretary-treasurer, and K. K. KING, board chairman.

RKO Pictures Corp. vice president and general counsel J. MILLER WALKER announced that the agreement providing for the merger of that company and four others into Atlas Corporation was approved by the stockholders. United Artists vice president ALFRED PICKER and Allied Artists vice president HAROLD MIRISCH, jointly announced that UA will handle overseas distribution of AA's first Billy Wilder and John Huston pictures, "Ariane" and "Typee." Allied will distribute the films in the U. S., Canada and parts of Latin America.

Alex Harrison, 20th-Fox's general sales manager, recently completed a two-week series of exchange meetings from Chicago to San Francisco. LOUIS LOBER, general manager of United Artists' foreign department, recently returned to this country following a month's tour of the company's Central and South American offices. 20th-Fox executive producer BUDDY ADLER returned to New York June 1 following European production conferences on "Anastasia".

Wisconsin Allied will hold its annual convention June 11, 12 & 13 at Schwartz Resort Hotel, Elkhart Lake, Wis. SIG GOLDBERG and ARNOLD BRUMM are convention chairmen. Allied I.T.O. of Eastern Pennsylvania has scheduled a special meeting in Hershey, June 21, to discuss the improvement of business, the current film situation, and the reports of the recent hearings in Washington. SIDNEY E. SAMUELSON will preside.

Howard Dietz, shown above with "High Society" producer Sol C. Siegel at a recent press conference, said last week that Loew's, Inc., was no closer to making a deal in selling its film backlog to TV despite at least ten offers. The Loew's executive made his statement following a special meeting of the company's board of directors. Next meeting of the board is scheduled for June 21. (See feature article, "Melon or Lemon," this issue.)

U-I Honors Composer Universal executive vice president Alfred E. Doiff, left, and president Milton R. Rockmil, right, were on hand at recent studio festivities marking composer Frank Skinner's 20 years with U-I. Skinner has written original scores for more than 200 Universal pictures.

On Pride & Passion Location United Artists vice president Max Youngstein, right, and his assistant, Francis M. Winklus, chat with Cary Grant, star of "The Pride and the Passion" on location in Spain.
MYRON BLANK last week made public a telegram he sent to Senator Humphrey, of the Senate Small Business Subcommittee, in which the TOA president charged that the testimony by distribution executives before the SSBC was "reckless and intemperate". Exhibitors, Blank said, were "shocked and disturbed", and he blasted distribution's "stubborn and illogical refusal to sit around the conference table as men of good faith to attempt to solve industry problems." His primary target, however, was distribution's claim that TOA's conduct in withdrawing its support of the proposed arbitration system was a "betrayal". This Blank termed a "baseless accusation", because distribution was aware that TOA's decision was because they wanted to seek a broader scope of arbitrability and to block distribution's attempt to obtain a whitewash before your honorable committee through the last minute proffer of the proposed arbitration plan." This decision was reached, the wire said, by the almost unanimous vote of the members of TOA's board and executive committee. "The proposed system does not offer adequate scope of arbitrability," he explained, "and TOA is willing now as it has always been to explore avenues of broadening that scope. To this offer distribution has been significantly silent. We shall appreciate an opportunity of rebuttal."

WALTER READE, JR. announced the appointment of an executive vice president and four new vice presidents of Walter Reade Theatres, Inc., prompted by "the need for direct responsibilities in the various aspects of our expanded and expanding operations." Edwin Cage moves up from vice president to executive vice president. The four new v.p.s include: Jack P. Harris, in charge of film buying and booking; Nicholas Schermerhorn, theatre operations; Sheldon Ginsberg, advertising and publicity; and Albert Fleischer, jr., catering and food concessions.

ERIC JOHNSTON and the Motion Picture Association have been making headlines in recent weeks with various plans they have been considering to stimulate boxoffice receipts and alleviate industry doldrums. Last week, the green light was given by the MPA board to a theatre admissions credit plan. The subcommittee which submitted the plan recommended that it be tested in one city, preferably in the Midwest. The project would begin with a survey of the public to see if it was receptive to the idea. If so, the plan would be implemented in the city selected. At the meeting, Johnston spoke in favor of a market analysis to examine habits of the movie-going public, the survey to cost probably $100,000. Action was deferred until company officials were questioned on the idea. At the instance of Johnston, the MPA advertising and publicity directors committee had met prior to the MPA concil to tackle the problem of improving theatre business. Among the items discussed: that company heads, accompanied by advertising and publicity heads, tour the nation to make people more movie conscious; a symposium on movies and the industry be staged in Hollywood giving critics a chance to explore the studios; more direct advertising encouraging people to get out of the house, etc.; new merchandise ideas. TOA's general counsel Herman M. Levy, meanwhile, in a speech before the joint convention of Alabama and Georgia theatre owners, pledged the "time, energy and effort" of his organization to these plans and he repeated the call for an all-industry conference to thoroughly investigate the proposals and to evolve new ones.

BARNEY BALABAN told Paramount stockholders that the company expects a high net income for the second quarter despite a generally discouraging boxoffice situation. The Paramount president, speaking at the annual stockholders meeting which marked his 20th year as company head, reported that first quarter earnings were the highest since the inception of the corporation, except for the first quarter of 1955, and that last year's overall net profit and operating revenue were the highest since the new company began its operations in 1950. Balaban also looked optimistically to next year, pointing out that the company's lineup of unusually promising releases should assure domestic and foreign grosses at least equal to those of the past two years. Though domestic theatre grosses have shown a sharp drop in the last year, the Paramount president insisted that pictures made with the right combination of story, stars, production values, and cost continue to "deliver a handsome profit despite any general decline in grosses". Profits from operations for the second quarter will be lower than in the comparable quarter of 1955, because of the present market factors, Balaban said, though total earnings for this quarter should exceed last year's as a result of non-recurring profits (sale of Paramount's short subjects). On the sale of feature films to TV, the company president reported: "I stated (to the FCC) that only when the price for such pictures approached a realistic relationship to their value could we consider it seriously. Our position remains the same." Balaban told the stockholders that Paramount had a color TV set which could be sold for "under $400".

STEVE EDWARDS, director of advertising, was one of 95 home office employees dropped by Republic Pictures, as the company's future remained clouded pending completion of a deal for sale of H. J. Yate's controlling interest. Others dropped: sales executives John P. Curtin, Edmund Grainger. Vice president Walter Titus, Jr. was switched to Consolidated Film Laboratories.
of the earliest participants was Walt Disney Productions, which has contracted to produce 26 one-hour shows (Disneyland) and another 100 one-hour TV programs (Mickey Mouse Club) in 1956. Most of the major producers are also producing special weekly programs for television, which are also used as a means of advertising their theatre releases.

Attendance Record

Movie-going in the United States has always been characterized by wide and often unpredictable swings. The downtrend in evidence during the post-World War II years and up until the advent of television was not considered serious, as the growing foreign market contributed to generally satisfactory profits in the trade. Even after the initial blow of TV, most of the major producers quickly reattained a high level of earnings until late 1955, when domestic rentals once again dropped sharply.

Earlier fluctuations in attendance were equally important. Introduction of sound in 1928 enhanced the popularity of motion pictures greatly; average weekly attendance jumped from 40,000,000 in 1922 to a record 110,000,-000 in 1930. This growth encouraged leading producers to acquire theatre properties on a large scale at inflated costs and through liberal use of credit. The 30% drop in average admission prices and the 40% decline in attendance from the 1929-30 average to the 1933 level led to serious financial difficulties.

The major reorganizations that followed relieved a bad situation. In some instances, long-term debt was replaced by common stock; burdensome contracts were almost universally cancelled. As a result, the leading companies emerged in a stronger position than ever before. And this was reinforced by the favorable position that the motion picture industry held in the domestic economy during World War II. Domestic revenues of all leaders reached an all-time high in 1946, and even business in many foreign countries exceeded the prewar level at the end of the war.

To summarize, the rate of domestic movie attendance is highly variable over the short term. Moreover, the long-term trend cannot be viewed as favorable. During prosperous times, as in 1955, most families seek out forms of entertainment which are considered of a higher grade. During periods of declining consumer income, motion pictures will probably suffer along with other forms of diversion which require an admission charge.

New Exhibiting Techniques

Special filming and theatre exhibiting techniques appear to have only a limited potential, reflecting the costs incurred in equipping theatres and the need for unusual story content. In this respect, the first two features produced by the Cinarama process, controlled by Stanley Warner Corp., have been quite successful; a third film was introduced in April, 1956. The other important system, Todd A-O, developed by American Optical, also appears to have a bright, but limited future. Some adaptation of these techniques, however, could provide an impetus to film producers.

The more popular wide-screen techniques, particularly Twentieth Century-Fox's CinemaScope, which was introduced in late 1953 and is now used widely by many producers, seemingly lost their drawing power during 1955. Now, even more than before, the success of an individual picture depends more on story content than the amount of money spent in production. Formerly, Hollywood assumed that there was a fairly close correlation between the cost of a picture and its revenues.

Foreign Business Growing

Revenues derived by the American film industry from foreign sources have steadily increased in recent years and are now believed to account for close to half of total industry receipts and over half for some companies. There were approximately 90,000 theatres in operation outside the United States in late 1955, a net gain of some 15,000 from 1951. Generally improved economic conditions abroad indicate a still larger box-office in 1956, and easier currency regulations should permit larger remittances to domestic producers and distributors.

The Anglo-American film agreement, which extends through September, 1956, again provides for the transfer of $17 million in film earnings plus certain amounts of U.S. production costs in Britain, and a portion of the U.S. film companies' share of Eady tax plan money not to exceed $2,250,000.

Under the accord with the French government, which covers the two-year period through June, 1957, the monthly remittances were raised from $200,000 to $235,000, at the official rate of exchange, and it provides for a total of about 110 import permits for U.S. dubbed (a language other than the original) films annually.

The Italian agreement, running for three years through late 1958, maintains import and remittance agreements of the previous agreement (about $4.2 million annually). It also provides for an increase in dubbing license fees from 2.5 million lire to 5.5 million lire and an increase in playing time for Italian films from 80 days a year to 100 days a year.

Among other important foreign developments during 1955 were a substantial increase in theatre facilities in Latin America, Japan, India, and Indonesia. The U.S. film industry has granted a long-term $7.5 million loan to the Japanese Government to be used for electric power development, principal and interest being payable over a period of six years in dollars.

The revenue potential from foreign markets is considerably larger than that from domestic outlets. In many countries, movie attendance is extremely small; as living standards improve, this form of entertainment could grow rapidly in popularity. Hence, while actual remittances in any given year are highly unpredictable, depending on foreign exchange and political developments, revenues derived abroad may account for over half of total revenues over the medium term.

Principal Costs—Salaries

Salaries are the principal expense, accounting for the greater part of the film production dollar by far. Around 25% goes for acting, direction and production, while a large percentage of other costs consists directly of wages and
STANDARD & POOR'S SURVEY

salaries. Capable talent commands large salaries. The disregard for costs during the boom war years lead to sharp increases in salaries and in the direct costs of production. In more recent years, however, more careful scrutiny of costs has resulted in some savings.

During World War II, extended picture runs more than offset higher costs, but later, when public discrimination led to shorter runs and attendance fell off, the problem of mounting costs became vital. By early 1947, picture company management began to realize that greater scrutiny of expenses would have to be exercised to retain reasonable profit margins, and economies were instituted in all divisions of the industry.

Another large proportion of the film production dollar is for story and materials. Here, too, exorbitant outlays during the war greatly added to film costs, and a more discriminatory purchasing policy was subsequently pursued to hold down costs. In the 1953-56 period, however, the absence of contract writers in many studios, coupled with the need for a higher grade of picture content, resulted in a greater use of best-selling novels and successful theatrical productions, thus lifting such costs sharply.

Color Film Use Increasing

From a production standpoint, the use of color film results in higher basic costs, but for some types of pictures, particularly musicals and those with many outdoor scenes, its application adds sufficient boxoffice appeal to warrant the expense.

Practically all of the feature pictures made in the new exhibiting techniques are in color, but many problems have arisen due, among other factors, to the larger picture projected. The standard Technicolor process was found by some producers to be unacceptable for their use, and several variations of an Eastman Kodak process were used despite somewhat higher costs. The Technicolor process was modified several times (the latest announced in early 1956) and several users of the newer techniques have found it quite satisfactory.

Technicolor has long been preeminent in this field, and should maintain its leadership until a competing low-cost process can be developed. However, many of the larger producers are expanding color film processing and printing facilities, and, while the over-all market will probably continue to expand, Technicolor will probably obtain a smaller share. Republic Pictures has become an important processor of film for others, in addition to using its own color process, Trucolor, in its productions.

Amortization Policy Conservative

Motion pictures are rented to exhibitors through exchanges located throughout the country. The distributor agrees to protect the exhibitor by not renting a picture to a competing theatre in the same neighborhood until the rental period has elapsed.

Film rentals vary widely and are, in general, determined largely by the bargaining position of the theatre owner. Some theatres bid for pictures at a flat rental, while others, particularly de luxe first-run theatres, pay film rentals based on a percentage of box-office receipts. A rough aver-
age of film rentals has been 35% of box-office receipts (10% to the distributor and 25% to the studios), but this percentage in 1955 was indicated to have somewhat exceeded 40%, with studios obtaining the bulk of increase.

There is a direct connection between paid attendance and the income of producing companies from film rentals. However, film rentals tend to lag behind increased boxoffice receipts, every 15% rise in box-office receipts being accompanied by an estimated 10% advance in rentals.

Since pictures are marketed on what may be characterized as a deferred payment basis and total income is not received from a given production until months after it leaves the studio, production costs logically should be written off on a deferred basis.

A fairly uniform amortization schedule is followed. Most companies write off the greater portion of production costs during the first year of distribution.

Discrepancies arise mainly from differences in methods of distribution. Whereas one company over a given period will follow a policy of releasing a new picture to a large number of theatres simultaneously, another will release a feature picture to a limited number of theatres and will postpone a general release for several weeks.

The steady rise in amortization from 1938 through 1940, and its depressing effect on earning reflected largely the fact that expensive earlier productions were being written off at a rapid rate despite the decline in foreign receipts.

Once the high-cost inventories were eliminated, amortization charges were reduced and earnings benefited materially. The rise in amortization charges in 1944 and 1945 was caused in part by shortened amortization schedules and also by the higher cost of individual productions. The sharp increase in ensuing years, particularly in 1954-55, reflected the release of substantially higher-cost pictures.

Over a period of years, film amortization charges must equal actual costs, but this method of accounting distorts profit comparisons from one year to the next and from one interim period to another. When gross revenues expand, film costs likewise tend to rise, but are less rapidly reflected in amortization charges. Net income benefits accordingly. Conversely, a decline in gross income ordinarily compels a reduction in costs. Nevertheless, amortization on the older expensive films continues high for some time.

Finances Satisfactory

The unwieldy capital structures that formerly characterized the motion picture industry were greatly simplified during the war. Finances are now satisfactory. The split-up of most producing and domestic exhibiting activities through the Government's antitrust suits and the closing of the less favorably situated theatres have, in general, left the industry in a fairly good financial position.

Anti-Trust Suit Largely Resolved

The anti-trust action of the Department of Justice against the major units in the film industry, which was begun in 1938, has been largely resolved after long litigation, the five major companies having entered into consent agreements with the Government.

After trial in the Federal Statutory Court in New York,
a decision was handed down on December 31, 1946. The most important provision centered on theatre interests, and the court ruled that the defendants could not own joint interests in a theatre unless such interest was 95% or not greater than 5%. Other provisions forbade fixing minimum admission prices, and licensing a picture conditioned upon the licensing of another picture. Selling practices for distributor defendants were also established.

Both the Government and the companies involved filed appeals to the Supreme Court, and a decision was rendered on May 3, 1948. The outcome was disappointing to the industry and left unanswered the key question at stake, namely, that concerning theatre holdings of the five big motion picture producers. Minor victories were won by the industry in that the lower court’s ruling forcing competitive bidding and prohibiting licensing was overruled, as was the ban on block-booking, so long as the purchaser retains the right to select pictures. The decision upheld the lower court’s ban on a number of distributor trade practices, the requiring of an unreasonable lapse of time between the showing of a film in one theatre and the showing of the same film in another theatre in the same area, and pooling agreements. However, the majors had previously dropped these practices.

The Supreme Court sent the whole issue on theatre divestiture back to the lower court to be reviewed, bearing in mind that competitive bidding, which had been ordered as an alternative to complete divestiture of theatres, was eliminated in the Supreme Court’s decision.

Shortly thereafter, Paramount Pictures, Inc., and Radio-Keith-Orpheum entered into consent decrees with the Government, thus terminating anti-trust charges. Although provisions of the decree differed in some respects, the Government’s main issue, namely divestiture of production and distribution from exhibition, was accomplished.

Terms of Decrees—Brief Summary

As of January 1, 1950, Paramount Pictures, Inc., was dissolved and two new companies emerged—Paramount Pictures Corp., a producing and distributing company, and United Paramount Theatres (later merged with American Broadcasting Co. into American Broadcasting-Paramount Theatres, Inc.), the exhibiting concern. The stockholders of Paramount received one-half share of stock in the new picture company and one-half certificate of interest in the new theatre company for each share of Paramount held. The certificates were put under control of a court-appointed trustee, the stock to be released only to a non-stockholder of the picture company or to a certificate owner who had disposed of his stock in the picture company. Originally, in the case of stockholders continuing to hold an interest in both companies, 50% of any dividends were withheld. However, this provision was later amended so that a certificate holder owning 500 shares or less could exchange holdings for stock on which there were no dividend restrictions.

After rearrangement of theatre holdings to comply to the terms of the decree, the exhibiting concern was allowed a maximum of 650 theatres.

Effective January 1, 1951, Radio-Keith-Orpheum was dissolved and two new companies were created: RKO Pictures as the producing and distributing company, and RKO Theatres as the exhibiting company. Under the terms of the divestiture, stockholders of Radio-Keith-Orpheum received one share of both the new companies for each held in the old company.

RKO Pictures Corporation sold all its producing assets to Mr. Howard Hughes in March, 1954, for some $245 million; he, in turn, sold in July, 1955, the film library and operating division to the affiliate of General Tire & Rubber Co. RKO Theatres operates approximately 83 theatres, and in early 1956 proposed to acquire Cleveland Arcade Co. and Gera Corp.; the latter conducts a textile finishing service, makes electronic products, operates a warehouse, and leases plant space to other manufacturers.

The divestiture of the exhibition and production divisions of Twentieth Century-Fox Film was effectuated on September 27, 1952. Two new companies were formed: one with the same name as its predecessor, which took over the production and distribution end of the business, and National Theatres, an exhibition company. Under the terms of the divestiture, holders of old stock received one share each of in the two companies for every share held.

The new Twentieth Century-Fox Film is incorporated in Delaware, and is engaged in the production and distribution of feature films, newsreels, and short subjects. In addition to producing films for television, it has substantial theatres abroad and is benefiting from oil and gas wells drilled on its studio property in Hollywood.

National Theatres, a theatre holding company, controlled 383 theatres in September, 1955, including 165 owned and 218 leased; some 47 theatres were closed, including 22 which were owned. The National Theatres Circuit, in all, serves approximately 200 cities and towns located in 20 states, primarily in the West. In February, 1956, National received Government permission to produce 16 motion pictures in its Cinemiracle (wide screen) process over a 5 1/2-year period.

Under the Warner Bros. reorganization, which became operative on February 28, 1953, the old company was dissolved and holders of its stock received one-half share of the common stock of Warner Bros. Pictures and one-half share of Stanley Warner Corp. common. Warner Bros. Pictures, which acquired the motion picture production and distribution assets, also has a 37½% interest in Associated British Pictures Corp., Ltd., which has some 400 theatres in the British Isles and also produces and distributes its own films.

Under the plan of reorganization approved by stockholders on April 29, 1952, Loew’s was required to transfer to a new theatre company all its theatre assets in the United States and Canada by February 6, 1954. This was finally accomplished on September 1, 1954, with the consent of the Government. While Loew’s is not required until March, 1957, to distribute to its stockholders the shares in this new corporation, Loew’s Theatres, Inc., it proposed to advance the distribution to about September, 1956.

(Continued on Page 22)
Showmanship Goes Everywhere with Travel-Ad

The new mobile banner frame for car top advertising

Adaptable to low overheads!
Hang 'em from Marquee or Sign Posts!
No-Slip Clamps attach to your car tops with rubber-cushioned gutter-grips!

Every street and highway is packed with potential patrons. And you can reach them all with bright, colorful banners that sell your stars and shows.

TRAVEL-AD frames will do it
Get them on your car... the cars of your staff... and on the vehicles of all cooperating merchants.

Find out how you can have an advertising fleet on every street with the new, inexpensive TRAVEL-AD plan at your branch of

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
MOTION PICTURE THEATRES

(Continued from Page 20)

Theatre Attendance Below Wartime Peaks

Despite wide fluctuations in the popularity of pictures offered by individual producers, motion pictures are fairly well entrenched as an entertainment medium. Attendance soared during World War II as a result of such major stimulants as mounting consumer incomes, wartime tension, the inability of civilians to buy new durable goods because of production bans, and gasoline rationing. Attendance and average weekly receipts continued to advance after the war, reaching a peak in 1946.

Subsequent declines in receipts and attendance, despite the rising trend of consumer incomes, reflected the increasing availability of previously scarce civilian goods and especially growing competition from television.

Because of the new problems created by television, it is no longer possible to relate theatre attendance to changes in personal income, as was the case prior to the war. However, post-war receipts have declined to a lesser extent than attendance, because of higher admission prices.

Variations in attendance do occur at all times, depending on the popularity of releases. In other words, a run of poor releases will depress box office receipts even in times of large consumer incomes. Conversely, a "hit" picture will have a decidedly stimulating effect on attendance even in depression periods.

Such practices as bank nights, premiums, prizes, and other attractions, in vogue in the depression thirties when attendance needed a stimulant, bowed out during World War II. However, in recent years of reduced attendance exhibitors have again instituted added attractions in an effort to lure patrons to the box-office.

Drive-Ins Increasing in Importance

In the past five years, drive-in theatres have become increasingly important to the motion picture industry. The number of these theatres in operation increased from an estimated 800 in 1948 to over 4,500 at the end of 1955. Their gross receipts exceed 25% of the national total, although only about one-third are open the year-around.

Many of the problems faced by the conventional theatre are met by the drive-in. Parking space is obviously not a factor; it is not necessary to dress up; and as an added inducement, approximately four-fifths of the drive-ins admit children under twelve years of age free of charge. In addition, many provide playgrounds or other facilities for baby-sitting within the confines of the theatre, thus eliminating another important reason why many couples do not go out during the evening hours.

Another important reason for the success of the drive-in has been the relatively large amount spent by their patrons for refreshments as compared with the indoor type. It is estimated that, for each dollar spent at the box office, approximately forty cents more is expended for beverages, food, candy and gum. This compares with only about ten cents for the conventional house. For both types of theatres, the margin of profit on this business, whether owned or leased to others, is much greater than on admissions, and indeed many would be forced to close if this business slackened.

During a period when television delivered serious blows to the motion picture industry, drive-in theatres have grown rapidly. Profits from their operation, on a per theatre basis, are indicated to be moderately larger than for conventional theatres, and, once the major theatre chains have completed the divestment of theatres required under the consent decrees, it is expected that some may enter this field on a large scale. These include Loew's Theatres, Inc., United Theatres, RKO Theatres, Stanley Warner, and United Paramount (a division of American Broadcasting-Paramount Theatres).

Competition Keen

The distributing and exhibiting divisions of the motion picture industry are operated on a more businesslike basis than the producing end, with sound business judgment of more importance than individual talent. However, competition is extremely keen, accentuated by the fact that approximately one-half of the theatres in the United States are owned by individuals or companies with less than five theatres. Some 1,200 theatres closed during 1953, but the easing of the Federal Admissions tax in 1954 (the 20% levy on tickets costing $0.50 or less was eliminated and the tax was reduced to 10% on box-office prices in excess of $0.50) permitted many houses which were operating at a loss to return to a profitable basis and permitted some theatres to reopen.

On the basis of an estimated average of 50,000,000 weekly paid admissions, each theatre seat is filled less than once daily on the basis of the number of theatres currently operating. With motion picture houses giving an average of 2.5 shows daily, and around four in the case of the large theatres, some houses obviously operate far below capacity.

During World War II, new theatre construction was at a minimum, and the expansion of industrial centers permitted many older houses to operate at capacity. During the postwar period, the trend in the number of conventional theatres has been downward, and it is expected that this basic trend will continue over the medium term. Construction in recent years has been confined almost entirely to drive-ins, and the increasing number of automobiles on the road is expected to enhance their popularity.

Costs Rigid

High property taxes and rigid rentals or mortgage interest, or both, add to theatre operation the element of cost inflexibility common to all real estate. In periods of declining gross receipts, earnings consequently fall sharply, and this is aggravated by decreasing rentals received for stores and other space in owner theatre buildings. Heavy depreciation charges, although not a direct drain on cash, add further to fixed expense items. When theatre attendance is rising and increasing prosperity permits higher rentals for store properties, this trend is reversed.

(Continued on Page 21)
Para.'s 'Funny Face' Filming
To Get Radio-Video Coverage

Paramount has taken to the airwaves with vengeance in exploiting the location filming of "Funny Face", musical starring Audrey Hepburn and Fred Astaire, being shot in Paris this month.

Both NBC and CBS radio will be on hand in the French capital for on-the-spot interviews and reports as the VistaVision film swings through the city. NBC's Monitor program plans to cut to Paris several times during its long weekend broadcasts, with announcer Shirley Thomas covering some segments.

CBS will cover via radio on its Sunday News Desk show with George Fisher calling in unit man Jack Hirshberg from Paris. Popular TV m.c. Art Linkletter goes to Paris to televise interviews and give spot coverage, while special TV newsreel coverage via Actualite Francaise and Pathé will keep the location company's progress tied in with American TV news shows.

20th-Fox vice-president Charles Einfeld and NBC executive Charles Aytes at signing of the contract to give "The King and I" biggest national film promotion ever launched on radio chain. (See story on Showmen page 21.)

Fox West Coast Theatres big-scale launching of preview-premiere of U-I's "Away All Boats" June 14 in Los Angeles for benefit of Navy Relief Society is finalized in meeting between FWC's Edwin F. Zabel (right), Mrs. Gladys Knapp and Rear Admiral Robert L. Campbell.

To overcome the handicaps of a title that was splash to American audiences, "Cockleshell Heroes", Columbia's boxofficers have revised the ads to capitalize the headlines about Lionel Crabb, British frogman who disappeared in the water near a Russian warship. Crabb was technical adviser on the underwater scenes and appears in action in the film, a lulu of an angle on which to switch the campaign to entice U. S. moviegoers. Title is subjugated to the shout, "Frogman!", is clarified further with the sub-title "Frogmen of the British Marines".

Hugging the headline angle is the added copy: "... Undercover operations of the top-secret skidivers who make history under the sea!"

Sell Air Conditioning
To Sell Those Extra Tickets

Make that hot summer weather pay-off at your boxoffice. "The Messenger", tipster of the Commonwealth Theatres makes a strong selling point for selling the air conditioning system of your theatre during these sweltering days. And right they are. Your theatre has a lot of money tied up in its refrigeration system—and it's your job to "sell that cooling system". The only way you'll get those patrons at the ticket office on hot days is to sell them an idea—and keep on selling it all summer long. You can do a lot to sell your theatre as the "cool place" to be during these hot, uncomfortable days. Use your screen and newspaper ads to sell comfort to your patrons. Banners on marquees, clever displays and short informative trailers get you through to your public for those extra tickets. Good entertainment plus cool comfort is a hard combination to beat. Don’t let one of your best selling weapons go down the drain. You may have the best air-conditioning system in the country in your theatre, but your patrons won’t know unless you tell them.

FWC INVITES THE LADIES

"Get the ladies back to your theatre!" That’s the theme of a "Feminine Guest Plan" presented to his managers by Edwin F. Zabel, general manager of the Fox West Coast Theatres. A wide-scale invitational campaign is being tested by the west coast circuit in an all-out effort to lure the femail trade back into the movie-going habit.

More SHOWMEN on Page 24
Low-Cost Campaign Boosts 'While City Sleeps' in Pitts.

Here is an opportunity for exhibitors to work a tie-up that will make money and cost the theatre very little. This may just be the trick for your theatre.

The promotional campaign of RKC "While The City Sleeps" at the Stanley Theatre, Pittsburgh, provides a pattern that could be used for local playdates at a nominal cost and with an excellent chance for success at the boxoffice. Here are showmanship ideas in action:

The Sun-Telegraph awarded $25 daily for the best news tip on news happening "Wh. The City Sleeps", with free tickets to the promotion for ten days prior to the opening. The paper, which ran the promotion for ten days prior to the opening, carried a box on the front page publishing the contest and the film. In the news section photos of the daily winners accompanied the story on the contest rules.

Some 400 Yellow Cabs carried paints and streamers on their vehicles' bumpers with the slogan: "Take a YELLOW to the World Premiere of 'WTCS' at the Stanley Theatre."

Radio station WJAS ran a contest during its broadcast day for the most interesting occupation of Listeners WCBS." Post cards served as entry blanks with a prize of a set of "WTCS". The contest run by the film company special prizes rendered "While the City Sleeps" with theatre and film credits included.

High school reporters and editors were invited to a "WTCS". The write of the best review receives a $25 saving bond. Special screenings for the staff of the local newspapers helped to create word-of-mouth activity plus plugs in columns and feature stories.

To put the top on the campaign, the Municipal Record, who disked the title tune fo Unique Records, spent two days before the premiere making appearances with DJ's on TV and radio programs.

HYSKELL EDITS NT'S SHOWMAN

In the story featuring National Theaters' house organ, "Showman", which appeared in Film BULLETIN Issue May 28, Thornton Sargent was credited with the assembling and editing of the excellent NT publication. While Mr. Sargent's duties are many and varied with the chain, they do not include editorship of "Showman", which is completely under the able direction of Dean Hyskell. And to Stan Brown gains credit for compiling the Rhoden Weeks book. We goofed.
Big Newspaper Ads Will Kick Off 'Trapeze' Openings

United Artists is spending money like it's going out of style to plug "Trapeze". Backed by a whopping $2,000,000 promotion, the Hecht-Lancaster circus spectacle is getting a rousing all-media campaign to sell it to the nation's moviegoers.

Regional engagements will be kicked off with a $140,000 program of double-truck and full-page ads in 66 newspapers in 23 key cities. Most of the insertions will run the last week in June to back the almost 400 "Trapeze" saturation dates for the July 4th holiday week. Major cities in the ad slate include Buffalo, Atlanta, Seattle, Houston and San Francisco.

In addition to extensive press, photographic and magazine coverage, the June 4 premiere proceedings in N. Y. C. were covered nationally by 77 television stations, nearly 600 radio stations and the Voice of America. Highlights of the Los Angeles premiere were telecast over the Ed Sullivan Show on CBS-TV on June 3. Sullivan's 45,000,000 viewers also got a look-see at Burt Lancaster and Tony Curtis who made a live appearance on the program.

Additional backing for the UA release includes a $333,000 slate of national magazine ads and $64,000 highway billboard program.

A mammoth "Trapeze" contest promotion has been set with the Exquisite Form Bra Company. The promotion is backed by $500,000 worth of newspaper co-op advertising and offers a fabulous roster of prizes. Keyed to a national search for "Miss Exquisite Form of 1957", the contest will be featured in all exchange areas.

'More They Fall' Stunt

Manager Al Meskis of the Warner Theatre in Milwaukee worked out a triple tie-up with a local department store and a watch company that resulted in free half-page ads headlined "The Harder They Fall". Here is the gimmick that resulted in the free exploitation: a watch was placed in a boxing glove and dropped off the roof of the stores' 8-story building. The watch was pulled out of the glove undamaged. The result was a half-page watch ad mentioning picture and playdate.

'Toy Tiger' Promotion

Toy tigers will promote "Toy Tiger". Universal and Steiff Toys, manufacturer of animal toys, have combined forces to promote a line of toy tigers, some life-size, in connection with the release of the Technicolor comedy, starring Jeff Chandler, Tim Hovey. Toy stores in key cities are being provided with special promotional material for local theatre tie-ups.

Vast Radio Coverage To Plug 'King and I' on NBC Network

What shapes up as one of the most extensive national film promotions ever beamed over the radio airwaves, has been entered into by 20th Century-Fox and the National Broadcasting Co. for "The King and I", it was announced last week by Charles Einfeld, vice president of 20th, and Charles Ayres, NBC v.p.

The facilities of the 193 station network will be directed at every major market area in the U. S., reaching a potential audience of 65 million home and car radio sets.

The giant 6-weeks drive kicked off on June 6 with the playing of the Capitol Records sound track album on a special network show. NBC remote units will cover the twin openings of the film's joint world premiere June 28, at the Roxy, New York and Chinese, Los Angeles. The "Monitor" show will highlight the production from June 29 to July 8 with a series of endorsements and personalized messages by TV and film stars. An unusual feature of the campaign will be interviews of several leading theatremen, including Elmer C. Rhode, R. J. O'Donnell, Leonard Goldenson, Si Fabian.

'Pride and Passion' Coverage

Writers and photographers from many of the world's leading newspapers, magazines and wire services are going to Madrid in small groups to watch production of Stanley Kramer's "The Pride and the Passion".

Medley of exploitation stunts for opening day of Paramount's "The Man Who Knew Too Much" at N. Y. Paramount conjured by manager Bob Shapiro (dark suit) included two lovely dressed as Moroccan harem girls, and a young couple, selected for their resemblance to stars James Stewart and Doris Day. Quartet distributed lucky number cards throughout midtown Manhattan during most of opening day, awarding pairs of guest tickets to holders of numbers posted on the lobby card.
'Great Day' Has Angles Aplenty

Two surefire boxoffice ingredients—Action and Romance—are done to an appetizing turn in Edmund Grainger’s “Great Day in the Morning” for RKO. While these are, of course, the focal points in the film’s exploitation values, they’re garnished with a host of additional entertainment tidbits that will delight the showman who likes to dig into his promotional pantry.

Take, for example, the period in which the production is placed—the pre-Civil War year when emotions and turbulence were at a volatile high in U. S. history. Add to this Denver in the excitement of the Colorado gold rush with its mailstream of adventurers, gamblers and ruthless men and women, its partisan tensions whipped to a flame by gold and strong loyalties. From this scene, Robert Hardy Andrews has fashioned a best seller and producer Grainger has endowed it with a beautiful SuperScope Technicolor production, peopled with exploitable names.

The visual assets of Virginia Mayo and Ruth Roman are a powerful peg, but perhaps even more important is the character portrayed by Robert Stack, heretofore a reliable but not sensational marquee name. Here the showman can shine with that extra touch that elevates a promotion into a campaign. Cast as a cynical adventurer with loyalties to none but himself, there is a Rhett Butler flavor about Stack’s performance that bodes a new star-in-the-making the theatre man would be wise to capitalize.

Another angle is the hearty title, one that bubbles with appeal to the family as well as the action crowd. There is an optimistic, lively air about it that carries a natural draw. Moreover, it lends itself admirably to local promotion. Particularly apt use can be made in tie-ins with merchants, such as a “Great Day in the Morning”. Planned through Merchants Association cooperation, a city-wide or special area sale would be staged on the morning of the opening day to bring the shoppers out with all retailers benefiting. Special arrangements should be made to tie in with the theatre opening in addition to the publicity garnered by use of the title and credits in the ads. To make it even more attractive for the theatremen, most leading store groups have promotion blueprints for this type of exploitation and could turn out a surprisingly effective attention getter for the theatre play.

An important asset is the “gold” angle, useful for a variety of stunts which have proved effective in the past. A suggested gimmick is the use of the word in the classified section of the newspaper. Many newspaper promotion managers will go along with the idea of inserting the word “gold” in a scattered number of classified ads with a separate display announcement offering free tickets for the film to readers who discover and submit the correct number of “golden” words hidden between the want-ad lines. This can be limited by requiring contestants to send a 25-word reason for seeing the picture.

Another competition for best experiences on “My Greatest Day in the Morning” is worth consideration.

The sympathetic treatment given the Southern side is an important asset for showings below the Mason & Dixon line. To this end, RKO admen have worked up an entire series of newspaper ads with art featuring the Confederate flag and copy specifically designed to arouse interest and want-to-see among Southern elements. These ads, of course, are in addition to the complete set of display ads.

There is a particularly attractive herald with emphasis on the action and romance, as well as a colorful series of posters and accessories that will aid considerably in punching across the entertainment values.

**GREAT DAY IN THE MORNING**

Produced independently by Edmund Grainger for RKO, “Great Day in the Morning” is significant on two counts: It starts the new RKO off with a robust adventure film with vital action and romantic elements, and it gives Robert Stack the type of Clark Gable-ish role that has made movie idols—and Stack makes the most of it to come up with his best performance yet.

Taken from the best-seller by Robert Hardy Andrews of rampant partisan feelings in the Colorado gold rush just before the Civil War, the Technicolor SuperScope production features Stack as a Southern adventurer who stirs men’s resentment and admiration with his cold-blooded gambling, gun-handling and me-first attitude, and arouses the ladies with his not-so-cold approach. Two of the latter, Virginia Mayo and Ruth Roman, become romantically involved with the Southerner, who earns the hostility of both North and South sympathizers with his opportunistic daring. When the chips are down, however, he veers to his Southern roots and masterminds a scheme to bring trapped Southerners and their mined gold through Union soldiers’ lines.

Some high spots of RKO’s “Great Day in the Morning” find (from top, right) Robert Stack’s gun and his new partner, Ruth Roman, taking over gambling hell which he won when cord girl Ruth dealt him a crooked hand; Stock’s offer to grubstake any miner in Denver for half his take elicits a variety of reactions from Peter Whitney, Regis Toomey, Virginia Mayo, Alex Nicol; Confederate Stock gauges Miss Roman’s reactions when bond of Southern sympathizers are surprised by Union portions.
EXPLOITATION PICTURE
of the issue
S & P Report for Balance of '56: PICK-UP IN MOVIE GOING LIKELY

Selected Issues Have Speculative Appeal

Long-range appreciation possibilities of motion picture equities appear to be smaller than in the case of the average industrial. The group has been in the disfavor of the market trader for some time, reflecting a downturn in earnings and growing medium-term uncertainties arising from color television and subscription TV. However, at present levels, Paramount Pictures and Columbia Pictures, as well as Twentieth Century-Fox, have some speculative appeal, primarily on a short-term basis. American Broadcasting-Paramount and Columbia Broadcasting have a great deal of attraction for long-pull purchases, in view of the large profit potentialities of their television networks.

Current Analysis and Outlook

Motion picture theatre attendance in the United States continued to lag during early 1956, and, while improvement is likely from here on, the full-year weekly average may not reach the 46 million of 1955, which was off from 49 million in 1954.

Theatre profits are also being restricted by increasing operating costs, and most of the large chains are stressing activities in other phases of the amusement industry or entering entirely new fields.

Motion picture producers have been experiencing lower earnings in recent periods, but increasing receipts from abroad and growing participation in television should permit some recovery over the intermediate term.

Film backlogs of several of the major producers have been made available for showing on television, indicating a belief in the trade that prospects for growth in domestic movie attendance are limited.

Television broadcasting revenues continue to increase at a rapid rate, and the large leverage inherent in this business indicates relatively large profits gains in 1956. Other activities of companies in this field are moderating factors.

Earnings of companies engaged in the motion picture field are now indicated no higher and, in many cases, somewhat below those of the year before. Results in other segments of the amusement field are considerably more favorable. Companies expected to show fairly large gains in 1956 are: American Broadcasting-Paramount, Columbia Broadcasting, and Eastman Kodak. They are the leading candidates for dividend increases; a split of the latter’s stock is a good possibility.

Movie-Going Continues Restricted

Motion picture theatre attendance in the United States and Canada continued to lag during the forepart of 1956, although the year-to-year decline in many sections was less severe than that experienced during the final quarter of 1955. A sharp downturn at that time reduced full-year 1955 attendance in the United States to approximately 46 million weekly, from 49 million weekly in 1954. While exact figures are not available, indications are that first-half 1956 movie-going in a majority of communities will be upwards of 5% to 10% behind that of comparable year-earlier period.

There are now slightly more theatres in operation or ready for operation than a year earlier, reflecting an increased number of drive-ins. The 4,700 outdoor theatres expected to be open during the peak summer months of 1956 compare with some 14,500 conventional houses, but the former will have greater drawing power at that time. It is on this basis that a more favorable attendance record is expected during the third quarter of 1956. Movie-going during the final months of the year should at least reach and may moderately exceed the restricted rate of late 1955.

Television A Partial Offset for Producers

Faced with reduced domestic movie rentals, all major film producers have turned to other avenues of earning power. Of the companies covered in this Analysis, all but Paramount and Universal Pictures have either sold a large portion of their pre-1948 feature films for showing on television or are making them available on a rental basis. Many others have sold some old short subjects; all are producing films for TV. An even more significant development has been the growing importance of overseas’ markets for Hollywood pictures. Whereas foreign distribution usually provided about 40% of total film rentals up until recent years, it is now indicated to be close to 50% and even higher for some producers.

Activity at the major motion-picture studios is relatively high, in part reflecting work for television. However, while gross revenues of most major producers will probably be at or close to a record figure in 1956, lower net income is expected to be the general rule. This reflects somewhat higher film producing and distribution costs. Year-to-year profit declines could be particularly pronounced in the first half of 1956, with more satisfactory comparisons likely later in the year. Dividends in practically all cases are expected to hold unchanged from previous rates.

Theatre Operators in Greater Distress

The profits outlook for most motion picture theatres is extremely drab. While operating costs continue to increase, the reduced rate of movie-going and resultant necessity to keep box-office prices unchanged or even to lower them is restricting final results severely. Considerable pressure is being built up for a further reduction or complete elimination of the Federal admissions tax but the outlook for early relief in this direction is highly uncertain. As an important gain in movie-going is not yet in sight, 1956 earnings are indicated lower.

The major movie chains included in this Analysis are eliminating marginal theatres and expanding activities in other fields. National Theatres is entering the film producing field on a limited scale. RKO Theatres has acquired firms in completely non-allied fields and changed its name to RKO Industries Corp. Stanley Warner and American Broadcasting-Paramount Theatres are stressing expansion of their non-theatre operations.
Standard & Poor’s Analysis of Leading Amusement Companies

American Broadcasting—Paramount Theatres

The company operates a chain of about 590 motion picture theatres. Its ABC network has some 215 affiliated television stations (five owned) and some 250 affiliated radio stations (4½ owned). Its future hinges largely on the success of the TV network and its contribution to parent company earnings. Profits this year could approach $2.50 a common share compared with $1.91 in 1955, and dividends are expected to exceed the $1.20 of 1955. For those willing to speculate on further important gains by the ABC division, purchases of the common stock are warranted.

Columbia Pictures

Columbia is one of the leading film producers, neither owning nor operating theatres. The uncertainties inherent in this business, coupled with the company’s relatively small common capitalization, may make for fairly wide swings in share results over the years. The company is one of the heavier participants in television, through both the production of TV films and the release of a portion of its old features and shorts for showing on television. The common shares have some speculative appeal. The preferred also is speculative.

Loew’s

Stock of the new theatre holding company, Loew’s Theatres, Inc., may be distributed to shareholders by September 1, 1956. In accordance with terms of the consent decree with the Government, Loew’s production-distribution operations were separated from its domestic and Canadian theatre operations on September 1, 1954. The motion picture production, distribution, overseas theatre, phonograph record and radio businesses have continued as part of the operations of Loew’s Inc. Shares of the new theatre holding company will be distributed once funded debt can be divided proportionately, but no later than March 8, 1957. Immediate prospects are being rather liberally appraised at current market levels, but the stock may be held as a speculation in view of Loew’s strong position in the motion picture industry and the indicated large asset value of the shares.

National Theatres

National operates some 335 motion picture theatres in about 200 communities located in 28 states. The disposal of its less profitable units is strengthening the company’s position, and it has received Government permission to produce 16 motion pictures over a 5½-year period. As long-term operating prospects for exhibitors are largely uncertain, these shares should be held only by those able to assume a large degree of risk.

Paramount Pictures

In addition to its motion picture producing activities, Paramount owns about 51% of the stock of Famous Players Canadian Corp., Ltd., the leading Canadian theatre chain with some 410 theatres. It has a 26.6% interest in both DuMont Laboratories and DuMont Broadcasting, as well as affiliates in color TV and subscription television. In view of its diversified activities and strong finances, the shares are considered one of the better holdings in the group.

RKO Industries

Formerly RKO Theatres, this company in May, 1956, acquired the Cleveland Arcade Co. and Gera Corp. through an exchange of stock, and changed its name. In addition to 83 theatres, it has entered the fields of textile finishing, weaving of synthetic fibers, manufacture of electronic tubes, and oil and gas well drilling. Its pro-forma 1955 earnings would have been $0.84 a share. Retention of speculative commitments appears justified at current prices for the shares.

Republic Pictures

This film producer and processor has never been able to develop more than small earning power, and it has never paid cash dividends on the common. Some benefits are accruing from increased activities in the color processing and television fields, and the company has agreed to make available to TV and other non-theatrical use a relatively large proportion of its backlog of feature films. This is a highly uncertain situation, however, and the common is considered too speculative for the average account. The high yield on the preferred reflects its speculative nature.

Stanley Warner Corporation

This operator of 300 motion picture theatres and producer and exhibitor of films using Cinerama process in 1954 acquired International Latex Corp., well-known manufacturer of girdles and other elastic products. Potentialities of the latter indicate that it may become the most important determinant of profits; further diversification is planned. The stock seems to have no great appeal for most accounts but purely speculative commitments can be retained on the basis of share equity values.

Technicolor

Technicolor is the leading processor of color film, utilizing its own and other color systems in making prints for theatre use. Considerable uncertainty regarding future operations has arisen because of the growing competition and difficulties in connection with the new filming and exhibiting techniques. An improved Technicolor process has been developed, and activities are being diversified, including entry into the amateur color and lithography fields. On this basis and reflecting the large yield from the 1% dividend rate, the shares may be held as a speculation.

Twentieth Century-Fox Film

In addition to being a major picture producer, 20th Century-Fox has substantial interests in other fields. It is now making films for television, is increasing its theatre holdings abroad, and is beginning to benefit from the oil and gas wells drilled at its studio property in Hollywood. Speculative commitments may be held.

Universal Pictures

This important motion picture producer is controlled by Decca Records; it has been decided that a merger of the two companies would not produce any worthwhile advantages at this time. Earnings have held up well in recent periods, with net for the fiscal year through October, 1956, expected to be in line with the $3.71 a common share of last year. At current levels, speculative commitments in the common stock may be retained. The yield on the preferred reflects its speculative characteristics.

Warner Bros. Pictures

Considerable interest has been generated in this situation recently. On March 1, 1956, an agreement was signed to sell for $21 million approximately 750 features, as well as an unspecified number of shorts, for showing on television. In May, 1956, it was announced that a group headed by Mr. Serge Semenenko had purchased more than 700,000 shares of the Warner stock at $27.50 a share. This brought their holdings to 28% of the total, while the three Warner brothers retained about 10%. On the basis of immediate earnings prospects, the shares appear rather fully appraised. However, an offer to purchase stock from other shareholders may be made.
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

THREE FOR JAMIE DAWN Laurelne Day, Ricardo Montalban, Teresa Wright, directed by Ray Milland. 

WYOMING STORIES, A Robert Mitchum, Nancy Gates, directed by John Farrow. 

COLUMBIA

June 1

PICTURE OF JULY Donald O'Connor, Directed by Henry King. 

COLUMBIA

June 8

IN THE GOOD OLD SUMMER TIME Mickey Rooney, Julie Andrews, Directed by Henry Levin. 

COLUMBIA

June 15

THE WINDWARD PASSAGE, A Douglas Fairbanks, Jr., directed by Henry King. 

COLUMBIA

June 22

SOMETHING FOR THE MIND Joe E. Brown, Charles Coburn, directed by John Hodiak. 

COLUMBIA

June 29

THE WIND SEES THE DAYS, A Olivia de Havilland, Louis Calhern, directed by George Cukor. 

COLUMBIA

July 6


COLUMBIA

July 13

LOOKING FOR LORRAINE, A Richard Widmark, Cathy O'Donnell, directed by Michael Gordon. 

COLUMBIA

July 20

THE CANDY MAN, A Kirk Douglas, directed by Terrance Young. 

COLUMBIA

July 27

50,000 FVERS, A Teresa Wright, Kirk Douglas, directed by John Farrow. 

COLUMBIA

August 3

CONFIDENTIAL INFORMER, A Farley Granger, John Hodiak, directed by Andrew Stone. 

COLUMBIA

August 10

THE LADY IN THE BATH, A Jean Simmons, directed by Carol Reed. 

COLUMBIA

August 17

THE LADY IN RED, A Anne Bancroft, directed by George Cukor. 

COLUMBIA

August 24

THE CHERRY ORCHARD, A Jeanette Nolan, Gary Merrill, directed by John Hodiak. 

COLUMBIA

August 31


COLUMBIA

September 7


COLUMBIA

September 14


COLUMBIA

September 21

THE SINGINGreira, A Meadejh Ross, directed by Michael Gordon. 

COLUMBIA

September 28

NEVER SAY NEVER AGAIN, A Richard Burton, directed by Sidney Lumet. 

COLUMBIA

October 5

THE BANDIT OF BAGDAD, A Gena Rowlands, directed by John Farrow. 

COLUMBIA

October 12

THE HARD MAN, A Robert Mitchum, directed by John Hodiak. 

COLUMBIA

October 19

THE BEAUTIFUL YEARS, A Dorothy Hart, directed by John Hodiak. 

COLUMBIA

October 26

THE CROWDED HEAVEN, A Burt Lancaster, directed by Jules Dassin. 

COLUMBIA

November 2

EVENING IN THE CITY, A Robert Mitchum, directed by John Farrow. 

COLUMBIA

November 9

THE CROWNING, A Rome Montalban, directed by John Hodiak. 

COLUMBIA

November 16


COLUMBIA

November 23

THE BORN CROW, A George Raft, directed by Andrew Stone. 

COLUMBIA

November 30

THE INDIAN WARS, A Henry Fonda, directed by John Farrow. 

COLUMBIA

December 7

THE DESERTED, A Anthony Quinn, directed by Henry Levin. 

COLUMBIA

December 14

THE HOMESTEADERS, A Virginia Mayo, directed by Edward Dmytryk. 

COLUMBIA

December 21


COLUMBIA

December 28

THE FUGITIVE, A Lee Van Cleef, directed by Andrew Stone. 

COLUMBIA

January 4

THE SABRE WARRIOR, A John Hodiak, directed by Andrew Stone. 

COLUMBIA

January 11

THE SHADOW OF A SWORD, A Marlon Brando, directed by Andrew Stone. 

COLUMBIA

January 18

THE EMBRACE, A John Hodiak, directed by Andrew Stone. 

COLUMBIA

January 25

CHOICE OF HIS OWN, A James Cagney, directed by Andrew Stone. 

COLUMBIA

February 1

THE TORN CURTAIN, A Richard Gere, directed by Andrew Stone. 

COLUMBIA

February 8

THE CROW'S NEST, A Lee Van Cleef, directed by Andrew Stone. 

COLUMBIA

February 15

THE SAINT OF MARLAGIACO, A Ben Gazzara, directed by Andrew Stone. 

COLUMBIA

February 22

THE CRYING GAME, A John Hodiak, directed by Andrew Stone. 

COLUMBIA

March 1

THE BODY OF EVA, A Richard Burton, directed by Andrew Stone. 

COLUMBIA

March 8

THE EXILES, A John Hodiak, directed by Andrew Stone. 

COLUMBIA

March 15

THE BEGGAR'S OPERA, A Henry Fonda, directed by Andrew Stone. 

COLUMBIA

March 22

THE TIGER AND THE DIAMOND, A Robert Mitchum, directed by Andrew Stone. 

COLUMBIA

March 29

THE DOLLAR MAN, A John Hodiak, directed by Andrew Stone. 

COLUMBIA

April 5

THE PRODIGAL SON, A Marlon Brando, directed by Andrew Stone. 

COLUMBIA

April 12

THE LEGEND OF LEX, A John Hodiak, directed by Andrew Stone. 

COLUMBIA

April 19

THE DINNER PARTY, A John Hodiak, directed by Andrew Stone. 

COLUMBIA

April 26


COLUMBIA

May 3
KING KONG IS COMING!
The Future of Movie Business Is in Exhibition

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THE MAN IN THE GRAY FLANNEL SUIT
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HILDA CRANE
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A SOL C. SIEGEL PRODUCTION
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in
HIGH SOCIETY
Co-starring
CELESTE HOLM • JOHN LUND
LOUIS CALHERN • SIDNEY BLACKMER
And LOUIS ARMSTRONG And His Band
Screen Play by JOHN PATRICK • Based on a Play by Philip Barry
Music & Lyrics by COLE PORTER
Music Supervised & Adapted by JOHNNY GREEN and SAUL CHAPLIN
Color by TECHNICOLOR
Directed by CHARLES WALTERS

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Not within memory have preview audieneen so demonstrative in their enjoymer
a picture. Get ready to welcome to y
screen the hottest names in show busi
in a block-buster of box-office bounty!
From Loew's, Inc. has emerged a fresh and thoroughly logical approach to the tense problem of how most advantageously to deal with television. Rather than peddle its backlog of old films outright to the highest bidder or join in long-term leasing arrangements with syndicators, Loew's board of directors decided "that the company would be well advised to enter the television distribution field on its own so that it could exploit every facet and bring to the company the greatest amount of revenue."

This move strikes us as both courageous and wise. Courageous—in that Loew's flies squarely in the face of nagging stockholder demands that it join the growing number of film companies that have made or contemplate outright sales of their libraries, and has instead chosen to gamble for the greater rewards implicit in a do-it-yourself approach toward television. Wise—in that Loew's retains for itself complete command over the disposition of its backlog, as well as over its entire TV policy.

As the result of sweeping resolutions laid down by its board, Loew's has achieved concord with television, not by subduing it in negotiations, but by that oldest of economic strategies: joining 'em. By broadening the entire base of its video operations (in addition to distributing the M-G-M library, Loew's will purchase stations, produce special TV fare), the film company wrests control away from the promoters, the middle men and the networks, while retaining for itself absolute self-determination in matters of programming, play dates, et al. In short, Loew's has turned the tables by controlling its own library and buying into TV. This maneuver will enable it to capitalize upon the fullest potential of a competitor for its own use. Since the facts of life are what they are with respect to TV, Loew's video policy seems invested with considerably more logic than error, and we congratulate its directors on a most judicious move.

At the same time, let us not lose sight of realities. In the light of the slumping theatre boxoffice, television may seem a golden apparition just beyond the rainbow, and no matter how pure their motives in amalgamating with the electronic Cyclops, grandiose ideas are certain to develop. Let the film makers put those ideas to rest. If commercial television were to expand to twice its present size, it would still not figure to provide Hollywood with anything resembling the revenues that flow from the theatre exhibition market. For the movie makers to rely exclusively upon TV for their sustenance is simply not in the nature of things. Not only has television an infrequent call for the type of merchandise Hollywood makes best, but its very physical standards are incompatible. For the most part, each medium can get along without the other very well. Actually, the much-reputed inter-dependence of movies and TV exists in only a minor degree. And it is only to this degree that relations are justified. Audience ratings prove television is strongest in live programming. It is next strongest in certain departments of situation comedy and drama that are clearly more indigenous to TV sound stages than to those of Hollywood. Allowing that Hollywood could improve upon existing TV vehicles, were it to take on the chore, where would it wind up financially? Whether it turned out "I Love Lucies" or turned out John Wayne spectacles for the TV screen, it would be all the same—penny-ante revenues compared to theatre grosses.

Certainly TV can in nowise afford an elaborate, unplayed feature film. It still speaks reverently of the $600,000 invested in "Peter Pan," as though that figure may never be equalled. If TV could muster $1,000,000 to capture a well-made Hollywood film, it might never break even, limited as TV is to the number of replays. Even in today's depressed exhibition market that same show could gross three to five million dollars.

In its truest perspective, Loew's television policy, and others that are likely to follow the same pattern, must be viewed as a shrewd and encouraging defensive measure aimed at keeping TV control at home. TV activities, properly harnessed, can be a productive by-products division of a film company, a good means of acquiring added income, much in the manner of the meat packers who maintain soap and animal food divisions. The principal output, however, flows to the traditional markets, markets capable of returning the greatest dollar volume. Hollywood's future rests with its traditional market—the theatre. It should leave no stone unturned to keep that market healthy.

**A Plan for Teamwork**

It was director George Sidney speaking: "... And I was truly startled when this exhibitor, whom (Continued on Page 12)
TIME FOR A CHANGE!

By LEONARD COULTER

Three proclamations have gone forth to bedevil an already puzzled and perplexed industry:

(1) An announcement that when Republic Pictures (whose stock control is, apparently, in doubt) resumes production, it will revert to its former policy of low-budget pictures costing between $150,000 and $250,000;

(2) A pitch for more "unusual" films by Frank Ross, who produced "The Robe" and other boxoffice winners, and

(3) A trumpet call from Arthur Hornblow, Jr., to the effect that the independent producer (rather than the major studio) is most likely to rescue Hollywood from the doldrums and save the exhibitor from a third mortgage.

Taken at its face value, the Republic statement could be read as meaning that the company has failed to compete with other studios' more extravagant, high-budget product, and has given up trying. But does it mean only that? And is the avowed reversion to the former Republic policy of making "cheap" pictures necessarily a step in the wrong direction? Is Herbert J. Yates, the company's President putting into effect a change of production emphasis which other companies may be contemplating? This is one question which is well worth careful examination.

The other two—posed by Messrs. Ross and Hornblow—also deserve closer analysis than they have received.

The Conventional Is Taboo

Frank Ross, who is in the throes of planning a film based on Joe David Brown's novel "Kings Go Forth"—which deals with a young girl born of a white mother and a Negro father—say he will not bow to the standard Hollywood conventions in making it.

He says the public wants films about real things, real people and real problems of the kind which confront them from day to day—"basic things which are a part of our existence."

Conventional pictures which disregard the facts of life and drain the vitality out of the subject matter to avoid being controversial are, says Ross, the biggest financial risks because they say nothing about the problems of living, and cause no public discussion.

"Waterfront," "Blackboard Jungle," "Rose Tattoo" and "I'll Cry Tomorrow" made a lot of money, he contends, because, though they had unpleasant aspects, they were exciting.

"I haven't seen anything," added Ross, "that has caused me to worry that the public isn't interested in going to the movies any more. It isn't, however, interesting in going to see some movies."

Arthur Hornblow's contribution to the current debate of what's wrong with the movies, was in similar vein to Ross's. This is what he said, in essence:

"The question of whether there will continue to be a motion picture industry in an important sense depends largely on the courage and ability of the independent producer.

"If the independent producers were to gain domination of the industry, the major Hollywood plants would probably become service studios for independent film-makers capable of making better pictures.

"Some of the major companies might welcome that turn of events because it would relieve them of the burden of turning out a set program, and solve the plaguing problem of constantly rising overheads.

"The movement today is away from an organized industry as we have known it, and in the direction of what can best be described as show business where independent production stands on its own feet.

"Similarly, the industry needs better theatres. My heart sinks at the sight of some of them, which are so shabby that they take the fun out of moviegoing for a large number of people. The concession stand too often is the only thing about the theatre that reflects the active attention of the management."

Fat and Lazy

What Ross and Hornblow are saying needs, of course, to be taken with a grain of salt. Others before them have said much the same thing these last several years. Independent film producers, seemingly, cannot resist dispensing wisdom whenever the industry is confronted with one of its periodic crises or is debating a major policy issue. If, this time, the familiar pattern is to be followed, it will not be long before one of the independents summons a press conference to denounce the Motion Picture Code and to blame all the industry's ills on the censors.

Even, however, when their statements have been fully discounted, it does appear that they have some legitimate foundation, and that before the motion picture industry can get back "into the groove" it will have to shake out of their swivel chairs those men who have grown fat and lazy over the years and whose imaginative skill has for a long time past been poured into their individual tax returns instead of into the making of good entertainment.

One of the most difficult things to accomplish in the in-
New Blood. New Ideas Needed

To Cure Our Ills, Meet Competition

dustry, it seems, is the introduction of new blood, and young, fresh talent. This is because the "old hands" continue, in too many cases, at the helm. Their way of doing things persists. Innovation is frowned upon simply because it does not conform to the established ideas "upon which our industry was founded." Phooey!

One result of this "closed mind" attitude is that youngsters with vision and enterprise—writers, actors, directors and technicians—have been by-passing Hollywood in favor of television. The vitality of TV today stems from that unpleasant fact. And now, when the film business needs new blood more than ever, it finds it cannot attract enough of it.

Newcomers Scared Off

The familiar cry, "You can't do that," or "You mustn't do this" has scared the youngsters off. And yet, because of the huge sums of money lavished on many pictures today, and the financial responsibilities which are borne by those at the top of the Hollywood tree, who can challenge successfully these wealthy and powerful gentlemen with their childlike faith in the old order?

These things are not easy to write about, because there do exist, even at the top, a few visionaries who have never become stultified; by and large, however, except for this tiny handful of big and forward thinkers, Hollywood is dominated by men who have literally become slaves to a system to which they wish everybody and everything to be utterly subservient.

The trend of thinking at the top during the past few years is fairly typical of their outlook. When things began to look bad the industry's leaders applied the only solution they could think of: spend more money; make bigger, more lavish, more spectacular films. Let's convince the public by sheer extravagance. Let us spend millions instead of thousands—not only on the film, but also on the publicity. Pull out all the stops. We've done it before. We can do it again.

And so began the cycle of high-budget pictures which has brought so much trouble in its train: exorbitant demands by stars, requests for participation deals, concessions here and concessions there and—inevitably—fewer films at the disposal of exhibitors, and at ever-higher rentals.

Money No Black Magic

Of course there was another factor which inspired that crazy policy—the belief that television would be crippled by pictures which were so splendid that the new medium just couldn't afford to match them.

What happened? You know the answer to that question as well as we. The public was impressed—but only momentarily. The almighty dollar quickly lost its old black magic. In thousands they stayed home to watch, on their TV screens, shows which cost only a fraction of those playing at their neighborhood theatres. They ignored the super-duper-collars mounted in Hollywood in favor of the low-cost, but highly imaginative and true-to-life "Marty".

Yes, it used to be true that vast expenditures and costly exploitation schemes impressed people; but that was in the "good old days" before the human imagination was atrophied by "modern improvements" like the hydrogen bomb and multi-billion dollar Federal budgets. Familiarity breeds contempt, and the long-suffering public, whether we like it or not, is as contemptuous as it could be about the cost of a picture—if not downright suspicious of any movie which involves prodigious amounts of money. There must be a catch in it somewhere, they reckon.

Messrs. Ross and Hornblow are probably wrong in believing that the future lies with the independent producer. The film, in spite of competitive forms of entertainment, is still the preferred medium to the great masses of people all over the world. And the industry, being world-wide in scope, necessarily requires highly efficient, fully organized business machinery such as can only be provided by important major production units with vast physical and financial facilities at their command.

But if their views are based on a conviction that the major studios, as a whole, are being choked and stifled by an Old Guard tradition, and are reluctant to accept the challenge of our times, then we must, to that extent, agree that it is time for change.

And changes are bound to come—changes in the methods of making motion pictures, exploiting and exhibiting them. Changes are coming in the conception of what Mr. and Mrs. Public desire in movie entertainment and what they will put out their hard earned dollars to see. Changes are coming in the mode of selling films to exhibitors so that their initiative is encouraged rather than stifled. Changes are coming in the whole attitude of an industry that must learn to respect its audience by producing a calibre of movie that meets the growing intellectual capacity of the American people. Changes are coming, too, in the whole economic structure of a business that once ruled the roost as the premiere purveyor of popular entertainment, and must now meet a most formidable competitor. Coming is the need for an approach toward the making and merchandising of motion pictures on a basis of content rather than cost. Money doesn't spell glamour, as once it did.

Maybe it's just that that Herbert Yates of Republic scoffs in the smog-laden California air. Maybe that's what some of the tired old-timers in this business have begun to sniff, and why they have started to move toward the exit.
THE SWINGING PENDULUM. Some of the keener film executives will tell you that movie production is likely to swing from the spectacle cycle of the past two years to a greater output of less-costly films of the off-beat and intimate varieties. Filmgoers are fed up, they say, with magnitude and want the unusual and the human interest theme. This change in public taste is rapidly becoming visible and will be reflected in future movie production programs. If it develops, the trend will be just what Hollywood needs to get itself off the hook of its present production dilemma—high-cost pictures that demand star names to insure big returns, with only a handful of such personalities being available for casting. United Artists and Columbia are two companies that disprove the popular theory that a distributor can only make money with big shows. In between their big ones, these two companies deliver many programmers that help keep theatres open and help meet distribution overheads.

SEX AND CELLULOIDE. Hollis Alpert’s interesting article in “The Saturday Review” of June 23 has attracted lots of attention. Titled “Sexual Behavior in the American Movie”, its major thesis deals with the treatment of sex on the screen, contends that the motion picture medium can never be artistically successful until it has learned to treat sex with candor and energy. And, Alpert says, this it has not learned to do. Some choice observations by the movie critic-anthropologist regarding Hollywood’s treatment of sexual behavior are these: “To avoid coming to grips with the bed-climbing bit Hollywood has developed a set of pictorial symbols. These presumably are to fool the censors while the audience is kept informed of what is going on ... An influential segment of Hollywood still regards the wiggle of hips as talent, and an oversized bust line as box-office ... Hollywood appears to be relying on a conditioned reflex: Lana Turner dilating her nostrils equals sex ... While Hollywood finds it all but impossible to portray love meaningfully, it nevertheless strives to inject ‘sexiness into its movies ... Passion to be believed in must be felt. This does not mean that a man and a woman need to be shown climbing into bed, but if the plot calls for it the director ought at least to head them in that direction. It is unlikely that many members of the audience would panic ... The assertion of freedom of expression for movies is largely up to the industry itself” (and not, Alpert says, to outside censorship which is often ineffectual).

THE BIG HASSLE between United Artists’ Max Youngstein and the New York Times over film critic Bosley Crowther’s “Trapeze” review is still getting ripples of dignant pro and con argument. Most industryites concede that Youngstein was defending a point of honor when he yanked all UA advertising (for a short time) from the Times, but that neither the Times nor UA benefited. Youngstein finally relented and gave the Times a big ad that quoted the very favorable review by Arthur Knight critic for the “Saturday Review”. In defending himself Crowther said that he had never been a part of the mov industry and that his loyalty must lie with his employee and the public, not with the movie industry. Youngstein contended that the Times reviewer had allowed personal factors to sway his judgment. Thus another of those publisher-advertiser wrangles got itself again into the public eye with nothing decided and nothing gained.

KISS THE BOYS GOODBYE. The best of friendships often come to an unhappy ending—even very profitable business relationships. So it is with Dean Martin and Jerry Lewis. A once-potent boxoffice combination is split asunder. It is an economic axiom that all business proceeds on beliefs, or probabilities, and not on certainties. And so it is with Martin and Lewis. Where are they going from here? Obviously, each believes he can go it alone and make it pay. Observers believe that Jerry Lewis is big-time all the way, but there are many doubts about Martin’s ability to hold his own as a winning entertainer in the movies and television. The odds are that Lewis will continue on to new triumphs in every entertainment media while Martin will be able to garner the greenbacks only of the nightclub circuit and as a minor movie personality.

ALLIED ARTISTS’ MOVE. This outfit is just busting out all over, both with pride and with production. In giving more than lip-service to its promise of bigger things to come, AA has the industry talking about these things: its first booking in the Radio City Music Hall, William Wyler’s “Friendly Persuasion”, started “Notre Dame of Paris”, with none other than Gina Lollobrigida; has already in the can pictures starring Mickey Rooney, Ida Lupino, Laraine Day, David Wayne, Joel McCrea, Jacques Bergerac, and others. In this day of complaint and doubt it’s good to see some thought going into the future of this industry, thought buoyed up by an optimistic spirit as displayed by both AA and RKO.

THE OLD SHELL GAME was being practiced again this time with the Warner’s controlling interest. Along with reports that Si Fabian’s possible participation in the sale to Serge Semenenko had hit a snag. Walter Winchell broadcast his “inside” information that control will revert back to the Warners themselves. The brothers are silent.
UPSWING IN FILM BUSINESS. All available signposts point to a sharp up-turn in movie grosses beginning by July 4. It is now generally agreed that mediocre product, plus the absence of normal springlike weather conditions combined to deflate boxoffice over the past three months. Expressions of confidence began ranging over the entire dimensions of moviedom in the past week and even in the stock market film securities indicated evidence of perking up over their early June levels. It is now the consensus of informed industry leaders that the recession has scraped bottom, that seasonably hot weather together with a group of some 12 top-drawer films will lift summer business to normal, perhaps above normal levels.

BALANCE SHEET ANALYSIS OF MOVIEDOM.
Let's for the moment close our eyes and imagine Hollywood's premiere picture maker is up for sale. Y'know, the whole works—sound stages, equipment, properties, inventories, contracts. It's a venerable studio, rooted in the seedlings of the industry, managed by capable folk, possessing of an enviable dividend and profits record. Of late, like most crafters of film product, it has had its troubles.

Now let's project ourselves a bit further and imagine (in the name of literary license) we've been asked to join a select and esoteric little band of movie angels anxious to take control. Along with other individuals invited to participate, we are huddled around a great cherry-maple meeting table at one of the Waldorf's numberless conference rooms. The leaders of the discussion turn to the balance sheets.

Now the accountants tell us the balance sheet is a financial representation of a company's position at one given point in time. Today, late June 1956, is for moviedom a critical point in time. So critical, indeed, it gives rise to the following colloquy: "I tell you they're asking too much, too much, too much. Past performances don't count for beans today and nobody knows it better than they do. Why do they want out? Answer that before you justify their price." Thus explodes the banking spokesman to our clique. Keen, hard-nosed, practical, he is less interested in last year's figures than in this year's facts.

"Walter, we're talking assets, not earnings. I submit that in terms of the balance sheet entries the value is there." This is the promotor speaking, the wheeler-dealer who organized the syndicate and he is not one to be easily denied. He continues: "Assess the bricks and mortar; assess the backlogs; assess the properties. You talk about justification. I say we can justify every dollar we spend by turning around tomorrow and realizing every cent of equity in resale. That's my yardstick. Does my property have a market? I say it does." The money man counters, "I'm not here to purchase for liquidation. I'm here to consider an earnings potential. I say this enterprise it with that potential. I say this enterprise is without enterprise.

Where do you stand, Mr. Investor? Forget figures, forget the banker, forget past performance; forget equity Ponder potential. Ponder the deeper balance sheet entries reflected across the breadth of Hollywood's books; Ponder the intrinsic debits and credits and give us your answer. You've got the dough. Investment opportunity run rampant across the economy. Would you go Hollywood? Survey the following balance sheet and give your answer. It's entries, in our judgment, represents the sum and substance of moviedom's major assets and liabilities today:

DEBITS:
1) Absence of confidence.
2) Absence of excitement.
3) Absence of good taste.
4) Absence of risk-taking temperament.
5) Absence of a dynamic, unfolding technology.
6) Absence of recruitment of fresh, young talent in management and production levels.
7) Over-exaggerated opinion of competition, especially TV.

CREDITS:
1) Basic appeals of the medium, uppermost of which is its existence as the least expensive, most gratifying entertainment experience outside of the home.
2) Historic resiliency of film industry; i.e., the oft-repeat ability to snap back from the lip of oblivion.
3) Genius of improvisation and showmanship, attributes lacking in competitive media.
4) The Hollywood legend, which perpetuates the industry as an enduring American institution.
5) Volatile stock market history, which establishes industry shares as forever interesting to bearers of capital.
6) Inherent ability to tell a story more adequately than any communicative media yet engineered by man.
7) Rise of leisure time, an economic condition playing expressly into Hollywood's hands—provided its leaders show the patience to hold out—and a factor expressly contrary to TV's ambitions.

Would you buy in? We would!
CREEPING FROM BEHIND THE GRAVE!
A HORROR BEYOND BELIEF!

THE BLACK SLEEP
THE TERROR-DRUG THAT WAKES THE DEAD!

Basil Rathbone - Akim Tamiroff - Lon Chaney
John Carradine - Bela Lugosi

Directed by John E. Higgins - Music by Paul Warrener
Produced by Howard M. Koch

That's Knocking 'Em Dead!

THE DOUBLE-HORROR SHOCK SHOW...

WESTERN UNION
TELEGRAM
W. P. MARSHALL, President

SYMBOLOG
DL = Day Letter
NL = Night Letter
Symbol @ = Time of Day Letter

1256 JUN 12 AM 12 27

OB632 PRA777
PR LLF 483 LONG NL PD-PORTLAND ORG LL-
JAMES R. VELDE, GENERAL SALES MGR- UNITED ARTISTS CORP
729 7 AVE NYK-

DEAR JIM, YOU KNOW HOW SOFT BUSINESS HAS BEEN IN THE NORTHWEST RECENTLY BUT THE COMBINATION OF BLACK SLEEP AND CREEPING UNKNOWN GAVE THE PARAMOUNT THE BIGGEST OPENING SINCE LAST SEPTEMBER WHICH IS SAYING A LOT BECAUSE WE HAVE PLAYED SOME BIG ONES. FURTHERMORE IT HAS DONE SUSTAINING BUSINESS SINCE. IT IS APPARENT THAT THE BLACK SLEEP AND CREEPING UNKNOWN HAS THAT DIFFERENT SOMETHING THE PUBLIC WANTS TODAY.

BEST REGARDS-

M. M. MESHER GENERAL MANAGER PORTLAND PARAMOUNT

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE
Viewpoints

I had asked to come look at my picture, told me, 'Never mind the picture; just let me see the trailer.'"

Mr. Sidney, on a barnstorming tour for his new Columbia venture, "The Eddy Duchin Story", was speaking to a group of exhibitors on the importance of teamwork between production and exhibition. His anecdote of the trailer is unfortunately typical of the taken-for-granted attitude in the tightly circumscribed Hollywood production world. As Mr. Sidney pointed out, it had never occurred to him how important the trailer was to the exhibitor and to his public. And this is only one small drop in a bucketful of hints that the men who have the closest contact with those who buy tickets can offer to the men who make the product.

The idea of meetings between theatremen and moviemakers for an exchange of ideas is, of course, not a new one. It has been talked of time and again, and was even attempted a couple years ago at a COMPO-sponsored Hollywood round table. That worthy project fizzled out because of the tepid response by Hollywood's key executives, who begged off because they had "more important things to do".

That such liaison sessions are not only desirable, but absolutely necessary in these times of unprecedented competition, cannot be disputed. Production should be eager to hear from the lips of theatremen why the public is staying away from movies in such large numbers, and what thoughts exhibition has about correcting that situation.

How could a plan for constructive round-table meetings between exhibitors and the creative production people be effectuated? The bug, of course, lies in setting up a practical formula for such sessions. They cannot be held haphazardly on a whipped-up impulse. They cannot be harrassed by politicking, either in production or exhibition ranks. They must be purely a functional pipeline for the transmission and discussion of experiences in every strata of exhibition with the paying public.

Who should logically call for such a program and start the ball rolling? We suggest that the heads of the principal production guilds — producers, directors, writers, actors — collaborate in extending an invitation to a limited, wieldy group (less than fifty) of exhibitors representing a cross-section of the practical operating theatremen in this country, and, perhaps, England, to meet in Los Angeles for a week of conferences on the industry's problems. It is not essential that the heads of the various major studios attend, although they might be informed that they would be welcome if they have practical contributions to offer to the discussions.

If this industry is to fight back from the depths of its present-day despair, it must first understand itself. Regular conferences between the men who make movies and those who exhibit them is an essential step in establishing such understanding. Will the guilds take the initiative?

To The Editor:

In your May 14th issue, WHAT THEY'RE TALKING ABOUT mentions that Albert Sindinger thinks that the reason more men are buying tickets than women is because of the brutality in movies. You then asked the question: "How come then, they (women) spend so much time over TV which is far more brutal and even tougher?"

Based on personal observation and after talking to many women, I believe Mr. Sindinger is absolutely correct in his statement that fewer women are going to the movies. And his reasons are correct. The stay-away from the movies on the part of women began several years ago when the market was flooded with westerns, gangster films and movies which had sex as the theme. Unfortunately for us the condition still exists.

All you have to do is to turn to the pages of your daily paper where the movie ads are. How many of the ads show scenes of violence, gun in hand, or the figure of a woman stretched on the beach with the figure of a man hovering over her? This has not been the type of picture that the average woman wants to see, and movie shopping is just like going every other place; it is the woman in the family that has the most say as to where the family or husband and wife will go.

Women do not like brutal things. Women do not enjoy western movies except now and then such attractions as "Shane". Women do not like an overplay of sex, and many times sex copy dominates the ads thereby the actual picture does not have sex.

Check the boxoffice hits of the past three years. Which movies have been the most popular? Certainly not the gangster films, nor films filled with blood and fights and killings. Movies like "The Glenn Miller Story", "The Magnificent Obsession", "Picnic" and "The Man In the Gray Flannel Suit". The list could go on and on. Movies like these attracted both men and women, and will bring women back to the movies.

Women are not wedded to TV. Neither are women looking at the TV programs which have brutality. "I Love Lucy", "December Bride", "The Loretta Young Show", comedy shows, are the ones the women are most interested in. Programs which show some of the life that the average woman leads; programs which have a percentage of romance. Programs which make women feel like they have been entertained and that the time was worthwhile.

Women today, too, don't forget, are engaged in more club activities than ever before. They take a more active part in PTA work; Red Cross work and a multitude of other things. TV does not begin to claim them all.

If we will return to making movies which women will enjoy, which will send an audience from a theatre feeling that the time has been worthwhile, then we will get women and their men back in large quantity. Movies are for entertainment. Let the front pages of the newspapers record the ills of the world, the unhappy events. Let the editorial pages do the preachments. Let the movies entertain.

And in the list of movies people want, don't leave out films with a touch of religion. Church attendance all over the world is at a new high.

EARLE M. HOLDEN
Lucas & Aron Theatres
Savannah, Ga.
Justice Department Denies Leniency
Toward Film Companies Under Decree

Highlights of the statement by the Antitrust Division Department of Justice, issued at the request of the Senate Small Business Committee on enforcement of the consent decree in the motion picture monopoly case.

For the Subcommittee on Retailing, Distribution and Fair Trade Practices of the Select Committee on Small Business of the United States Senate.

Senator Humphrey, Chairman of this Subcommittee, has requested Department of Justice comments on various statements by certain motion picture exhibitors, March 21 and 22, 1956, before this Subcommittee, as well as our opinion as to the effects of the consent decrees—United States v. Paramount Pictures, Inc., et al.—particularly the effect on the independent distributors.” Generally, these exhibitor comments relate to: (a) Alleged fixing of admission prices by distributors; (b) assertedly unreasonable clearances; (c) forcing of pictures; (d) negotiations for the licensing of the motion picture “Guys and Dolls” in Columbus, Indiana; (e) licensing of the motion pictures “We’re No Angels” and “Guys and Dolls” in Cincinnati, Ohio; (f) divestiture of the Capitol Theatre in Cincinnati, Ohio; and (g) acquisitions of theatres by the divorced circuits.

At the outset, how do Paramount judgment provisions bear on these problems? To promote competition, those judgments required the five integrated companies to sell off their theatre circuits and the resulting circuits to divest themselves of their interest in specified theatres. Beyond divestiture, these judgments enjoined certain distributors from: (a) granting any license in which minimum prices for admission to a theatre are fixed by the parties; (b) agreeing with any exhibitors or distributors to maintain a system of clearances; (c) granting any clearance between theatres not in substantial competition; (d) granting unreasonably long clearances between theatres in substantial competition; (e) performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee’s taking one or more other features; and (f) licensing any feature for exhibition upon any run in any theatre in any other manner than that each license shall be offered and taken theatre-by-theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres or others. Finally, judgment injunctions bar the new theatre companies resulting from divestiture from acquiring any additional theatre except on an-affirmative showing that the acquisition will not unduly restrain competition.

Recent Industry Developments

These judgment provisions can be appraised only against the background of recent business developments. The motion picture industry has recently undergone and still faces a time of difficult transition. In 1932 and 1933, depression years, the estimated average weekly attendance at motion picture theatres in the United States was 60,000,000. And by 1946, 1947, and 1948, this estimated weekly attendance figure had jumped to 90,000,000. By 1955, however, weekly movie viewers had dropped some 50% to 45,800,000. This decline stems in the main from the growth of television. On January 1, 1948, there were 17 commercial television stations on the air in the United States. A year later this number had risen to 50. And by January 1, 1956, there were 482. In corresponding fashion, television sets in use have risen sharply. On January 1, 1948, there were 189,900 television sets in use in the United States. This number had increased to 1,000,000, by the first of 1949, to some 36,900,000 by January 1, 1956, and according to Television Digest’s May 19, 1956, issue “industry researchers estimate minimum of 38,500,000 sets-in-use as of May 1.” In addition, many theatres have suffered from the completion by newly-constructed “drive-ins”. As this Department, on June 17, 1953, wrote to Senator Schoeppl, Chairman of the Subcommittee on Monopoly of the Select Committee on Small Business of the United States Senate:

Drive-in theatres have been constructed in great numbers since the war. Before the war they were pretty much a novelty. At present there are in excess of 4,000 drive-in theatres in the United States. This is new competition which many conventional theatres have found it very difficult to meet. Other new theatres of the conventional type that have been built since the war have taken patronage away from older theatres. There has been a great surge of home building in the United States since the war, resulting in many new residential areas in many of which new theatres have been built. People have moved into these new areas in large numbers. Their patronage is lost to the theatres located in the areas from which they have moved.

Steps Taken To Enforce Decree

We encourage any exhibitors, and especially the small exhibitor, to tell us of any difficulties he encounters in the operation of his business. If they are difficulties with which we can properly help him, we do so. We have successfully resolved the distributors countless problems brought to us by small exhibitors. However, some exhibi-

(Continued on Page 14)
DEGREE ENFORCED, SAYS D OF J

Claims Help for Small Exhibitors

(Continued from Page 13)

tors' problems we can do nothing about. They may, for example, pertain to matters, not touched upon by the judgments, that come within legitimate business perogatives and which, accordingly, we could not properly take up with distributors. In either event, however, Paramount distributor defendants know we investigate carefully all exhibitor complaints and, where judgment problems are involved, demand a solution of those problems in accordance with the Paramount judgments. As a result, distributors have developed business procedures to effectuate those judgments' design. Evolution of such procedures has been hastened by distributors' knowledge that the Department vigorously enforces judgment provisions. The result has been improved compliance.

We do not confine ourselves strictly to judgment problems. Even though no judgment problem is involved, there are instances where we may be instrumental in having a small exhibitor's grievance corrected by a distributor. In such instances, where we can do so with propriety, we do not hesitate to use our good offices.

But judgment enforcement and the additional help we may give small exhibitors alone cannot solve the serious economic problems television has caused motion picture exhibitors. While day-to-day judgment problems are of utmost importance, we have taken a broader view of our responsibilities pertaining to the motion picture industry. As a result, every effort has been made to keep abreast of the industry, to know about its technological improvements and the impacts such improvements have on the industry as a whole and on the individual exhibitor, to know something about the pictures that are produced, their artistic merit, their box office appeal, how many or how few are produced, what they cost, and the level of film rentals. We do this so that our consideration of the difficult problems we are asked to act upon may be an informed one. Only thus can we insure that whatever we do concerning those problems is, consistent with our obligations under the antitrust laws and the Paramount judgments, best for the industry as a whole, for the exhibitor, and especially for the independent exhibitor, and for the public.

Illustrative of this is the attention we have given to increasing the supply of pictures. As the subcommittee knows, most exhibitors believe that the number of pictures now produced is inadequate. With this in mind, we gave every proper encouragement, for example, to the so-called Makelim plan for producing additional pictures. In addition, we spent considerable time discussing with representatives of Theatre Owners of America and the divorced circuits under what conditions such circuits might secure court approval to invest in Exhibitors Film Financial Group, Inc., conceived by certain members of Theatre Owners of America as a means of providing risk capital to independent producers and thus increase the supply of motion pictures.

The two largest exhibitor organizations have recently urged, as a means of increasing the supply of pictures, that the divorced theatre circuits be permitted to produce and distribute motion pictures with these circuits to have preemptive rights to exhibit such pictures in the theatres they now own. We do 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. It may be that because we are willing to devote a great deal of effort to giving the proposal our sympathetic consideration some will construe this as a more lenient and indulgent attitude towards the defendant circuits. 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 levels 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. Nor is this any manifestation of a more lenient and indulgent attitude towards the defendant distributors involved in the Paramount case, for if anything comes of the proposal it means that such distributors will have new competitors.

SPECIFIC EXHIBITOR COMMENTS

Admission Prices

We believe it would be helpful to add just a few comments on the background of the injunctive provisions in the Paramount judgments relating to the fixing of admission prices. Five of the eight major distributors of motion pictures owned and operated circuits of theatres. The court found that the theatres of the integrated defendants were protected from price competition by provisions in licensing agreements fixing minimum admission prices which other theatres would charge. This was done whether the picture was licensed for a flat rental or for a percentage of the theatre's gross receipts. Provisions were included in the license agreements for severe penalties if less than the prices agreed upon were charged. Nevertheless in its opinion the court stated:

The foregoing holding that the defendants have all engaged in unlawful price-fixing does not prevent the distributors from continuing their present methods of determining film rentals: they may measure their compensation by stated sums, by a given percentage of a particular theatre's receipts, by a combination of these two, or by any other appropriate means. What is held to be
Few Complaints on Forcing

Few Complaints on Forcing

violative of the Sherman Act is not the distributors’ devices for measuring rentals, but their fixing of minimum admission prices which automatically regulates the ability of one licensee to compete against another for the patron’s dollar and tends to increase such prices as well as profits from exhibition.

Thus the injunction does not bar licensing of pictures based on a percentage of box office receipts; and, as our letter of November 17, 1953, amplifies, an exhibitor’s admission prices has direct bearing on the amount of such receipts. After divestiture a company once integrated no longer has theatres to protect from price competition.

Clearances

Mr. Myers introduced into the record some correspondence dealing with the marketing of a number of pictures by Paramount Pictures and its use of so-called merchandising engagements. This correspondence deals in large part with availability and clearance. Since the parties to the correspondence themselves have discussed merchandising engagements in considerable detail we will confine ourselves to a few observations concerning matters there discussed.

The creation of a new run when licensing a motion picture (in the sense that such a run historically has not been customary in a given locality) is not unlawful. Any clearance between any such new run and the runs following it is governed by the same judgment provisions as the clearance between other runs. If this creates a clearance which never existed before, imposed upon theatres that never before were subjected to any clearance, such clearance is unlawful only if it does not meet the tests prescribed in the clearance injunctions of the Paramount judgments.

At the heart of any marketing practices’ appraisal is the public interest and the interest of exhibitors in having pictures produced. Your subcommittee has heard considerable testimony concerning the shortage of pictures. The cost of producing pictures has risen considerably. One company has indicated that its average negative cost is now in excess of $3,000,000 per picture. A picture entitled “The Ten Commandments” is reputed to have a negative cost in excess of $12,000,000. Television has increased theatre customer insistence on quality pictures. Not every quality picture is a high budget picture but many are. Usually it is the very expensive picture that is specially marketed. If very expensive pictures cannot be profitably marketed in the ordinary way, they will not be produced if they must be thus marketed. This, of course, does not justify a resort to unlawful distribution practices. However, the situations presented do often involve problems on which something can be said on both sides. It is not necessarily in the public interest that the Department agree to a construction of the judgments which will bring about a situation in which there is no point in producing an extraordinarily expensive picture because it cannot be profitably marketed. Anything which further reduces the number of pictures produced or their quality will not help exhibitors.

Forcing of Pictures

We have received a small number of complaints of such forcing from exhibitors. In the last three years there have been about six including at least two instances where it was very doubtful that any reasonable ground for the complaint existed. These complaints were vigorously pursued with the distributors concerned. In every instance where there was any reason to believe that the complaint was justifiable, prompt remedial action was secured. In none of these instances was there any indication that the alleged conduct was pursuant to a calculated policy adopted by the distributor.

Judgments Do Not Regulate Film Rentals

Senator Humphrey’s letter refers to Mr. Trueman T. Rembusch’s criticism of the Department. Accordingly, it is relevant here to state why we have not to date been able to adopt the views urged upon us by Mr. Rembusch relating to clearance arising out of his own theatre operations. Mr. Rembusch has been involved in disputes over rental terms with distributors. Because he did not wish to pay the terms originally asked (which he contended exceeded what the pictures were sometimes sold for elsewhere), he has at times licensed pictures late. Mr. Rembusch a little over a year ago took the position with us that he could license a picture at terms he was willing to pay only after a considerable time had elapsed, by which time theatres in other communities had already played the picture, his theatres being subjected to illegal clearance.

There is no indication, however, that terms sought from Mr. Rembusch aimed to discourage him from buying pictures in order to protect other theatres which were playing them. Indeed, Mr. Rembusch operates all of the theatres in a number of towns where he has theatres, including all four of the theatres in Columbus, Indiana. In the case of the motion picture “Guys and Dolls”, the terms which, according to Mr. Rembusch, were discriminatory in favor of another theatre were those on which the picture was licensed to a theatre in Indianapolis, more than 48 miles from Columbus. Against this background, terms sought from Mr. Rembusch apparently aimed, not to discourage his competition, but rather to insure for distributors a rental regarded by them as satisfactory. Thus, the intervention Mr. Rembusch sought would have involved this Department, not in the preservation of competition but, contrary to the design of the Paramount judgments, in the regulation of film rentals.

Theatre Acquisitions by Divorced Circuits

Mr. Myers charges the Antitrust Division with a “disc- inclination to enforce the decrees” in connection with the acquisition of additional theatres by the divorced circuits. We believe a full discussion of the problem of acquisitions by the divorced circuits will be helpful to the subcommittee.

(Continued on Page 26)
"Rebel In Town"

Business Rating ⭐⭐ Plus


An absorbing post-Civil War drama concerning a family of desperate Southerners on the run after committing a murder is offered as a United Artists release. While it shapes up to meet the entertainment demands especially of action fans, prospects in the general market are better than average. The picture has a "think" theme dealing with the futility of vengeance, a factor that will interest discriminating audiences. Other off-beat features for what is basically a western are these: arty effect worked in by director Alfred Werker; night scenes in the woods; odd camera angles by Gordon Avil; a lonely guitar in the background—all contributing to the mood effect. Music is by Les Baxter. Danny Arnold's first-rate script crystallizes some interesting characters, well played by a good cast. J. Carrol Naish's portrayal of a religious-minded patriarch is nothing short of superb. John Payne offers a mature and convincing picture of a farmer bent on avenging the murder of his young son. His wife, played by Ruth Roman, stands firmly in her own performance to dramatically refute his passion. Naish and his four sons hide out after the murder and a bank robbery. Cooper, his youngest son, returns to town to surrender and plead innocent. Payne and the townsmen are set to Lynch Cooper, but Naish and the other boys return to rescue Cooper. The guilty brother, played by John Smith, refuses to abide by law, makes a run for it, and is killed in a battle with Payne.


"Jedda the Uncivilized"

Business Rating ⭐⭐

Absorbing Australian entry, despite lack of technical polish. Good for art, class market. Fair dualler.

The semi-documentary technique is exploited by producer-director Charles Chauvel for this unusual film set in the wilds of northern Australia. It attempts to point out that a native girl with a thousand generations of aborigines behind her cannot be Anglicized with a clean dress and a few grammar lessons. Being released by DCA, this off-beat film should appeal to those who haunt art theatres for exotic movie thrills, and others weary of films with commonplace domestic settings. The Eastman Color cameras capitalize on the rugged terrain, and the most effective parts of the film are those employing Bushmen tribesmen to fill bit roles. Momentum picks up after the British cast sets the stage and the natives take over the story line. When her mother dies in childbirth Jedda (Narla Kunog) is adopted by an English couple who run a lonely cattle station. The wife (Betty Sutor) tries to cut off the girl's cultural heritage by bringing her up with modern standards. Jedda (meaning little wild bird) is psychologically tormented by a conflict between the veneer of white civilization imposed on her and the inherent call of her native heritage. The ranch owner (George Simpson-Little) has a mate in mind for Jedda, but she becomes fascinated with a majestic, full-blooded aborigine working on the ranch.

The native kidnas Jedda, works her over, and carries her off to his homeland in the mountains. The pair is chased to the highest peak where the trapped native plunges over the precipice pulling Jedda along with him.


"Invitation to the Dance"

Business Rating ⭐⭐

Rating is for art and selected class houses. Plot told by dancing. No dialogue. Will require strong selling.

Metro has been holding back this unique production for quite a while, and it's easy to see why. For 93 minutes of story-telling-via-dance, without dialogue, is a risky experiment, and parts of "Invitation to the Dance" fails to entertain. However, it should interest patrons of art and selected class houses, and, if properly exploited, might do very well in such situations. Prospects for a general pay-off are very slim. Despite a number of outstanding virtues—chiefly a beautiful Technicolor print, fine dancing, and Gene Kelly's rich choreography—it isn't always successful on its own terms. Divided into three sequences, roughly classified as tragedy (a Circus-Pagliacci bit), comedy (social satire revolving about the vanity of cocktail parties) and fantasy (a modern "Sinbad the Sailor", including cartoon animation), the stories themselves are not especially pointed or interesting. Arthur Freed's production is a fine one, and the dancing of Kelly, Igor Youskevitch, Tommy Rall, Carol Haney, and others, is often exhilarating. Audiences may sometimes find the subject-matter a bit light-weight and not quite worthy of the fine efforts expended on it. The important soundtrack is technically superior but, again, the Ibert, Rimsky-Korsakov, and Andre Previn music selected is not particularly stimulating.


"Secret of Treasure Mountain"

Business Rating ⭐⭐

Routine outdoor meller about a treasure-hunt. Fair dualler.

This Columbia release is a standard outdoor programmer suitable for the second-feature slot on dual bills. An adventure melodrama about a search for hidden Spanish gold. David Lang's screenplay is mildly intriguing, despite some lengthy stretches of dialogue. Seymour Friedman's direction compensates for this overabundance of talk with a number of good action sequences that should satisfy devotees of fist-and-gun play. Marquee values are minor, but the title should afford some showmanship possibilities. Adventurer William Prince meets thief Raymond Burr fleeing from a posse. They stumble on a hidden shelter where Valerie French, her father, Reginald Sheffield, and half-blood Lance Fuller reside. Learning the story of the hidden treasure, Burr and Prince investigate separately. In a scuffle, Burr falls to his death. It is discovered that Fuller has known all along the fortune's whereabouts and has taken an oath to keep the secret. Pretending to reveal it, he tries to kill them, but is himself destroyed in the explosion he has caused. Prince and French escape, decide to leave and forget the treasure.

"The Fastest Gun Alive"

Business Rating 🌟🌟🌟

Suspenseful Western with a dramatic impact of "High Noon" type will have wide appeal. Should benefit by favorable word-of-mouth. Good marquee values.

This off-beat western bears a resemblance in theme to "High Noon", and does not suffer by comparison. Actually suspense melodrama, it should have wide appeal ranging from the avid western fans to discriminating adult audiences who appreciate the unusual. The story tells of a mild storekeeper, Glenn Ford, who is haunted by his own belief that he is the fastest gun-drawer alive, but wants no part of the title. Finally, he is forced to fight or flee. Director Russell Rouse, who wrote the screen play with rank Gilroy from Gilroy's "The Last Notch", has pruned the footage and dialogue to its dramatic essence. Every pot rings true because the script is concerned with motivation and the characters are human; not merely cardboard cowboys. Ford develops a compelling characterization and is completely convincing. Broderick Crawford, as challenger, is a hulk of a man and a dangerous killer. He gets the mood by opening the film with a gun battle to prove his gun is fastest. Jeanne Crain does a most admirable job by deliberately underplaying Ford's stoic and resigned wife. Ford and his wife have found it impossible to settle. After four years of peaceful living as a storekeeper, his secret becomes known to the townfolk. Crawford, passing through town after a bank job, gets wind of Ford's claim-to-fame and challenges him. Ford has vowed he will not fight. Crawford threatens to burn the town down. Ford proves his point with a six-gun and, at the same time, manages to dispose of his reputation as the fastest gun. It is pretended that he also died in the fight, and the townspeople pledge to keep his secret forever.

"Santiago"

Business Rating 🌟🌟🌟

Hard-hitting Alan Ladd vehicle will click with action fans. Lloyd Nolan, Cuban locale, WarnerColor all plus factors.

Alan Ladd has himself an above-average action vehicle in this tale of the Cuban struggle for independence. This bit of history supplies an exciting backdrop for Warner Bros.' Spanish-flavored Western. While the plot often strays from the path of plausibility, the idea of men against themselves, the jungle, the Spanish enemy keeps things moving at a fast and violent pace, which is sure to satisfy action fans. In addition the theme is noble, giving some superficial significance to the plot. The bloody-knuckles scenes in which Alan Ladd and Lloyd Nolan work away at each other alone will be worth the price of admission for those who like their entertainment on the rugged side. Photographer John Seitz, armed with his WarnerColor cameras, captures the splendid scenery of the tropical isle. The score, set in a semi-Spanish rhythm by David Buttolph, blends nicely with the panoramic scenes to heighten the excitement. Ladd and Nolan are competing renegade American gun runners, more interested in cold cash than Cuba's desperate need for arms. Enemies from way back, they itch for the chance to fight it out to the finish. Both have made deals with Cuban patriots to deliver a cargo of guns to Santiago, the pay-off point. The action takes place on route, on land and sea. Rosanna Podesta in the role of Dona Isabella, Cuba's Joan of Arc, handles the part with dignity and commands the respect of the two rogues. Yet neither Ladd or Nolan can deny she's all woman. Ladd finally gives up his mercenary ways in the arms of Miss Podesta. Nolan, the heavy, hits the dust after a climactic gun duel with Ladd.

"The Creeping Unknown"

Business Rating 🌟🌟

Weird science-fiction thriller from England stars Brian Donlevy. Will do business in action houses as dualler.

An English import via United Artists, "The Creeping Unknown" is more a horror-thriller than a science-fiction subject. Its strong point is an eerie atmosphere that makes it sporadically engaging, but fails to build the suspense essential in this kind of film. The creeping something-otherwise is a pulsating vegetable growth picked up in outer space, which infects a human being and turns him into a horrifying creature. The gimmick, plus the name of Brian Donlevy (in an otherwise British cast) could be exploited to return fair grosses in action and ballyhoo houses. Donlevy turns in his usual sincere performance as a dogmatic scientist, but, aside from the "creature", the other characters are meaningless. Val Guest's direction is heavy with cliches until the climax sequence in which the creeping unknown is cornered on a high scaffold in Westminster Abbey. Donlevy's interplanetary rocket has returned with one living occupant, played by Richard Wordsworth. Burned and in complete shock, it is apparent that something has infected him. He slowly changes into a monster, and finally into an octopus-like creature that keeps growing and threatens to consume the world. Donlevy destroys the monster with electrodes connected to the Abbey.

"Zanzabuku"

Business Rating 🌟🌟🌟

First-rate documentary. OK for dual bill support.

"Zanzabuku" is a documentary about African safaris that provides some exciting entertainment. A Republic release (its title means "dangerous safari") is well-done, a colorful, absorbing account of a hunting-photographic expedition. It figures to be a good supporting feature. Explorer Lewis Cotlow's production incorporates a multitude of shots of wild animals—some attacking—and some startling close-ups. Native tribes, in addition, get a good play. Under Eric Boyd-Perkin's fine editing, the action unfolds swiftly and sharply. Photography is faultless, and the Trucolor print reveals some beautifully authentic footage. Ronald Davidson's commentary is interesting.


HERBERT J. YATES announced that Republic Pictures will resume theatrical film production in mid-July. A program of 18 modest-budget pictures, bracketed between $150,000 and $200,000, have been earmarked for production, according to the company president. Thus Republic will return to its original policy, which it dropped several years ago in an effort to compete with studios producing films of the multi-million dollar variety. The expected profits from the latter type of production failed to materialize for Republic. Other recent developments concerning Republic: (1) The 60-day option held by Cantor, Fitzgerald and Co., investment firm, to buy operating control of the company from Yates and his associates, has been extended an extra 30 days, to Sept. 4; (2) the company’s financial statement for the 26 weeks ending April 28 showed an increase of $200,081 in net profit over the same period last year, with $1,078,694 net profit reported as against $878,613 for the same period last year. These developments coincided with a general cutback in operations and personnel by Republic during the past several weeks.

DARRYL F. ZANUCK’s contract with 20th Century-Fox by which he would become an independent producer with that company was declared to be fair and reasonable by New York Supreme Court Justice Thomas A. Aurelio last week. Thus Zanuck, Fox production head, is now free to decide whether he’ll keep his present post, or leave it and try for profits in the independent field, where capital gains prevail. Under terms of the contract, Zanuck will be able to produce up to five pictures a year.

MAX E. YOUNGSTEIN, United Artists vice president, left last week for Hollywood, where he will spend the summer months coordinating the activities of UA producers with the company’s releasing plans . . . ERIC JOHNSTON concluded a week of conferences in London this week with British government and film industry leaders . . . RKO president DANIEL T. O’SHEA returned to New York recently following ten days of conferences at the RKO studios on the West coast . . . DARRYL F. ZANUCK was awarded an honorary degree of Doctor of Humanities from the University of Nebraska at commencement exercises June 11. The film executive was born in Wahoo. Zanuck also attended the Conference on the American Youth held June 18 at Annapolis, at the invitation of President Eisenhower. UA vice president ARNOLD M. PICKER left for Europe recently on a six-week tour of the company’s European offices . . . SAMUEL GOLDWYN and Mrs. Goldwyn are in Europe for the openings there of his production of “Guys and Dolls”.

BARNEY BALABAN, president, and ADOLPH ZUKOR, board chairman, and all other officers of Paramount Pictures Corp., were re-elected at the June 14 meeting of the company’s board of directors . . . CHARLES S. STODTER was appointed executive secretary of the Society of Motion Picture and Television Engineers by its board of governors. TESMA president JOHN G. FRAYNE announced the appointment . . . CHARLES L. LEVY resigned from 20th Century-Fox as national magazine contact. He’ll devote full time to his own advertising-publicity agency . . . Loew’s vice president and general sales manager CHARLES M. REAGAN announced the promotion of RICHARD L. HUFFMAN from assistant branch manager to branch manager at Charlotte, succeeding the late JACQUES C. Reville. Reagan also announced the consolidation of MGM’s Omaha and Des Moines sales territories under branch manager VINCENT F. FLYNN, who will headquarter in Des Moines . . . FRED LIDA has been named national ad-pub director for Artists-Producers Associates.

United Artists’ Los Angeles, St. Louis and Montreal branches won the second round of the company’s Fifth Anniversary Drive. Announcement was made by Drive captains WILLIAM J. HEINEMAN, distribution vice president, and general sales manager JAMES R. VELDE. A total of $50,000 is being awarded during the 32 week campaign. Drive honors the fifth anniversary of UA leadership by president ARTHUR B. KRIM, board chairman ROBERT S. BENJAMIN, HEINEMAN, vice presidents MAX E. YOUNGSTEIN and ARNOLD M. PICKER.

The annual board of directors meeting and inspection tour of the Will Rogers Memorial Hospital was held the weekend of June 22, with more than 55 industry leaders taking part. Among those present: Hospital president ABE MONTAGUE, board members JACK BERESIN, GEORGE DEMBOW, S. H. FABIAN, CHARLES ELMER, R. J. D’ONNEILL, EUGENE FICKER, WALTER READE, JR., HERMAN ROBBINS. The party was entertained by Robbins and his sons, Allan Burton and Norman, at the Edgewater Motel, Schron Lake for the weekend.

YATES

Yates

AA Film for Music Hall

MOREY R. GOLDSTEIN, Allied Artists vice president and general sales manager, last week announced that William Wyler’s “Friendly Persuasion”, has been booked into the Radio City Music Hall for an early fall engagement. This is the first AA picture to play the world-famous theatre. Goldstein is shown above signing the contract with Music Hall president Russell V. Downing, left, and AA sales consultant William F. Rodgers.

Krím in Monte Carlo

United Artists president Arthur B. Krím, left, visits with the world’s most glamorous Goodmother, Marlene Dietrich, and Italian actor-director Vittorio De Sica on the set of Tiziano’s “The Monte Carlo Story” at Monte Carlo. UA will release the film throughout the world, except in Italy.

Gage

EDWIN “PETE” GAGE, executive vice president of Walter Reade Theatres, will be honored by his company with a seven week Summer Showmanship Drive set to roll July 31. More than $4,000 in cash awards will be handed out.
Daniel T. O'Shea, RKO president, and production head William Dozier have drawn plans to rev up RKO's production schedule. Eight major films will be put before the cameras within the next 70 days, representing an investment of approximately $11,000,000. Disclosure of the heavy production program was made following recent meetings of the two executives at the recently reactivated studio. Primary on the list of productions is the Eddie Fisher-Debbie Reynolds starrer, "Bundle of Joy", which started lensing June 11. Others set for the camera: "Run of the Arrow" (Rod Steiger, Ralph Meeker), "I Married A Woman" (George Gobel, Diana Dors), and "The Girl Most Likely" (Jane Powell, Carol Channing). The studio also announced that work for skilled and unskilled employees had sent employment to a new high, and that additional workers are scheduled to be hired as activity increases. Also making RKO news was vice president Walter Branson, who predicted that the company's business abroad will show a "substantial increase over last year". He recently returned from a month's trip to RKO offices in Great Britain and on the continent. Branson said he found European film business to be "similar in some respects to the way it is in this country.

DEPT. OF JUSTICE strongly defended its record of enforcement of the Paramount consent decree in a 25-page statement filed with the Senate Small Business Subcommittee. The Department was replying to critical testimony given to the committee by exhibitors at their March 21-22 hearings in Washington. (Text of statement highlights elsewhere this issue.)

Abram F. Myers answered distribution's charges against exhibitors, made at the Senate Small Business Subcommittee hearings May 21 and 22, in a 26-page rebuttal brief. He insisted that distribution will take no steps to improve conditions unless shamed into doing so, or suitable legislation is recommended for enactment by Congress. The Allied general counsel reminded the committee that not a company president appeared at the hearings and "not a single constructive proposal was offered..." indicating "a lack of responsibility in high places." Allied president Ruben Shor also replied to distribution's charges in a 19-page statement filed with the Senate subcommittee. He charged that distribution's statements were full of half truths and incorrect statements and scored as "unprofessional and unethical" the use of data previously shown only to lawyers handling private cases. (Excerpts from both the Myers and Shor statements elsewhere this issue.)

Alfred Starr warned exhibitors that the motion picture theatre might become "outmoded". If Toll-TV is allowed, he said, it "will eliminate the exhibitor as a competitor". The Tennessee theatre executive, speaking at the annual meeting of the Tennessee Theatre Owners Assn. held in Nashville recently, pointed out that "more TV stations, more sets, particularly cheaper color sets, better programming, with improvements such as wall projection, are all coming." Commenting on the recent sale of the controlling interest of Warner Brothers, Starr said, "we are hopeful, and it is most important, that the transaction fall into the hands of S. Fabian (Stanley Warner Corp. president). Our ace in the hole is in the fact that the large divorced circuits, who have enormous investments, must survive. If Warner's falls into the wrong hands, there is a possibility of a direct liquidation to TV interests and another producer will be gone". Starr also decried the sale of film libraries to TV, forced "by stockholders' demands for quick profits".

Arthur M. Loew and Loew's, Inc. board of directors finally ended speculation about what MGM would do with its multimillion-dollar film library. In an announcement issued last Wednesday, it was stated that the Board "decided that the company would be well advised to enter the television distribution field on its own, so that it could exploit every facet and bring to the company the greatest amount of revenue." The program includes: (1) the renting or leasing M-G-M films directly to stations throughout the U.S. and Canada; (2) establishing its own TV distribution organization capable of negotiating in all cities where stations are located; (3) authorization by the directors to management to acquire ownership interests, or to purchase outright, television stations; (4) undertaking new productions especially for television, the first to be ready for the 1957-58 season. Decision on the Metro library climaxed months of rumor and speculation outside the company as to how it would handle the TV problem. Only recently the company reported it had turned down ten offers for its library, including outright sale of negatives, as well as propositions to lease the films for long term periods. Charles C. Barry, former CBS vice president and program executive, was engaged some months ago to study and organize MGM's television policies of the company. He will be assisted by Richard Harper. Among the films slated for the TV screen: "The Good Earth", "Mrs. Miniver", "Randon Harvest", "Mutiny On the Bounty", "Wizard of Oz". The only other film company distributing its own pictures is Columbia, through its Screen Gems Corp., though the company is not acquiring TV stations. Paramount and Universal are the only companies who have not leased their films to television. Twentieth-Fox has released $2 of its features through a distributor and Warners sold its entire backlog of 750 films for TV use. The lure of television cash for outright purchase of old films was dangled before all major companies, but no move was made until RKO, under its new management, took the plunge last year.
Myers Answers Distributors

Highlights of the rebuttal by Abram F. Myers, general counsel of Allied States Association, to testimony by distribution before the Senate Subcommittee.

The testimony given by the distributors’ witnesses on May 21 and 22 may aptly be called the Great Dispersal since their purpose obviously was to obscure the basic problems of the exhibitors and induce the Subcommittee to squander the short time remaining until adjournment in the consideration of an immense number of irrelevant and unimportant details.

This procedure is consistent with their earlier partially successful attempt to stall the hearing by representing to the Subcommittee that they were on the verge of an agreement with the exhibitors which would alleviate their complaints and render a hearing unnecessary.

Although the natural reaction of Allied’s board of directors, which was in session in Washington on May 22 and 23, was to strike back at the distributor spokesmen all along the line, it was recognized that this would merely play into their hands by delaying the Subcommittee in its consideration of the fundamentals of our case.

If we were to answer every claim of inaccuracy committed by the exhibitors, and point out every inaccuracy which crept into the distributors’ testimony, and match every epithet hurled at the exhibitors and their leaders, it would consume many weeks and most certainly would tax the Subcommittee’s patience.

Arbitration

A red herring issue. Unless it can be demonstrated that the current arbitration draft will aid measurably in the solution of the present-day problems described by the exhibitor witnesses, it is, in Allied’s view irrelevant. The distributor witnesses made little or not attempt at such a demonstration, as hereinafter explained. But they did seek to make capital of the circumstances attending the negotiations and the acceptance or rejection of the draft by the exhibitor organizations. If T.O.A. and Allied had willfully rejected a measure that could be of substantial benefit to exhibitors, their conduct would be open to question. So far as Allied is concerned, it points to the analysis upon the basis of which its 1955 national convention rejected the draft. That draft and the ensuing discussion convinced the members that the proposed arbitration system would be of no help in the solution of today’s pressing problems.

However, Adolph Schimel’s shrill denunciations and Louis Phillips’ coarse epithets leveled at Allied leaders make it pertinent to inquire why they take it so hard that the draft has attracted no appreciable exhibitor support.

A point we are sure the Subcommittee will not overlook is that the distributor witnesses this year, as in 1953, persistently refuse to recognize that the Allied leaders in all they have done in regard to arbitration have had the full support of their members. And their witnesses at the recent hearings made no reference to the fact that two trade papers with national circulation, The Film Bulletin and the Motion Picture Herald, have polled their exhibitor readers on the subject of arbitration and that in both instances the returns showed a strong majority in favor of arbitration film rentals.

The distributors’ position boils down to this: Allied leaders merit castigation because they have not disregarded the expressed wishes of their members and made a deal with the distributors for an elaborate and expensive arbitration system which would make no contribution toward the solution of the problems that are now keeping the exhibitors awake nights.

Competitive Bidding

The distributors profess that they employ bidding only because they have to. Apart from Charles M. Reagan’s testimony in regard to his own company, the distributor witnesses indicated no desire or willingness on their part to reduce the huge number of bidding situations. The bidding is a terrible burden on the exhibitors is asserted by virtually all exhibitors. The Subcommittee could render a great service to the exhibitors by urging the distributor to discontinue the practice wherever they can safely and fairly do so.

Conclusion

All recommendations made to the Subcommittee by Allied spokesmen looking to action beneficial to the motion picture exhibitors stipulated or implied that governmental regulation was a last resort in case the film company failed or refused to take voluntary remedial action.

In an official statement dated April 16 Allied expressed concern over trade paper reports that the company presidents were remaining aloof from these proceedings: that the distributors would be represented only by representatives of their legal and sales departments who were coming to the hearings in a belligerent mood, unwilling to make any concessions of any kind towards happier conditions in the industry.

To our great disappointment the trade paper forecasts were borne out. Not a company president appeared and not a single constructive proposal was offered. This seems to indicate a lack of responsibility in high places. The chief executives of the huge General Motors organization were not above appearing before Senator O’Mahoney’s committee and, according to newspaper accounts, they thereafter put into effect reforms that were of benefit to the complaining dealers.

In conclusion, we submit that the following propositions are established and manifest:

1. The distributors’ assaults on the exhibitors’ case, when analyzed, are trivial and of no force.

2. The mood of the distributors is such that they will take no steps to improve conditions unless (a) they are shamed into doing so or (b) suitable legislation is recommended for enactment by the next Congress.
Timing of promotional impact with natural distribution is being dramatically illustrated in 20th Century-Fox's campaign for *CinemaScope* 55 production, "The King and I", with the ballyhoo building to crescendo for the June 28 East and West Coast premiers, every effort is being directed to angle the advance buildup for national penetration to coincide with the host of territorial openings which will see every city in the U.S. and Canada playing the Darryl Zanuck production before July 4.

The giant-scale model for the campaign is, naturally, the New York world premiere at the Roxy for the benefit of the Police Athletic League. 20th is shooting the works with a firecracker display of ballyhoo, in all forms—radio, TV, press, posters, tie-ups, personal appearances.

The biggest saturation radio ad campaign 20th's history is set with 1100 spot announcements programmed around the clock or six solid days before opening, with nine network and local stations participating, important angles in this airwave saturation is the collaring of a huge countrywide audience reached in their cars, at resorts, beaches and their vacation places in and around N. Y. C.

Triggering the TV load, both for the premiers and the national openings, was a featured segment on the Ed Sullivan show on June 24 in which 12 stars appeared as part of a gala salute to the film. The video feature was filmed by Sullivan earlier in the week in Hollywood to grab such names as Gregory Peck, Susan Hayward, Richard Widmark and other topflight personalities.

Worked in to the opening, but also certain to redound to nationwide effect, is a special screening for press, radio-TV, magazine writers, wire services and syndicates on the morning of the 28th at the Roxy. Theatren- men and distribution executives from home offices and the Middle Atlantic and New England areas are due to join the opinion-posters in the special showing.

Some 15,000 color posters announcing the PAL benefit bow went on display through the 100-odd Police Precincts in New York be unable to withstand the thrill of seeing "Spook Show".

Because the majority of patrons in type of program will be high school students, you should appeal directly to them with the teaser in the high school paper will help.

Dress ushers and other theatre staff members in white sheets and have them available to parade the streets with appropriate signs.

Create a "monster" of your own and advertise his presence at your theatre on the night of the horror show, "Dracula" or "Frankula", are two possibilities.

"Trapeze," United Artists' big-top spectacular had a celebrity-packed, action-packed opening at the Capitol Theatre in N. Y. on June 14. Top: (1) crowds jam theatre area long before curtain time to watch celebrity arrivals and showmanship of the $70,000 premiere; (2) exit raves in out of force in the circus-style openings.

With-U and officers of the Third Naval District playing host to press, syndicate, magazine, TV and radio people, it was an auspicious kickoff that found its way into print and on the air to start the ball rolling for U-I's current big one. Among the highlights were special citations to Universal and the film extending official Navy approval and lauding the picture as both "highly entertaining and inspirational."

The all-out cooperation by the Third Naval District in conjunction with the mid-July opening in New York sets the pattern for other Naval districts and commands for the picture's openings.

"Concho" Woos Rodeo Fans

"Ride 'em, cowboy" is the theme of the special UA rodeo campaign aimed at selling "Johnny Concho" to 15,000,000 fans between now and August. Highlight of the promotion will be star Frank Sinatra's presentation of prizes at more than 20 rodeos, climaxd by the famed Sheriff's Rodeo in the Los Angeles Coliseum.
What the Showmen Are Doing!

(Continued from Page 21)

Starlets Plug ‘Traveling Saleslady’ With 18-City Tour

RKO is pushing the pedal to the floor—and holding it there—with a fully intergrated promotional campaign to sell the first production under the banner of the new RKO, “The First Traveling Saleslady”, starring Ginger Rogers. Here are some of the promotional facets of the campaign which kicked into high gear June 11, more than a month before the release of the Arthur Lubin production:

Four luscious RKO starlets will make a transcontinental tour to spur local tie-ups and advance publicity. Spearheading the

Competitive Bid

The distributors because they have Every witness to testimony in regard

it is alleged that to reduce the huge

bidding is a terrible

by virtually all exh to turn off

to do so.

Conclusion

All recommended picture exhibitors because regulation was failed or refused to

pay smart wench price at Plymouth. The girls will visit Plymouth showrooms, their appearances being advertised in advance by the dealers. Advertising and display material will feature both the car and the film. Promotions will be made in 18 key cities including Kansas City and Dallas.

The campaign will also include press, radio and TV appearances in each city. In addition, the starlets will participate in local civic and cultural events coinciding with their tour.

From left: Zahra Arshed, who appears in MGM’s “Shahwani Junction” appears at a New Orleans press luncheon; Irwin Allen, producer-writer-director of “The Animal World” poses with members of the “fourth estate” at a press conference in Memphis; Sir Carol Reed, director of “Trapeze” poses with mid-western critics and reviewers on his

Road-Work

The Ed Sullivan Show on CBS-TV, June 24, was host to a dozen top Hollywood stars, including GREGORY PECK, SUSAN HAYWARD, RICHARD WIDMARK and RHONDA FLEMMING, in a salute to Rodgers and Hammerstein’s “The King and I”. All activities and appearances were contained in a 10-minute clip specially filmed by Sullivan in Hollywood. Film focused national attention on the June 28 world premiere of the big 20th Century-Fox release at New York’s Roxy and the Chinese Theatre, Los Angeles.

GIL WILSON is continuing his exhausting 26-week, 52-city trek in behalf of Warners “Moby Dick”, latest stops being in Cleveland, Akron, Erie and Buffalo. The American artist gives lectures which he illustrates with color slides of his collection of 300 “Moby Dick” paintings.

Pianist GEORGE FEYER, who has recorded an album of songs from Rodgers and Hammerstein’s “The King and I”, recently completed a series of TV and radio appearances in behalf of the film, including NBC’s “Monitor” and Steve Allen’s “Tonight” show.

Mag-Nets

LOOK Magazine’s June 26 issue was practically Taylor-made, what with a color-cover and a ten-page article devoted to Metro star Elizabeth Taylor. This first installment gave some neat plugs for her forthcoming two films, “Giant” and “Raintree County”.

SEVENTEEN Magazine, the popular teenage publication, gives the nod to United Artists’ “The Ambassador’s Daughter” as its August Picture of the Month. Film stars Olivia de Havilland, John Forsythe, Myrna Loy and Adolph Menjou.

MAG-NETS

Jerry Saunders, featured with Deborah Kerr and Yul Brynner in 20th-Fox’s “The King and I”, poses with two dancers from the film for aspiring artists at the Greenwich Village Outdoor Art Exhibit currently being held at Washington Square Park in New York City. The film makes its debut on June 28 at the Roxy Theatre.
What the Showmen Are Doing!

NT SHOWMEN LIST STUNTS TO BALLYHOO
"SPOOK SHOW" FOR FRIDAY, JULY THE 13TH

"Fear is the mother of foresight", a smart showman once remarked. And with Friday, July 13th coming up on the showmen's calendar, a little bit of "fear" and "foresight" can help to bring those extra greenbacks into your theatre boxoffice. A "Spool Show" at midnight, or all day, may be just the tonic for sluggish patronage. Here are some pointers which can be employed without putting to great strain on your advertising budget. The successful stunts listed below were culled from two National Theatres' showmen: Dick Goldswothy, manager of the Fox Theatre, Eugene Oregon and Mike Zalensky, of the Rio Grande Theatre, Los Cruces, New Mexico.

Preparation for a spook show campaign should begin at least two weeks in advance so that patron interest can be stimulated for maximum ticket sales. An old-fashioned coffin with a skeleton inside makes an ideal lobby display. This macabre set-up should be surrounded by displays and advertising for the "horror" attractions. This attention-grabbing display can get you a lot of word-of-mouth advertising plus townspeople passing into your lobby to see the gag. All this adds up to a steady advance sale of tickets.

Free tickets can be awarded to contest winners who write the answers to such questions as: "My conception of the scariest monster", or "What was your most shocking experience?". Local papers and radio stations can help you advertise the contest in return for free ads on your screen.

An ambulance in front of the theatre will help to garner attention. Signs on the vehicle can proclaim it is for those who will be unable to withstand the thrills of your "Spook Show".

Because the majority of patrons in this type of program will be high school students, you should appeal directly to them. A teaser ad in the high school paper will help.

Dress ushers and other theatre staff members in white sheets and have them available to parade the streets with appropriate signs.

Create a "monster" of your own and advertise his presence at your theatre on the night of the horror show. "Draculstein" or "Frankula" are two possibilities.

Somebody Here Plugs 'SUTLM'

Somebody down here is doing a lot of plugging for "Somebody Up There Likes Me". Paul Newman, who stars in the Metro biog of Rocky Graziano, is making the rounds with newspaper, TV and Radio interviews to launch a full scale campaign for the film prior to its debut at Loew's Warfield, San Francisco, on July 3. He will give New York the same treatment prior to the scheduled mid-July opening on Broadway. The west coast premiere will get a huge campaign, which is being plotted by Bill Blake and George Nichols, of MGM's press department, and William Elder, manager of the Warfield. National promotions include the diskung of the title tune by Perry Como and the pocket edition of the Rocky Graziano book.

"Travese;" United Artists' big-top spectacle had a celebrity-packed, action-packed opening at the Capitol Theatre in N. Y. on June 14. From top: (1) crowds jam theatre area long before curtain time to watch celebrity arrivals and circus shawmmanership of the $90,000 premiere; (2) executives in force at the circus-style opening include (left to right) Robert S. Benjamin, Mrs. Mildred Loew, Adolph Zukor, and Max Youngstein; (3) Signorina Ruggera Zoppo, of the famed Zappe aerialist troupe thrills thousands in the streets below as she gives an aerial performance above the Capitol Theatre Marquee; (4) But Lancaster poses for the photographers by holding on his shoulder, aerialist Lynne Hutten-Williams of the Ringling Bros. circus, one of the scores of big-top performers who gave the opening a circus-style atmosphere; (5) in the lobby of the Capitol, clowns and a ringmaster entertain the patrons with circus hoopla and big-top excitement prior to the screening of the Hecht-Lancaster CinemaScope production.

A series of "different" ads is attracting attention for Metro's "The Catered Affair" at the Victoria Theatre in New York City. The simplicity of the type and the attention-grabbing qualities of the teaser captions make these ads stand out among the other movie displays on the cluttered amusement pages of the metropolitan dailies. Two of the ads illustrated here plug the facts that a movie doesn't have to be in wide-screen and color to be a hit, and the idea that audience reception to the film of sneak previews throughout the country was enthusiastic.
EXPLOITATION PICTURE

'TRAPEZE' HIGH-FLYING SHOWMANSHIP ITEM

The principal theme in Hecht-Lancaster's "Trapeze" is focused on the execution of a triple somersault by stars Burt Lancaster and Tony Curtis. The climax comes when the "triple" it attempted in a hushed circus with death as the penalty for failure.

United Artists has executed a "triple" of its own, a tri-cornered exploitation stunt that aims to boom "Trapeze" to the highest grosses in the company's history—and no hush about it!

Angle No. 1 is the powerful star combo of Lancaster, Curtis and Gina Lollobrigida, a fire-hot marquee flash that has been capitalized by UA with eye-opening emphasis on the bodies beautiful. Angle No. 2 is the colorful circus background with its magnitude of promotion potential, treated lavishly by the UA boxofficers to eke out all the b.o. benefits in the sawdust trail. Winding up the showmanship triple is UA's most generous promotion spending in its history, a whopping $2,000,000 budget piled high with seat selling elements. Encompassed in the campaign are all media possible to catch the public's attention and fancy, spectacular tie-ups, p.a.'s, stunts—the big ballyhoo works!

Pre-selling money to the tune of a third of a million dollars was earmarked for the magazine ad campaign with full color ads in Look (an unprecedented 3-page gatefold), Life (double-truck and full page), and eight other national mags, plus 19 fan publications. Combined readership in this phase alone was a staggering 200,000,000. Fifty-eight key city newspapers absorbed $210,000 worth of double-truck and full page ads, some in color. Some 2500 billboards featured 24-sheets and teaser posters to capture the vast on-the-road public. TV channels are scheduled for $100,000 worth of spots.

Priceless publicity accrued from major breaks in the big circulation magazines and Sunday supplements. An eye-filling Lollo graced the cover of Look and This Week. The former played it up additionally with a special promotion, including newstand cards and over 12,000 truck banners, plugging the cover and inside spread.

On the personal appearance route, stars and director Sir Carol Reed splashed "Trapeze" tidings in newspapers, wire stories, on TV and radio. There was a big scale video sendoff on Ed Sullivan's show and regional programs in all major cities.

The tie-ups are especially palatable to showmen. Featured is the second annual "Miss Exquisite Form" contest, sponsored by the bra outfit (first was for "Vera Cruz"). This promotion turns your theatre into your area's headquarters for beauty and talent, with Exquisite Form picking up the tab for co-op retailer ads, featuring the exotic form of Gina. Thousands of department stores will hook into this promotion with fashion shows and window displays. Sponsor is supplying a free "How-To-Do-It" kit for theatres, also eligible for $5,000 in Savings Bonds prizes. Another important co-op gives out a life-size backyard circus for kids in conjunction with local Norge dealers.

The 50-man UA big-picture fieldman force is primed to help theatremen sock across the big-top flash to help make the "Trapeze" campaign the Greatest Showmanship on Earth! They'll help every theatre.

Special Accessories

One of the most elaborate set of circus-style accessories ever made available for film is provided by UA. Pictured above a theatre-wide canvas tent with canopy as boxoffice tent, both with "Trapeze" art and copy. Either can be bought as is, or diagram shows how they are constructed, with dimensions. Usher's badge in satin and canvas apron good for newsboys, supermarket employees, and theatre staff (shown) are among wide selection of circus specialties available to jazz up your engagement.

'Trapeze'

Obviously a labor of love for ex-acrobat Burt Lancaster, who, with partner Harold Hecht, produced "Trapeze" for United Artists release, there is a seething movement and pictorial excitement in every sawdust nook and cranny that promises to make this picture a golden boxoffice venture for producer-star as well. Under the deft hand of director Carol Reed, the bullets across the CinemaScope screen, smashing the barriers of off-telling obviousness with sock entertainment values, all the way from its boxoffice cast right down to the breathless climax. Spotlight is on Lancaster, a designed, maimed trapeze artist spurred to a return to the heights by the prod in a talented brash youngster, Tony Curtis. Working together to master the mate in trapeze artistry, the triple somersault, the pair's efforts are compiled by an ambitious tumbler, Gina Lollobrigida, who sees in their act a step stone to fame. Playing one against the other, the gorgeous Gina changes spots under the influence of love to pave the way for a silent, tense climax in the air as the "triple" is attempted—without a net.
The first acquisition of an additional theatre by a divorced circuit upon completion of divestiture occurred in February 1955. In approximately sixteen months there have been thirteen such acquisitions. In every instance one (the first of such acquisitions) a court hearing, notice in the trade press, has been held. Where exhibitors have wanted to present information to the court bearing on the acquisition, an opportunity to do so has been afforded. Our view has been that, regardless of whether our opinion competition will or will not be unduly restrained, exhibitors should have every opportunity to see their position to the court. This has been done even though such exhibitors are not parties to the case and therefore are not entitled to be heard as of right. We propose to continue to follow this procedure in the absence of some compelling reason for not doing so.

Effects of Judgments in Paramount Case

Senator Humphrey has indicated that the subcommittee is interested in the Department's opinion as to the effects of the judgments entered in the Paramount case, particularly the effect on the independent exhibitors. The important accomplishments of the Paramount case have been to give every exhibitor the same opportunity to license product as that enjoyed by his competitor and to create an open market for the distribution of pictures. In the days before the Paramount case independent exhibitors found that they could not license pictures and were therefore forced to sell out to the affiliated circuits. If an independent sought out a town which he could pioneer, a circuit not infrequently would come in after he had built a business, take away his pictures, and then the independent would eventually have to sell out. The affiliated theatres would take away the early runs from the independent. A threat to come in with a new theatre would often induce an independent theatre owner either to sell out or to give the circuit an interest in the theatre. These practices were done away with by the Paramount case.

Such practices came about because the circuits enjoyed a preferred access to motion picture product. In addition, the integrated companies enjoyed a preference as distributors in selling their pictures to the integrated companies.

The judgments entered in the Paramount case coped with this monopoly power by destroying, through a remedy of divestiture, this interdependency among defendants on the one hand to obtain pictures for their own theatres and on the other to obtain theatre outlets for their own pictures. Furthermore, circuit buying power was negativated by providing for theatre-by-theatre selling, a provision which we will refer to again. Circuit buying power was further negativated by opening up all closed competitive situations by requiring the divestiture of theatres in the localities concerned.

In 1945 out of 18,076 motion picture theatres in the United States the five circuits involved in the Paramount case had interests in 3,137, or 17.35 per cent of the total. These theatres have been freed by divestiture from control of companies engaged in the production and d
Many Advantages to Independents

The distribution of motion pictures and, in addition, the defendants' interests in approximately 1200 theatres have been dealt in an aggregate approximately 7.5 per cent of the estimated 19,200 active theatres in the United States. Obviously, this is an enormous reduction in the relative motion of these circuits. Reference has already been made the long freeze on acquisitions imposed upon the circuits involved in the Paramount case and that this has enabled independent exhibitors to get an important headstart in the drive-in field.

Because the ability of the formerly affiliated circuits to control product arbitrarily has been eliminated and because of the licensing injuncts contained in the Paramount judgments, independent exhibitors competing against the circuits have been able to improve their runs, shorten the clearance competitive theatres take over films, and for the first time to secure competitive opportunities to license product.

The requirement often referred to as "theatre by theatre" licensing flows from that provision in the Paramount judgments which enjoins each of the major distributors "From licensing any feature for exhibition upon any run in any theatre in any other manner than that each license shall be signed and taken theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres or others." This requirement means that a picture cannot be sold to a circuit for exhibition in its theatres down the line without regard to the circuit's competitors who are interested in licensing the picture. Instead it must be sold to each theatre of a circuit individually.

The Paramount judgments provide that an exhibitor who wants to license a picture cannot be required to take it or more other pictures before the picture he wants will be licensed to him. This practice is commonly referred to as block booking. The elimination of block booking was so a significant achievement of the Paramount case.

One objectionable result flowing from block booking in the motion picture industry was that exhibitors were required to take pictures they did not want to get the pictures they did want. A second objectionable result was that competing distributors to the extent that unwanted pictures were forced upon exhibitors were deprived of a free open market in which to sell their pictures. This particularly worked to the disadvantage of the smaller distributors, and the pictures that suffered most were those independently produced.

Thirdly, before the Paramount case it was common practice to sell a season's product by the device of block booking. As a number of distributors in the industry distributing significant numbers of pictures has always been limited meant that the season's product of such distributors might quickly be sold to a few exhibitors. Such exhibitors who were not successful in latching on to product on a season's basis were at a serious disadvantage. They either had no product with which to run their theatres or had to run their theatres on odds and ends they could pick up, including pictures discarded by their more fortunate competitors who were able to buy the season's product of one exhibitor.

To sum up, the judgments entered in the Paramount case took away from the affiliated circuits the control over product which gave them monopoly power, created competition in exhibition by requiring, where competition had already been eliminated by such circuits, the divestiture of theatres to reestablish competition and by giving independent exhibitors the opportunity to compete for product on a par with their competitors, and enabled independents to remain in or go into the motion picture business with a fair competitive chance of being successful. It also created a free market for the distribution of pictures. This equality of opportunity given to independent exhibitors and to all distributors is the basic achievement of the Paramount case.

*There is one point related to block booking which came up in the hearings on which an expression from us may be helpful to the subcommittee. The point relates to whether pictures may be sold in groups. The Paramount judgments do not prohibit a distributor from selling an exhibitor a group of pictures if the exhibitors want to buy all the pictures in the group; that is if he is not required to take any picture in the group to obtain the others.

The Supreme Court, when the case was before it stated, "We do not suggest that films may not be sold in blocks or groups, when there is no requirement, expressed or implied, for the purchase of more than one film. All we hold to be illegal is a refusal to license one or more copyrights unless another copyright is accepted." After remand of the case by the Supreme Court to the trial court for further proceedings, the Court in commenting on its requirement that pictures would have to be sold theatre-by-theatre stated that this did not involve "licensing picture by picture". It explained that, "A group of pictures may be licensed to one who wishes to take them without conditions being imposed that he can obtain one only if he purchases the group." Thus, although pictures may not be forced upon an exhibitor against his will, a distributor may sell to an exhibitor a group of pictures which the exhibitor wants to buy.

It should be understood, of course, that this is subject to the requirement that any competing exhibitor who is interested in licensing any of such pictures must be given an equivalent opportunity to do so. This requirement does often tend to result in picture-by-picture selling.
ALLIE ARTISTS

March

NO PLACE TO HIDE David Brian, Marsha Hunt, Hugh Corcoran. Producer-director Josef Shahaf. Drama. Germ warfare plagues treaty city. 72 min.

STRAINS OF PASSION From, Ida Lupino, Ann Harding, Jacques Bergerac, Producer Lindsay Parsons. Drama. A woman is deserted by her Korean bet. 81 min.


Coming


COLUMBIA

March

HOT BLOOD Technicolor, Cinemacope, Jane Russell, Cornel Wilde, Luther Adler. Producers Howard Welch, Harry Talmage, Director Nicholas Ray. Drama. Story of a roving Gypsy family and their beautiful daughter. 85 min. 1/2.


PRISONER, THE Alexis Guinness, Jack Hawkins, Producer Vivian Rose, Director Peter Gittenbe. Drama. Cergyman is in love with a woman and is accused of being a spy. 91 min. 1/23.

URBAN THREAT Fred MacMour, Patricia Medina, William Talman, Producer Sam Katzman. Director William Castle. Drama. Cowboy gives up carefree life to try his hand at cattle raising. 90 min. 2/14.

April

BLACKJACK KETCHUM, DESPERADO Howard Duff, Victor Jory, Maggie McNevin, Producer Sam Katzman. Director Earl Bellamy. Western, Gun-slinger, trying to forget his murderous past, he again is forced on this side of the law. 74 min. 4/14.

HARDER THEY FALL, THE Humphrey Bogart, Rod Steiger, Janet Leigh. Producer Philip Yordan. Director Mark Robson, Drama. Seven foot giant from Argentina attempts to capture the heavy-weight boxing championship of the world. 109 min. 4/4.


May

COCKleshell HEROES Jose Ferrar, Trevor Howard. A Warwick Production, Drama. The story of heroic men of the Merchant Navy; they used to call her "the Gray Nazi merchant ship during WWII. 97 min. 3/5.

JUBAL Cinemacope, Technicolor, Glenn Ford, Ernest Borgnine, Patricia Neal, Richard Widmark, Producer Howard Hawks, Director Delmer Daves, Drama. Cowboy gets involved in bandit killings, but clears his name and catches real culprit. 101 min. 4/16.

LAST TEN DAYS, THE Albin Stodol, Oscar Werner. A Cosmopolfilm Production, Drama. Hitler's last days in an underground bunker, German dialogue with subtitles. 113 min. 4/30.

STORM CENTER Belle Davis, Brian Keith, Paul Kelley, Kim Hunter, Producer Julian Laubstein. Director Daniel Taradash. Drama. A librarian protests the removal of "controversial" book from her library, embroils a small town in a fight, 87 min.

June


Independents

February

MAKE IT LESS (DCA) Angela Lansbury, Ray Milland, Jack Lemmon. Drama. A Jonathan cape fortune to woman into murdering him in order to average double-cross. 78 min.


March

RODGERS & HAMMERSTEIN

1956

On the Screens

"OKLAHOMA!" IN TODD A-O
"CAROUSEL" IN CINEMASCOPE 55
"THE KING AND I" IN CINEMASCOPE 55

On Broadway

"PIPE DREAM"

In Stock Presentation

"SOUTH PACIFIC" "THE KING AND I"
"OKLAHOMA!" "CAROUSEL"

RODGERS & HAMMERSTEIN NIGHT CONCERTS
by leading symphony orchestras
Viewpoints
Constructive Comments on Industry Issues

Constructive Convention

Local Level Showmanship

Value of Trailers

What They're Talking About

• • • In the Movie Business • • •

Admission Prices... Grosses Big & Little... The TV Film Network... Jerry Wald's Departure... "The King and I"
MAKE READY FOR monro
the covers and pages of
TIME
LOOK
The Saturday Evening
POST
Collier's
are converting
millions of readers
into moviegoers for
Marilyn Monroe in
Bus Stop
and introducing
Don Murray
with Arthur O'Connell • Betty Field • Eileen Heckart
Produced by Buddy Adler
Directed by Joshua Logan
Screenplay by George Axelrod
Based on the Stage Play by William Inge
Cinemascope®
COLOR by De Luxe
"Somebody Up There Likes Me"... a motion picture so important M-G-M is giving it a special preview in 32 cities

Currently in Exchange cities throughout America, Theatre Previews of M-G-M's "SOMEBODY UP THERE LIKES ME" are being held for exhibitors, press, radio, TV, together with the public. Last Sunday we alerted the nation's opinion-makers, through the vast nationwide circulation of the N.Y. Times, to the importance of the picture and its screenings. This full-page in the N.Y. Times lists all the cities where the Previews are being held, with local phone numbers for information about the Previews. It represents a forward step in motion picture promotion.

Additionally, M-G-M is placing another off-beat ad in 75 top cities of America. This display advises the readers of TV pages to anticipate Perry Como's RCA recording of the title song, "SOMEBODY UP THERE LIKES ME" and suggests that they urge disc jockeys to play it.

These two promotions are in addition to the extensive newspaper, magazine, TV and radio campaign behind this widely discussed attraction.
Constructive Convention

"We, of TOA, in an effort to inject an optimistic and enthusiastic spirit into exhibition, will devote our entire convention in September to constructive and positive ideas for the revivification of showmanship."

This was the preamble of a telegram recently sent by Theatre Owners of America president Myron N. Blank to the presidents of the film companies in a request for clips from forthcoming product to be shown to exhibitors at the TOA annual convention in New York, opening on September 20.

Such an avowed beatific convention goal by a national theatreman's organization is, to put it mildly, a startling turn of Exhibitor thinking. Certainly it should give the distributors pause, evoke a quickened interest in this uniquely dedicated congregation of exhibition.

TOA makes no claims that it is relinquishing its right to grind its members' trade grievances ax in the future. Mr. Blank states the convention goal without prejudice, obviously in the belief that first things come first. At this point it would be well to remind distribution that only an exhibitor who believes in the future of his business—and is convinced that he can earn his livelihood in it—can be expected to work up the enthusiasm to act like a showman.

The film companies could make a great contribution to this promising convention by adopting policies that would persuade the nation's theatremen that there is nothing closer to the forefront of industry problems today than the stimulation of enthusiasm and showmanship.

The TOA convention program, with its preface of a prior showmanship forum in Chicago late this month to lay the groundwork, is a sound one, both practically and psychologically. Our industry is suffering one of its periodic letdowns, only this time the doldrums are deeper than usual. What is needed above all else at this moment is aggressive, optimistic leadership in the direction of curing the boxoffice slump. The TOA convention, dedicated to concretely constructive business-building ideas, will be a fine morale booster at a time when it is most needed. The film companies would be wise to give the September gathering of showmen their fullest, most sincere support.

No Return to Complacency

There have been heartening reports of a boxoffice resurgence in the past week or two. Coming after the long business drought that has made some in the industry panicky, the recent pick-up is indeed welcome, and, we hope, indicative of a trend.

However, there is a veiled danger lurking in this happy turn for the better. It might, we fear, bring a return of complacency that could pose a serious threat to various plans being considered to investigate and combat the causes of declining attendance.

Under no circumstances must this be permitted to happen. The industry has too long neglected the self-diagnosis so vital in opposing chronic lapses in business. Competition for the public's entertainment dollar is too keen today to permit us to ease up even a little in this struggle for survival.

Conscience and A Worthy Cause

Of all the manifestations of our industry's charitable heart, only one pleas to the public is directed toward its own big family. And even this, the annual Will Rogers Hospital Audience Collection Campaign, is a vital link in destroying the white killer, tuberculosis, to the benefit of every member of humanity.

For those in the industry who are loath to spend the small time and effort in aiding this great cause, it might be well to point out that they and every member of their families, no matter where in the world they live, are the direct potential recipients of the benefits of the Hospital. Men like Abe Montague, Bob O'Donnell, Si Fabian and other busy executives are devoting their valuable time to maintain and improve this superb institution. They aren't "too busy" when it comes to the Will Rogers Memorial Hospital.

When the week of July 16 rolls around this year, please, Mr. Exhibitor, pass the collection boxes around in your theatre—for a very worthy cause, and for the comfort of your own conscience.

The Value Of Trailers

A recent report by Sindlinger covering 84 weeks of attendance at first-run theatres in Oklahoma County, Okla., points up the importance of trailers as a selling medium. The researchers found, for instance, that 342 out of every 1000 people attending the theatres sur-
HOWEVER SHAKY, MOVIEDOM MARKS A TURNING POINT. July 1—circle that date on your calendar. It may represent the beginning of the most crucial period in the industry's tumultuous lifetime. At least, so cluck the columnists and the movie hens. Their thesis is roughly as follows: moviedom lays sprawled on the canvas; the count is 9 and one-half. Failing to hold its own over the past three seasonal quarters, it now comes squarely to grips with that one season, above all others, which can mean boxoffice redemption. Failure to make hay in its key season, say they, must force the conclusion that moviedom is over the hill.

The extent to which this view seems exaggerated depends on one's faith in the future of movie business. It is a rather blunt and sombre proposition, not entirely, however, untrue. Time is fast running out on one of the industry's more important segments: the small retailer, those exhibitors who operate thousands of the nation's little theatres. For them, Summertime, 1956, will represent a mighty trial by fire. For larger exhibition interests and for Hollywood the test will be somewhat less severe—thanks almost exclusively to their sounder money backing. And yet, should conditions fail to change, their date of reckoning, too, will come soon into focus.

So much for dark conjecture, and on to the brighter side. Though it is far too early to venture conclusions, June's last week and July's first have produced evidence that moviedom may be more than equal to its test. Within this briefest of periods the following symptoms of regeneration have seeped through:

a) The boxoffice, abetted by hot and humid weather throughout most of the nation, enjoyed its best two-weeks period in 10 months.

b) Six of the seven most important features released in late June and early July were welcomed to the market by the most flattering critical huzzahs heard in many a day. In the case of "King and I," commentary included such terms as "monumental", "all-time", "extraordinary".

c) Four studios announced increases in shooting schedules, and at least four important new independent production ventures were organized.

d) An unfamiliar firmness developed in movie share trading, and in two cases sharp rises were recorded.

It is not yet time to celebrate the end of the slump in movie stocks. Depressed is depressed, and that is precisely how industry shares must be classified. It is suggested, however, that a turning point may have been reached. In the Film BULLETIN Cinema Aggregate film company shares did rise. In itself that is significant. It is less significant that theatre company shares declined, for that category traditionally lags behind developments in the shares of producers. Altogether, film company shares were up 3 ½, theatre company shares down 2 ½. Here's how it looks in chart form:

Film BULLETIN Cinema Aggregate*

Twentieth Century-Fox shares enjoyed some nice by-play toward the end of month, prompted perhaps by opinion surrounding its superlative "King and I". Shares continue to maintain an upward trend . . . Loew's suffered minor deflection in price as result of disappointment arising from failure of company to capture a reported $50 million for its ancient backlogs. In reality, Loew's decision to undertake its own TV distribution should endow the stock with greater strength than any sudden cash fillip. On this subject, Arthur Wiesenberger & Co., long interested in Loew's affairs, offers these remarks:

"The film library-TV problem is only one of several important areas of company activity being intensively re-examined in light of present profitability. We regard this process as favorable to the interest of Loew's common shareholders. Over a period of time it seems likely to lead to either higher earnings on the company's estimated $60 a share value, both stated and hidden, or the realization, as would have been the case if the film library had been sold, of asset values."

Among the other majors, Paramount shows resistance to further declines and may be regarded as one of the bell-weather's of any recovery drive . . . Allied Artists is disappointing, but some insiders expect a lift in this share at the time its first major production, "The Friendly Persuasion" is pumped into first-run release . . . Warner Brother action, though stimulating to movie share averages generally, may be attributed less to intrinsic earnings factors than to promotional activities affecting future company control. In all Warner shares zinged 4 ½ points through late June, early July. Failure of Si Fabian to win legal clearance to head the company has given rise to feverish stock-buying activity by Jack Warner who seems bent upon remaining in control—Mr. Semenenko not to the contrary.
"The King and I" Caresses the Eye and Ear!

Business Rating 3 3 3 3

Brilliant musical show has a vast boxoffice range. Magnificent production in C'Scope 55 will draw exclamations. Story has heart, warmth, great appeal. Superbly directed, acted.

After five highly successful years on the stage, this wonderful, exotic Rodgers and Hammerstein musical has been brought to the screen by 20th Century-Fox with a freshness and originality that will delight the widest possible range of moviegoers. Charles Brackett's production is magnificent, its opulence enhanced by the breathtaking CinemaScope 55 clarify and depth. The reputed $6,500,000 expended by Darryl F. Zanuck is in evidence in the lavish sets and extravagant costuming. But through the visual brilliance and the exquisite music there shines a beautiful, heart-warming, often stirring story that will captivate audiences of all types. And a superb and happy cast communicates a sense of exuberance that must draw smiles from every spectator in the theatre.

It is inevitable that "The King and I", movie version, will be one of the outstanding boxoffice attractions of all time. Not only is it a great artistic triumph, but a smash show of popular dimensions as well. The word-of-mouth response figures to be terrific, and should keep the picture rolling along to extended engagements down to the very last-run theatre. Exhibitors should proudly tell their public that this is the kind of wonderful entertainment that only the movie theatre can provide.

Hammerstein, conducted by Alfred Newman, is at its best in the arrangements of "Hello, Young Lovers," "Getting To Know You," "We Kiss in a Shadow" and "Shall We Dance". The tempo of the action is geared to the musical score, and Walter Lang's directing is so smooth that there is seldom any feeling the picture is being directed; it just flows along. The humor, too, seems basic to the situation and never strained. Particular praise goes to Jerry Robbins whose neat dance sequences are never drawn out for the sake of footage. His ballet sequence, "The Small House of Uncle Thomas," in which the dancers enact a Siamese version of the American classic "Uncle Tom's Cabin", is a gem of choreography.

The story, adapted from Margaret Landon's novel, "Anna and the King of Siam", takes place a century ago when Miss Kerr arrives in Bangkok with her young son (Rex Thompson) to tutor the king's many children in the scientific ways of the modern world. Yul Brynner, the king, refuses to build the house he promised her and insists she live in the palace. A battle of wits ensues as Anna attempts to make the king live up to his word. Brynner, deeply imbedded in his semi-barbaric ways, fumes and falters in the path of Anna's righteousness and dignity. His frustrations are aptly expressed in the tune "Is a Puzzlement!" Anna advises the king on how to entertain and impress some ambassadors from England. He accomplishes this with pomp and a hilarious mixture of Siamese and European manners. Side plot deals with Rita Moreno who is presented to the king as a gift wife. She loves a young emmissary, played by Carlos Rivas, who helps her escape and is killed. Anna, infuriated because the king separated the lovers, is determined to leave. The king takes ill. Not until he hears Anna say she will remain to educate his clan, does he die in peace.

[More REVIEWS on Page 12]
or COMPO, or the film studios to undertake production of a series of institutional trailers. Perhaps Walt Disney’s creative cartoonists would lend themselves to such a constructive public relations task. We suggest not merely slogans, but packing the kind of entertainment punch that goes into the picture-selling trailer. Let’s institutionalize theatre-going via this effective instrument of exploitation.

Local Level Showmanship

We’re all for Al Daff’s pitch for more showmanship at the local level. Even if, as the Universal executive vice-president suggests, it means less advertising on a national scale.

The film men have often pointed out that there is just so much that can be squeezed out of the promotion dollar. Rearranging the budget allocations of the various phases of selling a picture to the public in order to eke out the most from that promotion buck is just plain good business for both distributor and exhibitor. However, merely reallocating that dollar by decreasing national selling and augmenting point of sale promotion is hardly enough. Certainly the difference saved in restricting advertising on a national scale would be spread pretty thin when applied to each area individually.

- The key, we believe, lies in the showmanship leadership the distributors can supply. The outstanding creative manpower in the advertising, publicity and exploitation departments of the film companies must be the fountainhead from which showmanship ideas flow to the theatres.

This is not to say that there is a dearth of promotional talent in the exhibition field. However, exploitation experts are, for the most part, concentrated in the big circuits which can afford to maintain advertising departments. The fact remains that the average theatreman is not always an experienced showman. Even though he may know his audience and what they like, he may not know how to apply that vital knowledge to best advantage, showmanwise. He looks to the film supplier for direction in exploiting the product.

Combine the talents of distribution’s ad-publicity aces with the exhibitor’s insight into his audience, augment this with more fieldmen to guide the local campaigns, and you have a showmanship parlay hard to beat.

pictures, in their various channels, flattered the abilities of many in the trade, but subsequent changes have developed and exposed the weaknesses of over-assurance. Today’s changes have brought home the realization that there are more changes to be made, that there must be a reconsideration, a reevaluation of competitive conditions that have been newly created without precedent, and a need for complete, new planning for the future.

First consideration is the impact of TV. It’s real competition, yet the fantastic revenues derived from the sales of back-log product simply emphasizes the public’s interest in what we have to sell. Instead of zealously guarding our assets, too much time already has been spent fighting an enemy which, undoubtedly, is here to stay.

The recent announcement by Republic of lower cost product and the decision of MGM to control its own library and to enter the TV field itself, are practical challenges to this new medium. These trends represent clear thinking and could ultimately stem the wave of panic and frustration so prevalent everywhere in our business. There is no proof that pay-TV would be profitable and mayhap those who are opposing its use are adding a handicap to theatres. Certainly we cannot continue to sell for long, profitably, that which someone else gives free.

It does seem that the smoke is slowly clearing and the calmer viewpoint of forward thinking may lead back to a new confidence in our future.

We can whip this thing if we dedicate ourselves to the job and begin by working together.

M. Lowenstein

Majestic Theatre

Oklahoma City
THESE ARE THE STARS OF TRAPEZE

HECHT AND LANCASTER Present
BURT LANCASTER TONY CURTIS
GINA LOLLOBRIGIDA
in TRAPEZE

also starring KATY JURADO • THOMAS GOMEZ
with JOHN PULEO • MINOR WATSON
Directed by CAROL REED
Produced by JAMES HILL
Screenplay by JAMES R. WEBB
Adaptation by LIAM O'BRIEN • A SUSAN PRODUCTION

CINEMA SCOPE
Color by DE LUXE

READY IN JULY...
THRU UA
THE BOXOFFICES OF THE NATION ARE SOARING WITH TRAPEZE

FIRST RETURNS ARE IN FROM A 405 COAST-TO-COAST SATURATION BOOKING...

AND THEY SHOW UA HAS THE BIGGEST BLOCK-BUSTER IN ITS HISTORY!
DECLINING ADMISSION PRICES. While it is still slight, in some cases almost imperceptible, first-run admission prices are undergoing a downward revision. Some theatres have adopted “Early Bird” matinees as a reduction device, while others are making straight slashes of from 15 to 20 percent in their evening scales. Many key theatre-men are convinced that a reduction in admission prices is one of the prime requisites in any drive to recapture some of the lost audience. The public has been talking about the high cost of movie-going in recent years: three or four dollars for a couple tickets, two dollars for the baby-sitter, a dollar to park the car and, perhaps, a couple bucks for sandwiches after the show—quite expensive for Mr. and Mrs. Average Consumer. The argument long has been that the cost of everything is up much more than movie admissions, but nothing else faces the kind of “free” competition this business does. Exhibitors blame today’s pricing pattern on competitive bidding, which forces them to hike their scales in an effort to win the bids for better pictures. But the economic realists will tell you that the surest way to disaster is to raise prices in a declining or a tough competitive market—which is precisely what the movie business faces.

TV’S FILM NETWORK. Exhibitors and film men alike are keeping a sharp eye peeled on development of the fourth national television network, which is being organized by National Telefilm Associates through a subsidiary, NTA Film Network. The structure of this operation is based on a steady flow of feature motion pictures to living room screens. Ely Landau, NTA president, claims that 50 stations have already signed affiliation agreements, and another 25-30 outlets will be in the fold by October, when the new network is slated to begin operations. As outlined by Landau, this appears to be the basic plan: affiliates will be given a station library of 500 to 800 films, including features, short subjects and serials, in exchange for a minimum of one and one-half hours of prime feature film time. NTA, in turn, will offer this choice time for sale to national advertisers on contracts, most of which will be for 78 weeks. Landau thus describes his option time product: "First-run super-spectaculars of a quality never before available to TV on a continuous programming basis". This setup will provide the first real test of the impact of feature film libraries as theatre competition, so it bears watching.

GROSSES BIG & LITTLE. Reports to this department about business on current releases in early engagements run something like this: "The King and I", "Trapeze" and "Moby Dick" very big or very close thereto; "The Eddy Duchin Story" good and steady; "The Searchers" fine in the hinterlands, not as strong as expected in the metropolitan areas. Thereafter, the picture is not so bright. The saying goes, “Where there’s life there’s hope”, but, apparently, it’s not so in reverse, for “That Certain Feeling” has Hope but not very much boxoffice life, we hear. “The Proud and Profane” has opened to disappointing grosses. "Santiago" is proving that a name like Alan Ladd isn’t sufficient to attract many paying customers these days. Disney’s “Locomotive Chase” will have to look for better returns from the small town situations; it’s not much in the big cities. The big boxoffice surprises of recent weeks have been furnished by the "gimmick" pictures. The public appears to be in a mood to buy off-beat entertainment, or, at least, it is highly susceptible to the ballyhoo on previously despised science-fiction films like "Earth Vs. Flying Saucer".

 WALD WILL DEPART COLUMBIA. While he has as yet not concluded a deal anywhere, Jerry Wald is expected to step out of his very lucrative contract with Columbia, which has another two and one-half years to run. Studio management has told Wald that it will not sit by much longer while he shops around, so an affirmative move by the veteran producer is anticipated within the next two or three weeks. He can come back to Columbia to handle the studio’s top films, but Wald is determined, we understand, to sever his connection. His intention, when he notified Harry Cohn that he planned to go elsewhere, was to set up his own independent production unit, but that idea has been stymied by the sudden tightening of capital for big-scale film making. Personality factors appear to preclude Wald stepping back into his money fat pact with Columbia, so you can expect him to land with one of the other major lots on a combination inde-company deal.

"THE KING AND I". Everybody’s talking about the lavish praise being heaped upon 20th-Fox’s superb film version of the great Rodgers and Hammerstein musical show. In a fortnight of some rather encouraging signs of a pickup in movie attendance and improvement in the overall product situation, the most heartening news of all was the wonderful critical and public reception accorded “The King and I”. By a happy coincidence, this splendid movie was released to theatres just as some of the old films recently sold to television by major studios were making their initial appearance on summer TV shows. Comparisons highly favorable to theatrical presentations of pictures are bound to be made by those who see an old movie on a 21-inch set and then get out to see the towering superiority of “The King and I” in marvelous CinemaScope 55.
“Somebody Up There Likes Me”

Business Rating ⭕ʼʼ Plus

Top-drawer story of tough-guy boxer is great popular entertainment. Loaded with exploitables. Grosses will build on word-of-mouth.

The roughneck-to-riches story of former middleweight champion Rocky Graziano is brought to the screen by M-G-M with a warmth and compassion that makes it great entertainment for all audiences. Paul Newman is marvelous as Graziano, perfectly expressing the inarticulate fighter’s struggle to find meaning in life. This rises far above the “just another fight picture” category because director Robert Wise has taken the time to shape his stars into completely believable human beings. When Rocky climbs into the ring the audience feels his pain and understands his ferocious drive. While Newman dominates the film, the supporting roles are very well played. Sensitive-faced Pier Angeli, as the immigrant girl he marries, injects into her portrayal a frailty and anxiety for her husband’s well-being that fully comes to life and creates immense sympathy. Everett Sloane squeezes the human comedy out of every scene as Graziano’s manager. The production reaches a high point of realism in the back-alley street scenes in New York, and the sequences in Stillman’s famous training gym. Ernest Lehman’s screenplay from the popular book moves the action swiftly across the bad-breaks story of Graziano’s life. Perry Como opens the show with the title song. The story takes Paul Newman from a slum neighborhood, to a reform school, to the penitentiary. None of these visits restrains his wild nature. He is drafted and goes over the hill after taking a crack at an officer. This nets him a dishonorable discharge and a year in Leavenworth. He decides to try to make his fists earn some money for him, marries Pier Angeli after an awkward courtship, works his way up to the title match with Tony Zale. Hoodlums threaten to expose his past if he doesn’t take a dive. He cancels the bout. The fight commissioner revokes his New York State license for not reporting the attempted bribe. He is bitter, but fights the title match in Chicago and wins the middleweight championship.


“Johnny Concho”

Business Rating ⭕ʼʼ

Off-beat Western drama built around Frank Sinatra. Highly exploitable. Will draw well in general markets.

In his first independent production for United Artists release, Frank Sinatra plays an arrogant cowboy who leans on his brother’s notorious reputation as a gunslinger. Its exploitability values exceed the limits generally imposed on Westerns, but director Don McGuire sometimes strives too mightily to be off-beat and bizarre, with the result that some scenes come off staged and stilted. But Sinatra is a thoroughly unpredictable and intriguing character, and his fans will flock to boxoffices to see him in a saddle. They won’t be disappointed because the camera seldom strays from his side. His small, wiry frame lends itself to the role of a coward bent on pushing others around. And his dramatic evolution from bully to righteous citizen is fairly well developed. Phyllis Kirk attractively plays the girl in love with him. Keenan Wynn appears briefly as a gun-carrying minister. A vivid portrayal is turned in by William Conrad as the infamous gunman who shifts the sympathy to Sinatra and propels the story. Sinatra, as Johnny Concho, has the run of the town without carrying a gun. Everyone fears his brother, a deadly gunman. Conrad arrives in town, announces he has killed Sinatra’s brother, and takes over, ordering Sinatra to draw or get out. Sinatra demands protection, but he is despaired. Terrified and humiliated he departs, his girl, Phyllis Kirk, riding after him. They decide to marry and settle elsewhere, but his brother’s reputation pursues them. Minister Keenan Wynn convinces Sinatra to return. He does and incites the townsmen against Conrad. Sinatra is wounded, but the townsmen mow down Conrad. Now a hero, Sinatra is asked to remain.


“The Great Locomotive Chase”

Business Rating ⭕ʼʼ

Mildly exciting chase adventure will do best with juvenile trade. Walt Disney name will boost b.o. prospects. Best for small town situations.

The latest Disney release will find a rather restricted market. The juvenile trade and, perhaps, male adventure enthusiasts will get a kick out of this authentic Civil War incident colorfully written and produced by Lawrence Edward Watkin. The title aptly describes the film, which plumbs no great depths of character development and is devoid of love interest. It simply unfolds a tale of locomotive filing with juvenile delight and the accent entirely on the chase, in spite of the seriousness of the issue (the cutting of Rebel supply lines) and the final hanging of the Union heroes. Fess Parker and Jeffrey Hunter head a practically all-male cast, tackling their roles with great verve under the action-minded direction of Francis D. Lyon. Examples of fair play, sportsmanship and manly courage abound for the benefit of the younger audiences, whether they be of North or South. Authenticity of detail adds to the flavor of the Civil War period, while the sunny Georgia landscape is captured in all its first-of-morning freshness by the CinemaScope-Technicolor cameras. One major drawback is that the great locomotive chase ends before the film is quite over, making the last 15 minutes seem quite slow by comparison. Fess Parker is a Union spy who leads a band of men into Southern territory to steal a train and blow up railroad bridges carrying Rebel supplies. They get their train, but are chased and finally caught through the courage and determination of its loyal Confederate conductor, Jeffrey Hunter. In prison, awaiting hanging, they find a way to make a break for freedom. Some escape, but the others, including Parker, are hanged. The entire band are awarded the first Congressional Medals of Honor.

Disney-Vista. 85 minutes. Fess Parker, Jeffrey Hunter. Directed by Francis D. Lyon.
**“Moby Dick”**

**Business Rating 3 3 3 Plus**

Engrossing sea adventure expertly produced. Excellent marquee and exploitation values. Big grosser.

Herman Melville’s mystic tale of whaling—probably the greatest American novel ever written—is brought to the screen by producer John Huston in an intensely rousing sea adventure, without loss of its noble theme or inherent symbolism. The story of robust 19th Century whalers who hunt the mighty fish in pot-bellied sailing craft emerges with an impelling excitement and drama that will open boxoffice possibilities to include little boys who sail paper boats in lakes and scholarly “eggheads” who won’t be talked down to. The drama can be enjoyed on these levels because every man is a boy at heart, and every boy has a sense of intellect. With Gregory Peck at the helm, the film’s marquee power is assured, and the world-wide exploitation program unleashed by Warner Bros., should broaden its appeal to guarantee a surge in revenue. As Ahab, the possessed sea captain in search of Moby Dick, Peck is competent, but not as thoroughly believable as some of the subordinate characters. Richard Basehart, as Ishmael, the young seaman who carries the thread of the story, turns in a superior performance. Leo Genn is highly effective as first-mate Starbuck, the symbol of reason, and Orson Welles as Father Mapple, preaches a forceful sermon on Jonah. Another surprise is the remarkable performance of newcomer Friedrich Ledebur who creates the role of the tattooed cannibal, Queegul. Bulk of the praise, though, must go to producer-director John Huston. His production—considering the task—is virtually unsurpassed. He had to recreate the village of New Bedford, Mass., as it existed a century ago. (Location shots were made at Youghal, Eire.) He had to build a full-scale, seaworthy, three-masted sailing vessel for his “Pequod”. He had to build an electrically driven white whale, 90 feet long, weighing 30 tons, that could spout water. All this required two dedicated years. The carefully wrought Ray Bradbury screen adaptation pulls the essence of Melville’s message, masterfully retaining the Puritan accent and whalers’ slang. Enveloping its emotional punch is a musical score that is never without a sombre sweep and roll that fits the tempo of the heaving ocean. The Technicolor print involves a new process fusing a blank and white and color negative to tone down the primary colors and achieving an antique effect. “Moby Dick” is basically an allegory. Peck, as Ahab, is the scarred skipper of the “Pequod”. His ivory-stump leg is a grim reminder of his bout with the elusive albino whale. After the ship sets sail for a three-year whaling cruise, the crew learns Ahab’s one object: to destroy the white whale. Neither storm nor calm keeps Peck from his pursuit. He even forges harpooning other whales for fear of losing time. Another ship is sighted and its captain (Francis De Wolff) pleads for help in search for his son lost during a battle with Moby Dick. At the sound of the whale’s name Peck is again enflamed and the ship rushes away after the whale. A furious bout with Moby Dick ensues. The whale destroys Peck, the ship and the entire crew save Basehart, who survives to tell the tale.


**“Satellite in the Sky”**

**Business Rating 2 2**

Imaginative British-made stratosphere yarn mixes satellites and super-bombs. Should serve as good dualler in action market. Exploitable via recent satellite-launching headlines.

On the heels of the Government’s announcement to launch an earth satellite, comes this English-made entry that doesn’t strain or insult the imagination. The screenplay is uniquely constructed to dramatize the fact that we are at a point of no return. A new, super A-Bomb is detonated in the stratosphere to show the world that man can willfully destroy the earth. A clever blend of fact and science-fiction, it will appeal mostly to action and adventure fans, and could serve adequately as a dualler in the general market. The subject begs for exploitation. Producers Edward and Harry Danziger might have done better by excluding a romance between Kieron Moore, the space ship’s pilot, and newswhiz Lois Maxwell. Some striking effects are achieved in CinemaScope and WarnerColor by cameraman Denys Coop. Paul Dickson has directed at an even pace and succeeds in taking his audience along on the trip. A rocket ship carrying five men and Miss Maxwell, who stowaways aboard, is shot into the stratosphere to revolve in its own orbit. Once beyond the force of gravity it will detonate the bomb. The bomb fails to operate and attaches itself to the rocket ship. Its fuse is pre-set and the explosion cannot be stopped. Two crewmen give up their lives to detach the bomb, while the rocket glides safely back to earth.


**“Crowded Paradise”**

**Business Rating 3 3**


An attempt to tell the story of New York City’s Puerto Rican situation, and the problem of Spanish-Americans who leave their crowded paradise for a better way of life, misses its goal by miles. The independent production by Ben Gradus was filmed on location in New York and San Juan, but the fusing of the two segments is uneven. Almost all the technical aspects are below standard. The direction by Fred Pressburger is flat and unimaginative. Hume Cronyn, cast as a psychotic janitor who is rough on immigrants, is limited by a shallow story that pecks around the problem and never pinpoints its basic drama. Nancy Kelly, as his blind wife, is also competent, although she, too, has little with which to work. The story concerns Juan (Mario Alcalde) a handsome Puerto Rican determined to immigrate to New York and marry Felicia (Enid Rudd). The girl’s prosperous father (Frank Silvera) objects to the marriage because it will take years for Juan to acclimate and earn a decent living. Cronyn hates all foreigners, but is attracted to Miss Rudd. Angry and jealous, Cronyn plots to get Juan in trouble by urging him to sell his birth certificate. The couple are finally married and the defeated Cronyn arrives at the wedding with a hand grenade. He pulls the cap but it is a dud. As he is carted off by detectives, the wedding party resumes.

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ALFRED E. DAFF blasted the lack of showmanship on the "local level", asserting that "we should get back to the basic fundamentals of showmanship, to sell pictures". The Universal executive noted that many national merchandising campaigns are spread too thin and impact on the public is generally lost. Citing the advertising axiom that all business is local, Daff declared that U-I "hasn't forgotten the small towns any more than we have ignored the large cities". He noted that Universal will make 34 features this year, an increase of four over 1955. "We are not blind to the business drop-off, but we believe that pictures and showmanship can alleviate the condition," he said.

DANIEL T. O’SHEA gave further evidence of RKO’s fresh and versatile approach to film-making with the signing of Galahad Productions, Inc., to produce four pictures a year utilizing acting talent and production facilities located entirely within Manhattan. Galahad is headed by Himan Brown, TV and radio producer and president of the recently-completed Production Center, Inc., fully-equipped motion picture sound stages in Manhattan. "We see New York as providing a unique opportunity for developing young talent, as well as an outstanding source of top-quality stars," the RKO Radio president said, adding that his company is "particularly concerned with the limitless pool of young talented people" available in New York. First RKO-Galahad production, "Brave Tomorrow", was slated to start July 9. The deal Galahad has is for a three year period. Brown will serve as executive producer.

BEN MARCUS pledged that he will join other industry leaders in urging heads of production, distribution and exhibition to meet in a parlory to check the "sickening boxoffice problem which faces every theatre today". The president of Allied of Wisconsin made his statement following the unit's recently-concluded annual convention which passed a resolution calling for the close. The "life and death struggle" for theatre existence obligates "all segments of the motion picture industry to join forces in one huge cooperative effort", the resolution stated. "A basis of trust and understanding must prevail between the exhibitors, distributors and producers." Marcus suggested that arbitration of film rentals could be done away with, and a system for arbitration of sales policies in each exchange center substituted. He also recommended a planned research program to find out what customers want and how exhibitors and distributors can go about giving it to them. Industryites viewed the Marcus statement and the Wisconsin Resolution as evidence of a new "soft" attitude by Allied leaders on current industry issues.

DAVID O. SELZNICK will release his production of Errol Hemingway's "A Farewell to Arms" through 20th Century-Fox. The CinemaScope-DeLuxe color film will start filming early next year with Jennifer Jones in the lead.

WILLIAM C. GEHRING JR., son of 20th-Fox v.p., appointed manager of company's St. Louis exchange, succeeding George Weltner's world-wide sales chief George Weltner, left, is shown one of the standees prepared for the "Salute to George Weltner Sales Drive", set to embark July 1, by Hugh Owen, left, and Sidney Beneu.

GORDON F. HALLORAN, resigned . . . J. RAYMOND BELL, Columbia public relations topper, now president of N.Y. Chapter, Public Relations Society of America . . . BERNARD LEWIS named advertising-publicity director of International Pictures by producer EDWARD KINGSLEY . . . MARILYN REISS will handle national fan mag publicity for Buena Vista.

LOYD ABRAMS rejoin National Screen as New York branch manager . . . FRANKLIN, ELMO COURTNEY, of Clovis, New Mexico, new heads of N. M. Theatre Assn.

Off to view a private screening of Paramount's "War and Peace" in London: president BARNEY BALABAN, sales head GEORGE WELTNE, advertising v.p. JEROME PICKMAN, ad manager SID BLUMENSTOCK . . . Allied Artists

Herman King, one of the King Brothers who made "The Brown Boys" produces the Cine- mascope-Technicolor production at a press interview in New York recently.

FRANKLIN, ELMO COURTNEY, of Clovis, New Mexico, new heads of N. M. Theatre Assn.

Cocktails to 'Duchin' Opening of "The Eddy Duchin Story" at the Radio City Music Hall was the occasion for a cocktail party, hosted by the Music Hall, in honor of Kim Novak. In top photos, Miss Novak chats with Columbia vice-president Jack Cohn, left, and Music Hall director Russell Downing. Below, film's director George Sidney talks things over with Columbia executives A. Montague, Paul Lazarus.

'DEATH BECOMES HER'ava

PERSUASION' CONFAB

William Wyler, left, producer-director of Allied Artists' "Friendly Persuasion", sits in on a recent sales and advertising meeting to plan the film's campaign. With him are Nathan Ritches, center, president of AA International and AA vice president Edward Morey.
MYRON BLANK announced that the Theatre Owners of America has scheduled a July 30-31 conference in Chicago of its top exhibitors to discuss ways and means of improving the boxoffice. The ideas thus exchanged will be passed onto other theatre owners attending TOA's 1956 International Convention at the New York Coliseum, Sept. 20-25, Walter Reade, Jr., named executive chairman of the Chicago meeting, declared, “We believe this is a momentous occasion in the history of exhibition”. The proposals sifted at the pre-convention confab, he said, "will be prepared and compiled and will be presented to the exhibitors attending the convention in September. It will be the exhibitors' guarantee of taking home new methods of improving their services to their communities and of re-vivifying their boxoffices". The Chicago conference will not include any members of distribution, according to Blank. However, he released the text of a telegram sent to presidents of all distribution companies soliciting their cooperation at the September convention “in an effort to inject an optimistic and enthusiastic spirit into exhibition”. The wire stated that the entire convention will be devoted to “constructive and positive ideas for the re-vivification of showmanship”. Blank asked the film companies to make available for the convention short reels with cuts of their 1956-7 product. “It is most important that exhibitors take home a fresh outlook for the future,” the telegram stated. “We know of no more effective way than showing them your array of product that will be available for them to present to their communities.”

ERIC JOHNSTON, who returned recently from a trip to Europe, will report to the Motion Picture Association board of directors July 16 on world and domestic motion picture conditions. The board is meeting to discuss participation in COMPO, the sponsoring of "Oscar" telecasts, and to hear progress reports from various committees. While in Berlin, the Motion Picture Export Assn. president told a meeting of German and U.S. film industry representatives: “I can’t think of anything worse for us in the film industry than to shake our heads, sit back on our haunches, wring our hands and say ‘there’s nothing I can do about it.’ Whether in Germany, America or elsewhere there’s no quicker, more sure-fire recipe for failure. I refuse to believe that we are so bereft of ideas and so lacking in faith that we can’t make substantial contributions to improving things.”

SIMON H. FABIAN reported that the Audience Collection campaign for the Will Rogers Hospital is well on its way to its goal of 5000 theatres and $500,000 in collections. "While the circuits are very much in evidence in this year's drive, the independents are also very strongly represented," the campaign chairman said. "It is quite apparent that theatre operators across the country are fully aware of the importance of the work accomplished at their own Will Rogers Hospital and are serious in their efforts to give it their fullest support". Walter Reade, Skouras and Kerasotes theatres were added to the growing list of cooperating circuits. Some 95 percent of the theatres that have pledged to cooperate have promised to conduct their collections for a minimum of a split-week, or two weekends, Fabian reported. The hospital is located at Saranac Lake, N. Y.

WARNER & BENJAMIN KALMENSON will become president and executive vice president, respectively, of Warner Brothers Pictures under the terms of a new agreement made with the group buying control of the company. Warner was vice president in charge of production, and Kalmenson a vice president of the old Warner company. The change in status of the two officials, plus the necessity for re-negotiating the original agreement between the Warner Brothers and the group headed by Boston banker Serge Semenenko were the result of the Justice Department’s bargaining at the inclusion of theatreowner Simon H. Fabian in the original deal. Fabian, a member of the group of investors who consummated the deal with the Warner brothers, is president of the Stanley-Warner theatres and would have been flying in the face of the Paramount consent decree which forced the separation of movie-making from theatre-owning. (Recently, the Department of Justice has been under fire from Allied States Association for not enforcing the provisions of the decree.) As things stand now, the investors, headed by Semenenko, will acquire approximately 800,000 shares of Warner stock from brothers Albert and Harry Warner. Jack L. will retain his own company shares and will pick up an added 200,000 of the 800,000 involved in the sale. Semenenko, senior vice-president of the First National Bank of Boston, will purchase some of the shares for his own account and will be on the board of directors of the movie company. The group is paying $27.50 a share for the Warner stock.

SPYROS P. SKOURAS concluded the deal whereby 20th Century-Fox acquired the Schlesinger Entertainment company's 144 South African theatres for approximately $28 million. The company announced its intention of building eleven large drive-in theatres in South Africa.

E. D. MARTIN, TOA board chairman, returned from a three-months tour of Europe with a glowing report on movie business abroad, and to express the opinion that foreign pictures cannot mean much in our market unless they employ American stars and themes slanted to American tastes.

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Beware of WB Oldies!
Allied ITO of Iowa, Neb. S. D.

The Board warned exhibitors to beware of Dominant Pictures which will re-release to theatres, with very short clearances over TV. two series of the old Warners pictures recently sold to TV. It is strongly recommended exhibitors do not buy and play these pictures, or if they feel they must, then not without ample clearance over TV showing written into the contracts. We suggest a minimum of 5 years! Our comment—better leave these alone or risk losing more patrons when they learn they can see them free on TV at home a few months later.

Former Friendly Company
ITO of Ohio

Although one of our members in the northern part of the state bought “I’ll Cry Tomorrow” at his regular flat rental, this seems to be the exception rather than the rule. We have had reports lately that it is a firm 50% with no “look” and no adjustment if the gross fails to meet expectations.

Despite the pious claims of Charles Rea- gan, MGM’s sales manager, that his company has always had wonderful relations with its customers—and he said it to a com- mittee of the United States Senate, too—he has now told at least one exhibitor that the company’s reputation will rest upon its past performances but that there will be no ad- justments on “I’ll Cry Tomorrow” and “Guys and Dolls”.

A further warning against another tactic should be included here. Some exhibitors say that they will just not pay and wait until Metro agrees to some adjustment. But this might well result in a COD on your next Metro picture, so unless you cover yourself with an alternate booking to coincide with each Metro picture following “I’ll Cry To- morrow”, you’ll find yourself with a heavy COD to pick up or a blank screen.

“Guys and Dolls” is being sold at a straight 50% also. There are no adjustments. However, “Guys and Dolls” is not doing well in small towns and subsequent runs. The picture is now six months old and is forgotten. All the publicity and exploitation that the picture got six months ago is dissi- pated. The public cares nothing about it now and it is not doing business. “Guys and Dolls” is also being sold at 40% for sub- runs but still with no look. The same deal is reported for “I’ll Cry Tomorrow” with one third run deal reported at 35% still with no look.

The Picture Shortage
Excerpt from Reply Statement by A. F. Myers, Allied States Ass’n to Senate Small Bus. Com.
While the distributors could not deny the vast shrinkage in the number of pictures re- leased in this country, they claimed there was an adequate supply and cited the vari- ations in bookings of different pictures in support of their claim.

The figures cited do not come within 40 rows of apple trees of proving the point made by the distributors. Exhibitors want and try to play the best pictures available to them, and nobody can blame them for that. The studios sometimes make mistakes, horrible ones, just as the dress designers do. There is no more obligation in the one case than in the other for the retailer to relieve the manufacturer of the consequences of his mistakes.

Now if all theatres ran the same number of days in the year and ran each picture for the same length of time and the film companies strictly limited their output to meet the needs of the theatres and no more, each picture would play the same number of theatres as every other. But such a state of facts is utterly inconceivable.

How then are these variations in booking accounted for?

First, there are now about 4400 drive-in theatres in the United States and while some of them in the South keep ten all year, most of them close from three to five months a year during which time unplayed pictures accumulate and they are enabled to pick and choose among them.

Again, the film companies piece out their meager programs with reissues of old pic- tures that were successful when first re- leased, and exhibitors sometimes reach the point where they seem safer to book in a re- issue than to play a new picture that has proven to be boxoffice poison.

This is no hardship to the film companies, as the distributor witnesses would lead the Subcommittee to believe. The re-issued pictures made money when they were new, they have been liquidated on the companies’ books and the only costs incident of their revival are the selling cost, print cost and cost of physical distribution. It is practically all velvet.

Finally, some pictures are so bad, or such misfits, that the film companies cannot in good conscience expect anyone to play them. It would be like Brocks Brothers trying to market zoot suits. Sometimes these pictures find an outlet in the so-called “art” houses, of which there are comparatively few in the United States. A case in point is Metro’s “The Glass Slipper” which Mr. Reagan com- plained was passed up by more than half of the exhibitors.

This was a flesh and blood version of Cinderella featuring a Pinetress actress who went to great lengths to make herself as un- attractive as possible most of the picture, even to having a dirty face. It was much too grown up for children and too boring for adults. The big first-run theatres ap- parently would not touch it. For example, Loew’s has three first-run theatres in Wash- ington, the de luxe Capitol and Palace and the so-so Columbia. Due to the Antitrust Division’s indulgence, Loew’s is still an inte- grated company, although Loew’s theatres no longer have exclusive rights to Metro pictures. Nevertheless, the good Metro pic- tures usually play in one of those theatres. But not “The Glass Slipper”. It opened in the little Playhouse on 15th Street.

Salesmen & Buying Combines
ITO of Ohio

The general counsel for the Colosseum of Motion Picture Salesmen, which is the sales- men’s union, has written to Senator Hum- phrey of the Senate Small Business Com- mittee complaining that the buying and booking combines are the cause of much of the controversy between exhibition and distri- bution.

There are two things to remember about this. First, Mr. Bartell represents an or- ganization of employees of the distributors. Second, it is the distributors themselves who are responsible for the existence of buying combines, because their habit is to send a salesman to an exhibitor, offering him a picture at top terms and when he is refused the deal, letting the exhibitor wait inter- minably. The buying and booking combine, on the other hand, is aware at the first mo- ment when the price comes down to a reasonable level and is able to take advantage of it.

Those independent exhibitors who do their own buying and booking have to be con- stantly on the alert, making frequent trips to Cincinnati or Cleveland, and have plenty of time to devote to the task.

The Senate Committee, we hope, will take cognizance of the source from which this complaint comes and will therefore ignore it.

Resolution
Allied of Wisconsin
WHEREAS the motion picture theatres are engaged in a life and death struggle for existence and
WHEREAS in order to successfully over- come the many problems facing our theatres today, it becomes the obligation of all seg- ments of the motion picture industry to join forces in one huge cooperative effort and
WHEREAS in order to achieve such co- operation, a basis of trust and understanding must prevail between the exhibitors, dis- tributors and producers
NOW THEREFORE BE IT RES- SOLVED that we, the Allied Independent Theatre Owners of Wisconsin in convention at Elkhart Lake, Wisconsin, on June 13, 1956, do hereby urge the heads of production and distribution to enter into round table discussions with the nation’s exhibitor lead- ers and conscientiously lay the ground work for such mutual understanding and trust so that the best interests of the exhibitors of the nation as well as the distributors will be served.
'King And I' Roxy Debut
Climaxes Sparkling Advance

Just as Dick Rodgers and Oscar Hammerstein entered the crowd-runged Roxy Theatre on the night of June 28, more than 450 radio and TV stations across the nation played music from "The King and I" in a great salute to the famed songwriters and their 20th Century-Fox picture which was about to debut in New York and Los Angeles. This was one of a memorable series of super-drumbeating events staged by Charles Einfeld's showmanship crew of 20th-Fox. It was capped by a celebrity-laden benefit world premiere for the benefit of the Police Athletic League, recipient of $20,000 from the Roxy gate receipts of the 20th-Fox CinemaScope 55 musical.

Top names from every newsworthy field paraded before the ABC-TV cameras in a live telecast between 8:30 and 9 P.M. in front of the Roxy. Highlights from both the N.Y. and L.A. (at Grauman's Chinese) premieres were beamed around the globe by the Voice of America and Armed Forces Radio service, and domestically by some 234 TV and radio stations in a 3-way hook-up. Camera crews from Dave Garroway's NBC-TV "Today", mike set-up from NBC-radio's "Monitor", swelled post-premiere buildups, with highlight footage stashed away for featuring on CBS-TV's "The 20th Century-Fox Hour".

'Somebody Up There' Splashes Airwaves with Tiffie Ballyhoo

Blessed with a title that lends itself admirably to a talk-it-up campaign, MGM's "Somebody Up There Likes Me" world premiere in San Francisco last week put the finger on the piquant monicker with a series of events that will undoubtedly be duplicated throughout the country.

Radio and TV played a featured role in the advance promotion, abetted by newspaper and outdoor ballies. An idea of the concentrated air promotion planned is indicated by Metro's ad on the radio pages of 75 major newspapers with the message: "Ask your favorite disc jockey to play Perry Como's record of 'Somebody Up There Likes Me.'"

With 'Frisco's commentators and d.j.'s working on the female, youth and sports fans, a giant balloon painted with picture copy was flown from the roof of the Warfield Theatre, site of the debut; special cards plugged it on 233 buses; featured street stunt had a four-page teaser booklet distributed, resulting in thousands of phone calls to a number on which star Paul Newman replied via tape recorder.

In the group at left, 20th-Fox v.p. Charles Einfeld (right) greets Mr. and Mrs. Nicholas M. Schenck, while Mayor Wagner accepts $30,000 check for Police Athletic League from premiere committee chairman Jack Strauss, R. H. Macy Board Chairman.

[More SHOWMEN on Page 18]
THREE PROMOTION STUNTS BY D. C. SHOWMAN

Draws Heavy Attention to 'Autumn Leaves'

Three clever promotional stunts plugging "Autumn Leaves", by Vincent Iorio, manager of the Trans-Lux Theatre, Washington, D. C., gave the Joan Crawford starrer a fine start in its capital city pre-release engagement. Here was the Washington showman's three-pronged pitch:

Number 1. He developed a contest that worked perfectly with the film's title. Conceiving an Autumn week-end tour as a contest prize, he tied-in with a local bus company and nearby mountain resorts in return for plugging the bus firm and the resorts on handbills and posters. Viewers of a local TV station were asked to send in lists of movie titles which included seasons of the year. Tie decisions were selected via a statement by contestants on why Cliff Robertson would develop into a big star.

Number 2. A contest was also held for more than 50 key newspaper, radio and TV people in the Washington area, featuring of course, an "Autumn Leaves" theme. To get the campaign rolling, Iorio mailed out autumn leaves to the broadcasters in a plain envelope. The following week he sent them a message asking if they received anything "different" in their mail. The message also told them to hold on to it because the material may be valuable. Follow up literature emphasized the "different" aspects of the film, and also offered a prize for the greatest number of original leaves returned to the theatre. One TV announcer won the prize, gave stunt and picture a big play.

Number 3. Letters were sent to the officers of women's organizations in the Washington area to attend a special screening of the film. The letters emphasized that the recipients were community "opinion makers".

Luscious Diana Dors Arrives,
New York Press Embraces Her

Bossy, luscious Diana Dors came and conquered the New York press. The English boxoffice sensation, who will make her Hollywood debut opposite lonesome George Gobel in RKO's "I Married a Woman", hosted the press at a reception in the Sherry Netherland covered by 500 fourth-estaters from every communications media. It must have been a swell party judging by the story coverage given to the highly publicized blond-beauty.

RKO's publicists made sure that her arrival would not be a bust. Numbered among the "breaks" the British armful garnered photos on the front pages of the World-Telegram and Sun and the Post; photos in practically every other metropolitan newspaper; the Journal-American carried her photo in the picture section and a story in the news section; a page-wide break in the Daily News; two photos and a story in the Mirror; ample space in the staid Herald Tribune and the Times; stories on every wire service—AP, UP and INS, plus complete coverage on all New York TV and radio stations.

Pardners Play Swan-Song
At 'Pardners" Governor Preview

The pardners who ain't pardners no more did a bang-up job plugging "Pardners" in Atlantic City on June 25. Dean Martin and Jerry Lewis, stars of the Paramount comedy hosted their newest film at an audience preview for the governors of the 48 states at the Annual Governors Convention in A. C. The preview at the Warner theatre, managed by Al Morgan, proved to be a slap-happy event for vacationers and residents alike. Martin and Lewis greeted the arriving governors in front of the jam-packed theatre with plenty of gags. The event was covered by national mags, newspaper and wire services. The photos of the comedy team with each individual governor were wired to papers throughout the country, a pretty sure-fire way to crash the local press.
PILLOT

Pillow Named Magazine
Contact at 20th Century-Fox

Leo Pillow has been appointed national magazine contact for 20th Century-Fox, in addition to his present duties as special events manager handling promotional tie-ups and national syndicates. He joined 20th five years ago, working on special exploita-
tional campaigns on "David and Bathsheba", "A Millionaire for Christy" and other films. Prior to his association with 20th Century-
Fox, he was personal manager for Sid Caesar. Following his discharge from the Air Force in 1945, Pillow was special events manager for Columbia Pictures. He has also been associated with RKO and UA.

Warner Brothers' "The Animal World" garner attention plus as Irwin Allen, writer-
producer-director continues on his 28 day, 12-
city tour. Top: Viewmaster display attracts at-
tention in outer lobby of Paramount Theatre, Atlanta, Ga. Bottom: Allen shows dinosaur to Joe Alexander, City Manager of RKO Theatres in Cincinnati, Ohio.

RKO CARRIES FIGHT TO TELEVISION
BY PLACING ADS IN TV FAN MAGAZINES

"The best defense is a good offense." RKO is carrying the fight into the lion's den in a way many have talked about but few have ever put into practice. Grabbing the cathode
lion by its tail, RKO has created a special full-page advertisement for "The First Traveling Saleslady" for insertion in television fan magazines. The ads sell to the TV fans the advantages of movies on a the-
atre screen over films seen on a postage-size screen sans color. The ad features three top TV male stars, Barry Nelson (My Favorite Husband), David Brian (Mr. District At-
torney) and James Arness (Gunsmoke). The three actors featured in the ad serve as lead-

Navy Booms 'Away All Boats'

The U. S. Navy is going all-out to aid the promotional campaign for Universal's "Away All Boats". One hundred and six recruiting offices throughout the country will cooperate with exhibitors during local promotional campaigns on the Navy film. Material available for joint use of the Navy and exhibitors includes bumper strips, 8½ x 11 window posters, drop-in-mats, radio transcriptions and recruiting posters featuring an atomic theme.

[More SHOWMEN on Page 20]

NSS Summer Promotions

National Screen Service has a handy book-
let available to exhibitors that may be able to give some "cool" boxoffice-building ideas to theatremen for summer promotions. The booklet is titled "Coin Cool Cash with NS's Hot Summer Promotions". The publication is divided into six sections: summer promo-
tions, merchant tie-in gimmicks, cool trailers, community tie-ins, patron-pleasing promo-
tions and extra exploitations. The booklets are available at your nearest NSS office. If they do not have them, write to NSS, 1600 Broadway, New York 19, New York.
Leading summer attractions of the major studios is being given a healthy boost by this attractive COMPO ad. Ad, which originally appeared in Editor and Publisher, was used as the basis for feature stories in the Boston Herald & Horfords Times.

Columbia and Metro Saying It with Music

They are saying it with music—music from “The Eddy Duchin Story” and “High Society”. Metro-Goldwyn-Mayer and Columbia are making the kind of showmanship that will be music to the ears of theatremen everywhere. They have enlisted the cooperation of hundreds of disc jockeys and record stores all over the country to promote songs from the two musical films.

Decca, Columbia, Mercury and Capitol have released albums taken from the music heard in “Duchin”, while a wide hearing is also being given the film’s theme song, “To Love Again”, which has been waxed by the Four Aces and Carmen Cavallaro on Decca, and by Vic Damone on Columbia.

All the tunes in the “High Society” score are featured in a special album released by Capitol Records.

Triple-Theatre Premiere Launches Warners' 'Moby Dick'

“Thar she blows!” Warner Brothers’ “Moby Dick” made a big splash at New Bedford, Mass. June 27 with a 3-theatre world premiere of the famous Melville sea story. Not since the heyday of New Bedford as a famous whaling port had there been so much excitement about the men who go down to the sea in ships.

New Bedford went all out in re-creating a “Moby Dick” atmosphere as the background for the New Bedford blow-out. For three days prior to the premiere, the town was agog with parades, contests, dedications and promotional stunts—all relating to “Moby Dick”. Star Gregory Peck and producer-director John Huston were on hand to give the proceedings a Hollywood touch, along with klieg lights, motion picture and TV cameras, red carpets, bands and a color guard. Newsmen, columnists, radio and TV reporters were on hand in force to cover the proceedings. WBZ-TV featured the 3-day festivities via telecasts in the New England area, while Bill Leonard’s CBS radio show broadcast the events coast-to-coast on the evening of the premiere.

Some of the exploitation stunts used to ballyhoo the debut included these: New Bedford males were judged on the fullness of their beards in a city-wide “beard-growing” contest and the winners were given prizes by Peck and Huston; the local Library Square was re-dedicated as “Herman Melville Square”; a full rigged schooner took star, producer-director and members of the press-radio-TV contingent on a voyage around the harbor; the biggest parade in New Bedford’s history was held in honor of “Moby Dick”, and an official welcome to the city by the Mayor of Peck and Huston where they were given the keys to the city and miniature souvenir harpoons.

Johnny Concho’ Book Tie-up

“Ride em, Cowboy” is going to be changed to “Read em, Cowboy”. 110,000 retail outlets will promote “Johnny Concho”, Frank Sinatra’s first indie production (UA release) through a book tie-up with Gold Medal Books.

“TRAPEZE’’ ATTACK

“Trapeze”, United Artists big-top circus drama, is attacking the public interest from all angles as the whopping $2,000,000 promotional campaign rolls into high gear. On the left: star Burt Lancaster plays host at a Chicago press session touring the Hecht-Lanier-CinemaScope spectacle. Others in the photo include Don Arlen, B & K publicist; Harry Goldmon, UA branch manager; Harry Lustgarten, B & K film buyer and Ed Sequin, ad director for B & K. On the right: the Portland, Oregon opening at the Paramount Theatre featured clowns and acrobats in a parade seen by 50,000. Roostle-dazzle circus element is a feature of the promotion.
THESE LEADING THEATRE GROUPS HAVE PLEDGED AUDIENCE COLLECTIONS for the WILL ROGERS MEMORIAL HOSPITAL DURING THE WEEK OF JULY 16:

LOEW'S • STANLEY WARNER • WOMETCO • FABIAN • RKO • MID STATES ALGER • WALLACE • SELECTED THEATRES • STRAND ENTERPRISES IOWA-UNITED • TRI-STATES • CHAKERES • DELFT • MIDWAY • STANDARD THEATRES • WAXMAN • FLORIDA STATE • LIGGETT-FIORIN • CAROLINA AMUSEMENT • GENERAL THEATRES • WELLON'S DRIVE-IN-THEATRES

Let's help our own! PLEASE SIGN AND MAIL THIS PLEDGE FORM TODAY!

Here's my Pledge, Mr. Fabian!

Will Rogers Memorial Hospital National Office 1501 Broadway, New York 36, N.Y.

SURE WE'LL HELP...you may depend on my cooperation in showing the Will Rogers Hospital appeal trailer, and taking up audience collections during the week of July 16, 1956.

THEATRE
STREET
CITY STATE

EXCHANGE AREA
CIRCUIT
MANAGER'S NAME

PLEASE PRINT OR TYPE - FILL IN ALL INFORMATION
KISS-AND-KILL THEME A SHOWMAN’S DREAM

One of the most exciting phrases ever uttered since time immemorial is: “I’m Going To Have a Baby!” From this phrase, hearts have inevitably beat faster, hopes have soared to heavenly heights and have been dashed to the gutter, empires built and destroyed, human beings reborn—and killed! This last reaction forms the motivation in Robert L. Jack’s production for United Artists, “A Kiss Before Dying.”

Taken from Ira Levin’s best seller, and delineated in CinemaScope and Deluxe Color and peopleed with several accomplished young stars, it follows with mounting tension the effect of these words on an opportunistic young college boy whose warped mind finds murder the answer to the problem of becoming a father to an unmarried co-ed’s baby. The suspense climbs as he turns his attention to the dead girl’s sister, who begins to suspect her suitor’s malevolent character, and whips to a furious climax at the edge of a cliff.

Frank Selling Approach

In creating the selling angles for this dramatic story, United Artists boxmen, under Roger H. Lewis, have culled real hard-hitting seat-selling factors for their advertising and promotional points. First, they have taken the “going to have a baby” phrase and splashed it point-blank through the ads and lithos. In strong counterpoint, is the phrase “His Way Out Was to Kill Her!” Thus they establish in sock terms the dramatic theme. In a similar black-and-white pictorial vein is the kiss contrasted with the killing for eye-catching interest-grabbing effect.

The UA admen have done an excellent job in piquing interest in the film with this approach. So confident are they of its draw that the pressbook suggests that the theatreman poll his patrons in advance of opening on whether they want to see “A Kiss Before Dying” based on the appeal indicated in the advertising. Not only do they expect an approving answer, but add a gimmick of a follow-up newspaper story to augment the idea.

Built also around the “going to have a baby” phrase and its resultant terrifying consequences are suggestions for stimulating the interest of both youth and adult audiences. Interviews with clerics, judges, social workers on this situation, and how society might have been able to help the two principals, are posed as lures for thinking audiences. Another is an inquiring reporter stunt with students in co-ed institutions pitted in print against those in all-male or all-female schools on the advantages or disadvantages of mixed or single type schooling.

Youth Draw

The title is a staple of a selling point in itself. It is piquant, bearing a sense of dramatic romance coupled with foreboding that is made to order for exploitation. It is a phrase that once implanted remains with the hearer or viewer. To this end, the showman would do well to capitalize on the title song which already has been waxed on three labels (MGM, Victor, Epic) and is fast rising to hit parade popularity. Disc jockey plantings, music shop displays, juke box insertions, plays in the lobby, all will help impress the title on the public consciousness, especially the young public.

Ranking importantly in the promotional picture is the Ira Levin best-seller from which the film was made. Voted the first mystery of the year, it rated rave reviews from the book critics. Quotes such as “An extraordinary suspense novel . . .” (N.Y. Times), “Compulsive breathlessness . . .” (N.Y. Herald Tribune) and several others in equally glowing terms are vital selling angles. Signet Books has turned out a 25¢ edition, with the critics’ quotes on the back cover, and has set up a wide-scale promotional backing aimed at stockinng every available book outlet with window cards, rack cards and streamers tying in the book and the picture.

† Newspaper ads are excitingly provocative, frankly stating the dramatic theme. The “Going To Have A Baby” and “Had To Kill Her” copy and art dominate most of the ads. Note how copy in right ad plays up Wagner’s offbeat role, still maintains the kiss-and-kill excitement.
EXPLOITATION
PICTURE
of the issue

Faced with the shocking tidings that the girl (Joanne Woodward) he has been dating in college is going to have his baby, student Robert Wagner's psychopathic mind turns to murder as the way out of his predicament. After tricking the girl into penning a suicide note, he attempts futilely to kill her with arsenic, finally pushes her off the roof of the building where they had gone to get a marriage license.

A Kiss Before Dying

Recipient of the Mystery Writers' "Edgar" as the Best First Mystery of the year, Ira Levin's intriguing suspense novel is brought to the screen by Producer Robert L. Jacks in a CinemaScope DeLuxe Color production starring four bright young personalities. In a startling change of pace, Robert Wagner has a plum role as a college student who chooses murder as the solution when he learns that a wealthy co-ed (Joanne Woodward) is pregnant with his child. After making it appear as a suicide, his twisted mind turns to the murdered girl's sister (Virginia Leith) for marital purposes, his sights still set on the family wealth. Circumstances, however, begin to point the finger of suspicion at Wagner, become more incriminating when a young college instructor (Jeffrey Hunter) uncovers damning facts. Spurred to a confession by Miss Leith, Wagner attempts to shove her over a cliff, is himself killed.
NO PLACE TO HIDE David Brian, Marsha Hunt, Hugh Corinr Prince, Beulah Bondi. Drama. Gimm warfare pellets threaten city. 72 min.


In DESTRUCTION CANYON radioactive. MARILYN MONROE, CARY GRANT, JAMES CAGNEY, WILLY MILLER, RICHARD BURTON. Producer: Howard Hughes. Director: Michael Gordon. Drama. The story of a man who was given a special serum developed by scientist. 83 min. 6/11.


PORT AFRIQUE Technicolor, Pia Angelilli, Phil Carey, Dennis Price, Produced by David E. Rose, Director: Rudy Mata, Drama. Portrait in SMOKRE Arlene Dahl, Phil Carey, Produced by David E. Rose, Director: Rudy Mata, Drama. 75 min. 6/11.

OVER THE LIGHT Technicolor, Produced by Ernest Lewin. Director: Allan Dwan. Drama. A love story between a young schoolgirl and a middle-aged man. 80 min. 6/11.
**JULY SUMMARY**

The number of features scheduled for July release totals 26, the same number of features as released in June. The leading

_**Stars**_

will have two on the roster, RKO will release one. Eleven films will be in color. Six features will be in Cinemascope; one in VistaVision.

_The July breakdown:_

10 Dramas 2 Adventures
1 Musical 5 Westerns
3 Comedies 3 Science-fiction
2 Melodramas

_**April**_

ANYTHING GOES-VistaVision, Technicolor, Bing Crosby, Donald O'Connor, Jeanette MacDonald, Cary Grant, Arthur Lake, Walter Pidgeon, Anna Lee, Louis Calhern, Victor Varconi. The movie features the screen debuts of the four female impersonator stars who were chosen for one role in Broadway show this makes it impossible questions before problem is solved. 105 min./2/23

SCARLET HOUR, THE-VistaVision, Carol Ohmart, Tom Helmore, Ann Blyth, Peter Lawford. The story of a wild girl, who becomes involved in blackmail and murder. 93 min./4/3

_**May**_


_**June**_


MAY I KNOW TOO MUCH ABOUT THE GIRL?—RKO, Technicolor, James Stewart, Doris Day, Producer-director Alfred Hitchcock. Drama, political assassination leads to kidnapping of young boy from parents taking. 120 min./5/15

_**July**_

PARDERS-VistaVision, Technicolor, Deas Martin, Jerry Lewis, Lorri Nolte, Paul Neuman. Producer Paul Jones, Director Norman Taurog, Comedy. The inherits of Arizona ranch. 115 min./6/15


THAT CERTAIN FEELING—Technicolor, Bob Hope, Audrey Hepburn, Julie Allred, James Cagney, Producer-director Panama Frant. Comedy. Filmination of Broadway hit, "Kiss Me, Stupid!" 110 min./7/5

_**Coming**_

MOUNTAIN, THE—VistaVision, Technicolor. Spencer Tracy, Bob Wagner, Claire Trevor, Producer-director Edward Dmytryk. Adventure. Two brothers climb to a distant snow-capped peak where an airplane has crashed to discover a critically injured woman in the wreckage. 105 min.

TEN COMMANDMENTS—VistaVision, Technicolor. Charlton Heston, Yul Brynner, Anna Barse, Producer-director Cecil B. DeMille, Religious drama, Life story of Moses. 115 min./8/27

YABANDING KING, THE—VistaVision, Technicolor, Kath- ryn Grayson, Adele Mara, Joseph Cotten, Producer-director Michael Curtiz, Musical drama, a stage musical is adapted into a movie musical. 115 min./9/5

WAR AND PEACE—VistaVision, Technicolor, Audrey Hepburn, Henry Fonda, Mal Fierson, Producer Carlo Ponti, Drama. Based on Tolstoy's novel of the Napoleon era.

STRANGER AT MY DOOR, Macdonald Carey, Patricia Medina, Skip Homeier. Producer Herbert Yates, Director. Three different sets of 22 families across the United States, all seeking to save soul of notorious killer outlaw. 85 min. 6/11.

TERROR AT MIDNIGHT, Scott Brady, Joan Yohn, Frank Faylen. Producer-Rudy Reisch; Director Franklin Adreon. Melodrama. Detective and fiancee smash big interstate hot-calendar racket; capture killers. 70 min. 6/30.

ZANZABUKU, Trucolor, Produced by Lewis Cotlow. A film record of an expedition through the primitive areas of Tanganyka, Uganda, Kenya and Belgian Congo. 64 min. 1/18.

MAVERICK QUEEN, THE, Naturema, Trucolor, Barbara Stanwyck, Barry Scott, Sally Badley, Mary Murphy. Producer-Claude Jarman, Jr. Drama. Woman, outlaw, and her father's death bring her to save soul of the man she loves. 90 min. 6/14.

LISON, Trucolor, Ray Milland, Maureen O'Hara, Claude Rains. Producer-Ritchard Ray Millard. Adven-
dure. The cold-blooded murder of a mercenary young wife to murder her wealthy husband.


SALVATION JONES, THE, Technicolor, The Trucolor,孙子adic Ford, Richard Widmark, Joseph Cotten, Directed by Henry Hathaway. Drama. The story of a man who is a lives for his wife, who is a medical student.


COME THE ROYALTY, THE, Technicolor, blond. Phyllis Coates, John Agar. Producer-David O. Selznick. Drama. The story of a man who is a lives for his wife, who is a medical student.

BRIGHT STAR, Technicolor, The Trucolor, Finlay Currie, James Cagney, Tod Andrews. Director. A story of a man who is a lives for his wife, who is a medical student.

LEAVE HER TO HEAVEN, Color. Jane Wyman, William Holden. Producer-Dick Powell. Drama. The story of a man who is a lives for his wife, who is a medical student.

CITY OF SMOKE, Color. Ronald Reagan, Gail Russell, Alan Hale. Producer-Dick Powell. Drama. The story of a man who is a lives for his wife, who is a medical student.

**April**

**MIRACLE IN THE RAIND** Janie Wyman Van Johnson, Peggie Castle, Producer Frank Rosenberg, Director Rudy Mattei. Drama, plot involves a soldier who sees the end of his life and goes on to save the life of a young girl. 107 min. 7/24.

**SERNADEN** WarnerColor, Mario Lanza, Joan Fontaine, Leslie Caron. Musical, story of a singer on the air who falls in love with a girl who is kidnapped by Indians. 119 min. 3/19.

**May**

**GOOD-BYE, MY LADY** Walter Brennan, Phil Harris, Rondi, Akim Tamiroff, Producer Martin Loew, Director William Dieterle. Comedy, plot involves a lawyer who wins a case and is able to return to his family. 82 min. 4/20.

**As Long as You're Near Me** Maria Schell, O. W. Fischer. Hitch, A.N.F.D. Production. Director Harold Braun, Drama. A famous movie director wins a realistic triumph over fantasy. 101 min.

**July**

**SANTIAGO** WarnerColor, Alan Ladd, Rosanna Podesta, Lloyd Nolan, Producer Martin Reelick, Director Gordon Douglas. Western, plot involves a gang of outlaws in the West. 93 min. 6/28.


**Coming**


**Bad Seed** The Nancy Kelly, Patsy McCormack, Henry Harron, Producer-Director Joseph H. Lewis, Western, plot involves a girl and her new family. 78 min. 4/30.

**Burning Hills** CinemaScope, WarnerColor, Tab Hunter, Natalie Wood, Skip Homeier, Producer Richard Quine. Western, plot involves a young man who seeks to avenge murder of his brother. 85 min.

**Titanic** Color, Elizabeth Taylor, Rock Hudson, James Dean, Producer-Director George Stevens, Drama. Based on the famous novel by Edna Ferber. The story of oil, castle and love in the Southwest during W.W.II. 121 min.

**Moby Dick** Technicolor, CinemaScope, Gregory Peck, Richard Baseheart, Leo Genn, Producer-director John Huston. Drama, based on the famous story of the men and ships who hunted the massive whales in the South Pacific. 119 min. 5/19.

**Seven Men from Now** WarnerColor, Randolph Scott, Gal Rissell, Lea Marlin, Walter Reed, Producers Harry Joe Brown, Victor Saville. Drama, the story of the first man ever to cross the Atlantic in a plane.
Great Big Picture!
BALANCE OF BRAINS & BUDGETS

New Pattern of Movie Production

REMBUSCH CHARGES DISCRIMINATION

This Calls for an Answer!
STOP whatever you're doing

with the BIGGEST S
right now!

NOW of the year!

MARILYN MONROE

IN 20th CENTURY-FOX'S
BUS STOP
COLOR by DE LUXE

CinemaScope
and introducing
DON MURRAY
with
ARTHUR O'CONNELL • BETTY FIELD • EILEEN HECKART

Produced by
BUDDY ADLER • JOSHUA LOGAN
Directed by
GEORGE AXELROD
Screenplay by
Based on the Stage Play by William Inge

The road is paved with gold!
EVERYBODY LIKES
“SOMEbody”!

The Excitement of the Week is M-G-M's
“SOMEbody UP THERE LIKES ME”

HOT TYPEWRITERS!

VARIETY RANKS IT WITH
“I’LL CRY TOMORROW”
“Superbly done. The same gutsy dramatic quality
featured in M-G-M's ‘Love Me Or Leave Me’ and
‘I’ll Cry Tomorrow,’ is present here in full measure.
Sure of strong word-of-mouth to aid the selling.”

FILM DAILY PREDICTS:
“STRONG BOX-OFFICE”
“Should score highly. First rate drama, touched off
with fine bits of comedy.”

M. P. EXHIBITOR FORECASTS:
“BOX-OFFICE HIT”
“Superior! Could go far both box-office wise and from
an entertainment viewpoint.”

M. P. HERALD SAYS:
“TO REPEAT BOOK’S SUCCESS”
“Having captured a large section of the reading
public... destined to repeat its success as a motion
picture.”

SHOWMEN’S TRADE REVIEW:
“EVERYBODY WILL LOVE IT”
“Excellent! Turbulent, exciting, heart-warming, ter-
rific. Screen’s most rewarding entertainment. Your
patrons will thank you.”

HOLLYWOOD REPORTER HAILS:
“VERY BIG ONE”
“This will be one of the very Big Ones in box-office
returns. Sock popular B.O. attraction with a great
heart. One of the most absorbing pictures ever made.”

M. P. DAILY SAYS:
“IT WILL EARN A FORTUNE”
“Audience reaction rattled the rafters. It figures to
earn a fortune.”

THE N. Y. PRESS!

“Hard, biting movie—and a good one... these
are real people. Paul Newman should jump to
movie stardom with this role. First-rate!”
—WILLIAM K. ZINSSER, Herald Tribune

“Excellent! Genuine emotion... powerful.
You’ll find this picture extraordinarily appeal-
ing!”
—ARCHER WINSTEN, Post

“Tremendous crispness and pace!”
—BOSLEY CROWTHER, Times

“Amazing and heartening story... An effec-
tive human document... Well worth seeing!”
—WANDA HALE, Daily News

“Action... laughter and wit...”
—ALTON COOK, World-Telegram

“Immensely absorbing... remarkably realistic
and compelling... believable at all times...”
—ROSE PELSWICK, Journal-American

“Sympathetic warmth that cannot be denied.
Explosively funny humor. Take our advice.
Go see it!”
—JUSTIN GILBERT, Daily Mirror

M-G-M presents “SOMEbody UP THERE LIKES ME” starring PAUL NEWMAN • PIER ANGELI • with Everett
Sloane • Eileen Heckart • and Sal Mineo • Screen Play by Ernest Lehman • Based on the Autobiography of Rocky Graziano
Written with Rowland Barber • Directed by Robert Wise • Produced by Charles Schnee
(Available in Perspecta Stereoephonic or 1-Channel Sound)
Respect Intelligence of the Audience

The end of the "big pictures for 'bigness' sake" era, voiced by Dore Schary in his economy directive to Metro studio personnel, represents the kind of practical thinking our industry must do in these days of seeking out a healthy climate for existence.

What the Metro production chief has, in effect, told his heretofore prodigal studio is that ingenuity, imagination, talent—and the efficient use of all these—must be substituted for the heavy-handed, sometimes profligate expenditures of the past. "MGM is still willing to put as much money as is necessary into a given project," are his well-chosen words, "provided that money is controlled and seen on the screen."

To give the "big picture" era its due, it will be recorded in industry history, we believe, as an important stop-gap measure in keeping with the emergence of the wide screen and technical advances that gave movie business a new lease on life a few years ago when it was floundering under television's first impact. But, like many valuable remedies, it can become harmful rather than helpful when a patient's condition changes. This, Mr. Schary indicates, is now the case. And the paying public, it seems, has verified by turning its back on sheer extravagance as a substitute for story in movies.

That the size of a film's production budget can no longer be a yardstick for its entertainment and boxoffice value is evident in Mr. Schary's disclosure that "in the last year and a half, our most profitable pictures have been those made at a reasonable cost." This situation is not restricted to MGM. Talented people at other studios and in other lands are demonstrating what excellent results can be obtained when the stress is on good writing, imaginative direction and fine acting, rather than on money spent on a grand scale.

Why have these comparatively modestly budgeted pictures been the best money-makers?

The answer to that one requires no logician. It simply means that today a smaller, more discriminating audience is choosing to pay its money only for film entertainment that has real substance on the basis of originality, of human interest, of down-to-earth qualities. The public yearning for something different is evident in the fact that large audiences are being attracted to so-called "gimmick" pictures if they are off the beaten path. They will NOT buy a big-budget picture simply because it is ballyhooed as a colossal production. Quite the contrary, it seems that a large segment of the public—and certainly the discriminating element—finds something repugnant in movie advertising that flaunts the dollar sign. The demand is for quality in the entertainment.

A lot of old hands in Hollywood can't or won't change their ways. There is no room for them in this new economic scheme. Nor can the industry any longer harbor hacks or those who look down their noses at the movie-going public and snort, "They always bought this kind of stuff before..." These drags on the industry's progress must be replaced by fresh minds and talents, vigorous, vital progressive people who can meet the new challenge of ingenuity required in today's film product.

The realistic approach to presenting day economic factors calls for a re-assessment—by all studios—of the brains and budgets that must go into the making of movies. The mass audience of the last generation has been whittled down to less than half that number. Producing for a potential audience of 90 million is one thing; for an audience of 40 million, it is quite another. And, let's face it, this is the size of the audience from which our industry must be prepared to make its living in the immediate future, at least. There is, as Mr. Schary puts it, a much smaller "margin of error" in production spending. That margin will be reduced in direct ratio to the increase in Hollywood's respect for the intelligence and taste of its audience.

Quote Nathan

"Going to the theatre for most people is an event, a party and, in the exact sense of the word, a diversion, whereas staying at home and getting even what some regard as entertainment is like having all your meals at home and in the same old familiar surroundings and never for a change of scene going out to an attractive restaurant. Human nature, after all, is human nature and demands an occasional fling at something that approximates a holiday from routine."

The words are those of George Jean Nathan, famous theatre critic, writing in the August "Esquire" magazine about the shortcomings of television. We suggest theatremen quote Mr. Nathan's comment as extensively as possible.

[More VIEWPOINTS, Page 13]
HOLLYWOOD—Movie makers are sweating it out this summer.

Like gamblers with bulky bankrolls riding on the turn of a card, they're nervously watching theatre box offices for a verdict on a crop of new and costly films just beginning to appear in the nation's popcorn palaces.

The outcome could be critical indeed for this crisis-riddled industry. A summer slump in movie-going, following the 15% sag in business last spring, would likely give the movie moguls the severest setback since the advent of TV.

A $44.5 Million Gamble

Consider this: On nine pictures alone, major film makers have staked a fat $44.5 million bundle in production and distribution outlay. A flop on any one of these expensively-made films would be a heavy blow to the producing studio, as well as to its stockholder backers. A list of these high-budget pictures, the studios making them and their estimated cost follows:

"Away All Boats", Universal .......................... $2 million
"High Society", M-G-M ................................ $2.5 million
"The Eddy Duchin Story", Columbia .............. $3 million
"Trapeze", United Artist .............................. $3 million
"Friendly Persuasion", Allied Artists ............... $3 million
"Moby Dick", Warner Brothers ...................... $5 million
"War and Peace", Paramount ........................ $6 million
"The King and I", 20th Century-Fox ................ $7 million
"The Ten Commandments", Paramount .......... $13 million

These films are just few of the many that studios are releasing now in time for the hoped-for-summer upturn in movie attendance. But their drawing power in theatres across the land will give a clear indication of whether moviedom is headed toward a period of economic resurgence or an ever-lengthening spell of troubled times.

"Every picture is a gamble," declares Frank Freeman, a cigar-smoking Georgian who's Paramount's studio boss. "The trouble with a flop today is that you lose a lot more money on it than you did when movies cost less to make."

'Moby Dick' Scores

The first box office returns on the new pictures are plainly encouraging to the picture producers. Initial reports on Warner Brothers' "Moby Dick", Hollywood's latest version of Herman Melville's classic novel, show the film smashed attendance records in the first five days of its run in two New York City theatres, The Criterion and The Sutton. The studio says the two houses had a combined gross of $131,548 during the period. Records also were toppled in initial openings in Philadelphia, and Washington, D.C., theatres, Warners' reports.

"The Man Who Knew Too Much", an Alfred Hitchcock film released last month, which stars James Stewart and Doris Day, "already has grossed $900,000 in film rentals in its first 1,100 engagements in the United States," happily relates Mr. Freeman. "It looks as if it'll do $3.5 million to $4 million in the U.S. and Canada and about $2.5 million overseas." The breakeven point: $4 million to $4.3 million, says Mr. Freeman.

Summertime, traditionally the slowest theatre-going season, has in recent years become the best for movie houses. The 10-week stretch starting the final week of June now accounts for nearly a third of the year's total take by theatres, industry folk estimate. Accounting for the attendance flip-flop is the postwar boom in drive-in theatre construction (more than 4,000 have been built in the past decade), the growing number of air-conditioned "hardtops" (trade term for conventional movie houses) and the summertime flight by most top TV shows.

Prices Up, Attendance Down

Last spring's downturn was the latest in a long series of box office buffettings that have plagued movie makers. They've fretfully watched weekly attendance at movies decline from around 90 million paying customers 10 years ago to about 50 million a week now. Today, despite the jacked-up price of admission tickets, the box office receipts in many a theatre barely pay operating expenses—most of the profit, if any, comes from popcorn and candy selling.

Best measurement of the climb in movie ticket prices is the Bureau of Labor Statistics Index (1939 equals 100). In 1935, the index on ticket prices stood at 95.7, in 1945 at 153.3, in 1950 at 170.3 and in 1955 at 204.3.

To nurse the ailing industry back to health, studios have tried a series of nostrums—and some major operations—but none have been really successful. Latest in the succession of administered palliatives against soaring production costs and lower grosses on films was last week's proclamation by Dore Schary of a "severe and disciplined economy drive" at M-G-M where he's production chief.

In the process of trying to get the industry back on its feet, the economic pattern of movie-making itself has changed radically. Stars, producers, writers and directors, once drawing fabulous salaries even by Hollywood's standards, have been cut loose. Many now operate independently and under contract for work on a specific production for a specified period. They often receive a percentage of a film's earnings instead of a straight salary.

Although agreed on the plight of their business, movie (Continued on Page 26)
THE TURNING OF THE CORNER (continued). Improvement in the tides and affairs of moviedom, predicted by Financial Bulletin June 25 and reported for the first time factually July 9, continued with mounting authority as the industry marked the close of its first month of summer business. From the four points of the domestic compass pour in the reports of an accelerating boxoffice. Another seismic tremor worthy of note comes from the markets of finance, where, in stock trading, movie shares began mustering more than their usual quota of plus signs. In all, the industry has been seized by a marked quickening of the pulse, a heightening of morale. Moviedom is far from out of the woods as yet. It appears, however, to be on its way.

Bellweathers of this forced march to the boondocks of recovery are four motion pictures "The King and T", "Trapeze", "Moby Dick" and "The Eddy Duchin Story". In years to come, a grateful industry may owe the producers of this quartet of boxoffice successes a special note of thanks, much in the fashion that the industry owed thanks to the architects of CinemaScope, 3-D and other technical contrivances in 1953. Four fine films, released almost simultaneously, restored the nation's movie-going instincts, and with it paved the way for a score of superior shows soon to grace the screens.

Best estimate of what's to come is this: a generally good summer session, provided that the rate of recovery holds to its present pace of acceleration. However, improved as business is, there is still danger ahead. Some film people argue that moviedom has become almost as seasonal as the beachchair renting business, you've got to make it while the sun shines, or else. Others find the comparison odious and illogical, contending that while only a nut will sit on the beach while it snows, the same segment of the population could be induced to come out to the movies in almost any weather, assuming the pictures have merit and they are adequately advertised. A good way to stimulate the public appetite for future theatre-going is to re-expose the TV addicts to outstanding film entertainment at this time of the year, which is being done. Thus, the present boxoffice boom on the top-drawer films currently in release figures not only to power improved quarterly profit reports come next fall, but to provide the impetus for a continuing patronage flow through the post-summer months. It is the movie industry's ability to carry forward its boxoffice drive that financial circles will be watching closely in the crucial fall and winter ahead.

ONE YEAR AGO, ALLIED ARTISTS began a sizzling stock market run from 4½ to 7-plus. It has since receded to a low tide of 3½, seldom risen above 4½. Why? According to an illuminating survey of this company by Osborne & Thurlow (NYSE) the spurt "was obviously a premature anticipation of Allied Artists' transformation into a 'big picture' studio. We believe that the time has come to renew commitments."

In support of this thesis, Osborne & Thurlow offer these factors: (1) The Hollywood-created sellers' market has placed a premium upon those studios that are capable of delivering quality product in sufficient quantity; (2) AA is now in a position to meet such requirements; (3) AA is on the threshold of delivering a top-drawer film ("The Friendly Persuasion") to the country's premiere showcase, the Radio City Music Hall; (4) it has the money to support its $25 million production program; (5) it now has the talent—principally in terms of producer-director names like William Wyler, John Huston, Billy Wilder. As the survey states: "In the last analysis, any commitment in AA stock is a bet on the ability of these men to turn out 'hit' money-making pictures. On the basis of their records, it looks like a good bet." (6) AA enjoys unusual leverage.

On the last-named score, here is what the report says: "The transformation of a company from a minor to a major industry factor is not necessarily interesting stock marketwise unless it carries with it the promise of exceptional earnings gains per share of outstanding stock. With its new program, however, AA becomes one of the most highly leveraged companies in the industry, for the capitalization remains small. Assuming conversion of all preferred stock and exercise of all options, the company would have a maximum of only 1,475,000 shares of common outstanding (current market value $7.2 million) swinging its $25 million production program. Compare this with Warner's, which schedules 20 features costing about $30 million with 2,474,000 shares of common selling at $21 per share, or Loew's, with its approximately $60 million of production and 5,143,000 shares selling at $24...The recent successes of Columbia Pictures are still fresh in mind. Largely on the earnings of just three pictures, profits jumped from 79c a share in 1953 to $3.53 a share in 1954. The price of the stock moved from a low of 9^{1/2} in 1953 to a high of 31^{3/4} this year, after giving effect to a 5 for 4 stock split in July, 1955. Allied now appears to be in a position much like that of Columbia two years ago."

NBC's COLOR SET PROPHECY of 12.5 million tint tubes in circulation by 1961 is interesting. Forgive the cynicism, if you will, but the prognosis represents by our count the ninth time in the past two years a prominent TV spokesman has rationalized disappointing color set sales by making whopping estimates of the future. 1956 will also mark the fourth consecutive year that sales have fallen short of private TV industry calculations. Tip to TV: you are falling into the same specious rut that has characterized movie thinking, lo, these long years.

OVERTURES HAVE DEFINITELY PASSED between United Artists and Cantor, Fitzgerald, the California investment firm which took options on the controlling stock of Republic Pictures. What will come of them is currently up in the air. In some circles, it is believed that UA management is eager to acquire its own studio for company-made productions.
WHY THE CIRCUS FAILED. Everyone in every phase of showbusiness has been talking about the demise of the seemingly indestructible Ringling Brothers Circus. And everybody has his own version of what brought on the collapse of “The Greatest Show on Earth”, with TV generally being regarded as the chief culprit. But John Kelley has a unique opinion. Mr. Kelley was counsel for the Ringling Brothers and trial lawyer for other circuses for some 30 years. He is presently putting down his views in a book on the rise and fall of the Big Top, and it should make fascinating reading for leaders of the motion picture industry. What killed the circus? “It wasn't radio, television or anything of the sort,” says Kelley. “The circus men spent more time trying to destroy each other than they did trying to preserve the circus. They lived a life of opposition.” The movie business, which knows a thing or two about intra-industry strife, would do well to heed this. Once the circus men did agree to agree. Kelley says that in 1910, eighteen of the leading showmen held a peace meeting. “One of the principal objects was to agree not to cover each others posters. They weren't on the road three weeks when the agreement was broken—by all of them. The big ones were the first to violate the agreement,” Kelley says. Now hear this: “The circuses should have organized like the theatre men did in their early days. All industries that progress have organized. As they organize, they effect economic advancement. The circus never organized and they spent 20 million dollars fighting each other.” Twenty million dollars, Mr. Kelley? Why that's a mere pittance!

GROSSES. The current Big Four—“King and I”, “Moby Dick”, “Trapeze”, “Eddy Duchin Story”—continue to roll along and provide encouragement to the trade everywhere. Meanwhile, M-G-M has had two surprises: first, disappointing returns in test engagements of “Somebody Up There Likes Me”, and, second, surprisingly good grosses on “The Fastest Gun Alive”. Impression is held in some quarters that when the Rocky Graziano angle is dropped from the promotion campaign on “SUTLM” it will start to do the business it warrants. “Away All Boats” is rolling along at a rather good clip. “The Catered Affair” and “The Proud and the Profane” are limping. Despite a cool press, “Johnny Concho” figures to do well on the strength of the redoubtable Sinatra name.

BIG PAYCHECK. The length to which studios must go now to insure the presence of name stars in their pictures is illustrated by the recent I-promise-to-pay-you-$2 million deal between 20th-Fox and John Wayne. For only three films, the star will get the $2 million, plus additional money and a percentage from a fourth. Though there are very few stars who can command this healthy take, it's indicative of the present status of the studios in relation to the talent problem. The limited number of stars available rule the roost and make whatever demands they can conjure up—with studios struggling to grab them at any price. What is the answer? Only the substitution of store values or “gimmicks”.

STAR'S OUTCRY. Judy Garland, fresh on the heels of a triumphant engagement at a Las Vegas night club, issued a sharp outcry against the sale of her films to television. She raised her voice in protest, joining Clark Gable, who is also reported to be “mad” over M-G-M's deal with TV. Said Judy to a columnist: “Seven of my pictures were listed in the ones that will be released on TV. I could be on the home screens every night, competing with myself in theatres. That doesn't seem fair to actors. It seems to me they ought to get together and do something about it. But of course they won’t; they never have been able to stick together.” Judy’s pain at the prospect is accentuated by the fact that she is planning a new independent film for theatres with her producer-husband, Sid Luft.

PRESSURE AGAINST MOVIE ADS. “The Pilot,” official newspaper of the Catholic archdiocese of Boston, recently called on the movie industry to enforce its advertising code regulations “so that the highly offensive elements are removed at once.” The church organ lashed out at what it called “the simple dishonesty of exploiting a tiny incident in a film through lurid advertising”. The total effect of drawings and text, “The Pilot” said, “is a complete misrepresentation of the film, or at very best the exploitation of some incident in it for its own sinister effect”. What excited the paper’s ire were the ads appearing in Boston newspapers on United Artists’ “A Kiss Before Dying”. The campaign on this melodrama features illustrations and copy dealing with pregnancy and murder, both vital, frankly presented elements in the story. “The Pilot” editorial writer, apparently not having seen the film, incorrectly argues that the ads misrepresent the picture, closes with this harsh comment: “At the present time, the industry, not notably in good health since tv has become popular, is committing suicide in its advertising program. The usual presumption, when people attempt self-destruction, is mental unbalance. Is that the case here?” Well, some people are certainly going to say that better balance in editorial writing would serve the readers of “The Pilot” well.
“EXHIBITORS SHOULD FIND IT A BELL RINGER...”

A LOT TO SELL!

— says M. P. Herald

ROBERT MITCHUM

The Full-length Production in COLOR of

FOREIGN INTRIGUE

Produced, Written and Directed by

sheldon Reynolds

“Nerve-tingler! Fan-pleasing! Seethes with intrigue, mayhem and mystery!”

— FILM DAILY

“Engrossing! Good prospect!”

— FILM BULLETIN

“Mitchum never looked or acted better!”

— HOLLYWOOD REPORTER

A BIG BOXOFFICE STAR

A PRE-SOLD SPY THRILLER

A SOCK CAMPAIGN

Because...

“Suspense!”

— VARIETY

“Good boxoffice potential! Viewers of all ages should find enough here to keep them interested and entertained!”

— M. P. EXHIBITOR

GENEVIEVE PAGE - INGRID TULEAN with FREDERICK O'BRADY - EUGENE DECKER - JOHN PADOVANO - in EASTMAN COLOR

Produced, Written and Directed by

SHELDON REYNOLDS

Now Playing To Smash Business!
“Walk the Proud Land”  
**Business Rating 0 0 Plus**

Good CinemaScope-Technicolor Indian western should satisfy general audiences. Audie Murphy gives marquee value.

Universal-International has screened the biography of John Philip Clum, famed Indian agent, in a style that figures to draw fairly good grosses in every type of theatre. Endowed with a handsome CinemaScope-Technicolor production by Aaron Rosenberg and well-balanced direction by Jesse Hibbs, “Walk the Proud Land” has visual and story values that compensate for mild action elements. Audie Murphy struggles against the Army and Government red-tape to see that unusually sympathetic treatment is given the beaten Apache Indians. U-I has promoted a large scale promotion campaign via the Department of Interior’s Indian Affairs Committee to give this an added push. Murphy is his usual taciturn self as the soft-spoken Easterner who is caught between the hate of the races, and combats both to establish peace and order. Anne Bancroft is radiant as the fiery squaw infatuated with the strength and gentleness of the white agent. Pat Crowley, as Murphy’s bride, is cute as a button. When Murphy arrives in Arizona to begin his job as Indian agent he finds the Apache chiefs in chains. He works toward Indian self-government, bucking authorities who fear the redmen. Anne Bancroft, an Apache widow, is sent to keep house for Murphy. When Pat Crowley arrives to marry Murphy she is fast to spot the passion in the Indian girl’s eye. Murphy attempts to explain Apache social customs, but he’s also busy suppressing an Indian uprising headed by Geronimo. Murphy leads a band of peace-loving Apaches into Geronimo’s stronghold and the renegade chief is captured. Order is restored between the races and the Clums.

Universal-International. 88 minutes. Audie Murphy, Anne Bancroft, Pat Crowley, Charles Drake. Produced by Aaron Rosenberg. Directed by Jesse Hibbs.

“Francis in the Haunted House”  
**Business Rating 0 0**

Familiar talking mule hokum and slapstick gets lift from presence of Mickey Rooney. OK dualler for family houses.

The latest talking mule comedy from Universal-International seems somewhat funnier than its latter predecessors. This is undoubtedly due to the presence of Mickey Rooney in the role formerly occupied by Donald O’Connor. The kids will enjoy it—some of the big kids, too, and the fact that the capers involve a haunted house give this an added ballyhoo element. Rooney works himself to a frazzle to keep the laughs going in the plot dealing with the shenanigans of a couple of smoothies trying to take the castle and its fabulous art collection from its rightful owners. Charles Lamont’s direction maintains a good pace. Francis, the mule, witnesses a murder and tells Rooney, who is busy courting Virginia Wells, heiress to the fortune. Rooney is nabbed by police as a suspect, is released, again suspected, and then pursued by both police and Miss Wells. Latter turns out to be a fraud, as is her equally phony guardian, played by Paul Cavanagh. Francis comes to the rescue by helping Rooney save the rightful estate owners and clear his own good name.


“Simon and Laura”  
**Business Rating 0 0**

Light English comedy in VistaVision, color spoofs TV. Mild Summer dualler for class houses. Short on value elsewhere.

This British import about a Mr. and Mrs. television team, who purr and moo charmingly in front of audiences and growl at each other in private life, covers familiar comedy terrain, but manages to draw a fair share of laughs. Filmed in VistaVision and Technicolor, and set mainly in the British Broadcasting Company’s TV studios, it adds up to 91 minutes of light Summer entertainment. In the class market where British films find favor, this Universal release should attract fairly good grosses. In the general market, it might be exploited to those who want a glimpse into the furious pace of back-stage TV life. The script, by Peter Blackmore, is full of barbs thrown at stereotype English manerisms. Marquee values are slim, the cast being headed by Peter Finch and Kay Kendall, who play the show biz couple with a great deal of zest and conviction. Simon and Laura, whose marriage is on the rocks, are asked to do a daily TV program. They accept, for the sake of money, and the show brings them closer together. Laura burns when she learns that Simon has spent a weekend in Monte Carlo with the show’s script writer. A domestic brawl on set follows, which is viewed by millions of TV fans. The incident makes the show more popular than ever, but Laura has decided on divorce. A live camera is turned on Simon when he confesses he is still desperately in love with Laura. They are reunited in marital happiness.


“Barefoot Battalion”  
**Business Rating 0 0 Plus**

Low-budget Greek drama depicts resistance of Greek children to Nazis. Limited dual bill prospects.

The naturalistic technique of using non-professionals to create an aura of authenticity fails to come across in this Greek import, a true-to-life saga of the army of urchins, shoe-shine boys, who thwarted the German occupation. Produced several years ago, it has been sharply trimmed by 20th-Fox in the hope of making it acceptable for general market dual billing; prospects are fair. The pathos of half-starved children with a patriotic drive lend the story some appeal, but Greg Tallas’ production is almost primitive, and the dubbed-in English voices are not always convincing. Maria Costi, as a Greek resistance fighter, and Nico Fermas, in the role of a black marketeer, both well known in the Greek theatre, give the drama some dimension although, the screenplay by Nico Katsiotes is almost completely reportorial. Told in flash-back, the “Barefoot Battalion” is a story about a downed American flyer rescued and taken to the youngsters’ underground hide-out. Money is needed to smuggle the flyer to safety, so the boys steal a cargo of olive oil from a Greek collaborator, who tips off the Nazis. When the boys try to deliver the oil they are pursued. In a struggle with one of the lads, the collaborator falls off a wall. The mission is successful.

20th Century-Fox (A Peter Boudoures Production). 63 minutes. Maria Costi, Nico Fermas. Produced and directed by Greg Tallas.
"High Society"

Business Rating ★★★★ Plus

Musical hit stocked with top marquee names Sinatra, Crosby, Kelly. Plenty of comedy, catchy tunes, production values. Rolls after slow start. Sure to draw high returns in urban houses, but not so in small towns.

The diverse talents and topflight boxoffice appeal of Frank Sinatra, Bing Crosby and Grace Kelly, make this musical version of "The Philadelphia Story" a big show in the finest M-G-M tradition. Sol Siegel's splashy Vista-Vision Technicolor production can boast something for everyone: Cole Porter's sophisticated songs, soft-shoe routines, jazz instrumentalts, plush sets, and a look-sea at the shenanigans of the society smart-set. This shrewd combination of ingredients will undoubtedly carry it to very good grosses wherever frothy musical entertainment clicks. This does not necessarily mean the small-town situations. The story, transplanted from Philadelphia's Main Line to the society mecca of Newport, R.I., is rather slow getting underway, but the second half is loaded with life and laughs, which director Charles Walters handles cleverly. One regrets that some of the unnecessary dialogue by screenplay writer John Patrick had not been deleted from the early scenes. However, once the film rolls it takes on a light-hearted spirit, while tossing acid commentary at high and snoopy society. Crosby wasn't the wisest selection for his romantic role, but he's tops in the tune department, especially in the "Now You Has Jazz" number with Louis Armstrong's band and in a jolly duet with Sinatra, "Well, Did You Evah?". Grace Kelly is delightful in her portrayal as a headstrong beauty about to embark on a second marriage. She becomes enchanting after drinking herself into the arms of magazine reporter Sinatra. Latter could have had some sharper dialogue in spots. Celeste Holm wisecracks continually as the photographer who's sweet on Sinatra, and the late Louis Calhern works a few laughs out of insignificant scenes. "Satchmo" Armstrong and his ensemble, in Newport for a jazz festival, render several Dixieland tunes, some good, some not-so. Crosby plays Kelly's ex-hubby who's still got it bad for her, and will do anything to keep her from marrying serious-minded, dull John Lund. Sinatra and Holm are unwelcome reporters from an expose-type magazine. Miss Kelly, not sure she's completely free of Crosby, gets soused and takes a dip in the pool with Sinatra. Although nothing to ruin her reputation takes place, suitor Lund insists on a detailed explanation. His mistrust sends Kelly back to Crosby. As they walk down the aisle, Sinatra and Holm decide they'll take a whirl at wedlock.


"Seven Men From Now"

Business Rating ★★★

Topflight Randolph Scott western. Loaded with action.

Long, lean, taciturn Randy Scott just rolls on and on. "Seven Men From Now," his latest, is an above-par vehicle for the perennial western star. Its well-constructed, suspenseful, actionful plot, concerning an ex-sheriff gunning for seven bandits who shot his wife during a Wells Fargo holdup, emerges as an engrossing study of men with plausible reasons for drawing six-shooters. Burt Kennedy's fine script gives it drive. There is no question that it will satisfy action addicts, and its reception in the general market should be above-average. The Warner Bros. (Batjac) production in WarnerColor is first-grade outdoor stuff. And director Budd Boetticher draws the best out of a good cast that includes Gail Russell and evil Lee Marvin. While searching down the killers, Scott encounters Eastern Walter Reed and his beautiful wife, Gail Russell, in their covered wagon. Masters appears, trailing the Wells Fargo bandits for their money. Masters makes a pass at Russell, and Scott, attracted to her, sends him packing. Masters learns from the outlaws that the loot is being shipped in Reed's wagon, the latter unknowing. Alerted, Scott waits for the outlaws to come and get it. Meanwhile, Reed is shot when he attempts to inform the local sheriff, and Masters shoots some of the bandits in a double-cross. Scott cuts down the others in a hill fight. Russell remains in town after Scott suggests they might get together.


"He Laughed Last"

Business Rating ★★★ Plus

Bright song-and-dance comedy moves fast, entertains all the way. Good duality for general market.

Here is a lively, satirical return to the rip-snorting

1920's, told in a burst of cliches that includes the babbling blond and the blazin' machinegun. A Columbia release, in Technicolor, it is happily Runyonesque and breezy in plot, and at best in the song and dance sequences. Crooner Frankie Laine tells the story of a dumb but adorable nightclub chorine who inherits a racketeer's empire after he is rubbed out in gangland warfare. Under Blake Edwards' direction, it adds up to solid popular entertainment that should appeal to a wide range of moviegoers. While Jonie Taps' production never lacks color or costume appeal. Lucy Marlow, as the tinctype dizzy dame, comes through with a snappy performance. She is beautifully put together, a fact especially apparent in her flapper dance sequences. Frankie Laine is best when his infectious voice is put to work in a tune like "Danny Boy". When millionaire underworld czar Alan Reed is wiped out in gang war, he leaves his race tracks, speakeasies, and distilleries to Miss Marlow. His partner, Jesse White, doesn't like the practical joke, and neither does Dick Long, Lucy's boyfriend, who's a plain-clothes cop. White decides to dispose of Lucy to take charge of the holdings, but not before she closes all the illicit holdings. Boy loses girl briefly when White and his gang kidnap Marlow. But boy gets girl plus millions before the finis.
“The Proud and the Beautiful”  
Business Rating 3 3 3

Rating is for art houses. Fascinating French drama set in Mexico is must for foreign film devotees.

Mix a Frenchman’s insight into the emotion we call love, a weird Jean Paul Sartre story, and a camera trained on a flea-bitten town in Mexico, and the result is this intensely interesting drama released by Kingsley International. Starring Michele Morgan and Gerard Philippe, both well known to foreign filmgoers here, it qualifies as one of the best imports of the year, and should delight sophisticated audiences. The story is designed to startle. Miss Morgan discovers she cannot weep when her husband suddenly dies; Philippe is a thoroughly disillusioned, apathetic, drunkard. The plot is located in a sun-baked, ancient Mexican town that’s ablaze with fire-crackers during a holiday festival. The heat, the constant racket, the threat of epidemic set the mood for a strange romance. Morgan handles the role with intimacy, understanding, and sensual undertones, while Philippe turns in a performance that is remarkably convincing. Shortly after Miss Morgan’s arrival in Mexico, her husband dies of a contagious disease. She can’t speak the language and discovers her money is gone. Philippe, an ex-doctor, stumbles by, but is too drunk to assist the stranded widow. An epidemic breaks out and Philippe assists the town physician (Carlos Moctezuma). Morgan becomes attracted to Philippe, learns his reckless drinking began after he lost his wife in childbirth. He proves himself a man and they remain in Mexico to find consolation in each other.


“Davy Crockett and the River Pirates”  
Business Rating 2 2

Despite diminished interest in frontier hero, prospects are fair for juvenile trade, small town situations.

This is the theatre version of another Disney TV series—an item strictly for the youngsters. The legend of Davy Crockett continues to unfold as the frontier hero goes down the Mississippi to match wits with some of the most ornery critters that ever stalked the Western outposts. Producer Bill Walsh, writer-director Norman Foster and scenarist Tom Blackburn have fashioned a colorful and exciting Technicolor compilation of the episodes already seen by millions in the TV series. Action abounds and the story is shot full of messages on sportsmanship, fair play, and other human virtues. Some melodic new verses of “Davy Crockett” have been strummed up, along with a couple happy tunes titled “King of the River”, and “Yaller, Yaller Gold”. Fess Parker and Buddy Ebsen can do no wrong playing Davy and his sidekick, George Russell. Jeff York portrays Mike Fink, cantankerous, but lovable riverboat king. Davy and his gang race York’s crew down the river in keelboats. Davy wins despite York’s trickery, and they join forces to combat river pirates disguised as Indians who are attacking riverboats. The mission is accomplished after a battle on the water and another in a huge cave which is the pirate’s hideout. “River Pirates” is being distributed by Buena Vista together with an interesting live and animated Technicolor featurette, “Man In Space”.


“Three for Jamie Dawn”  
Business Rating 3 3

Slick courtroom and domestic melodrama. Exploitable angle in jury-bribing. Good dualler for general market.

Three jurors in a murder trial, each with a heartrending personal problem, are baited and bribed with money and promises by an unscrupulous lawyer. With that combination courtroom-domestic theme, Hayes Goetz has fashioned an engaging melodrama for Allied Artists release which should serve well as a dualler in all situations. The jury-fixing is the exploitable central thread that should attract the male segment, while the trio of domestic vignettes will hold the interest of the fem trade. Thomas Carr directed the complex story with a firm rein, while a proficient cast lends conviction to some difficult roles. Laraine Day and Ricardo Montalban, an impoverished couple, June Havoc, a faded actress yearning for a comeback, and Eduard Franz, whose son is missing in Czechoslovakia, are the victims of the machinations of lawyer Richard Carlson. Latter is defending wealthy heiress Jamie Dawn (Marilyn Simms), on trial for murdering her lover. Through the bribe offers of “fixer” Regis Toomey, Carlson causes a “hung” jury and gets his client off with a second degree verdict. However, a witness confesses he was bribed, Jamie is convicted, and Carlson is faced with paying the penalty for his crime.


“Edge of Hell”  
Business Rating 3

Sentimental story of hobo and his dog. Mild dualler.

Hugo Haas, producer, director, writer, and star of “Edge of Hell”, has created a back-streets melodrama that will require an uphill exploitation climb to realize a decent boxoffice return. Released through Universal, this story of a good-natured bum and his sad-eyed dog is sentiment-bogged, and hardly comes to life. The title is very misleading, since the story is really a piece of whimsy loaded with bits of homely philosophy. Haas’ production is obviously low-budget. It’s a mild supporting dualler for family houses, with Flip, the shaggy dog who does tricks so his master can pass around the hat, giving it a lift for the kiddies. Francesca De Scaffa, a sultry gal in the upstairs apartment, wiggles her way through an eye-catching performance. His lovable-bum character takes on some depth when he tells of his bygone stage and circus career, and there are several touching moments when Haas throws a party for his skid-row buddies. Ex-actor Hugo Haas, now a professional beggar, performs on street corners with his trick dog. He entertains at a rich lad’s party and earns some cash. The boy’s father offers $500 for Flip but Haas refuses. Becoming sick and unable to pay his rent, Haas leaves Flip with the rich family. He is beaten to death by a character who thinks he received a large sum for the dog, while Flip, who refuses food in his new home, also dies. Fade out has man and dog meeting happily in heaven.

Universal-International. 78 minutes. Hugo Haas, Francesca De Scaffa, Ken Carlson. Produced and directed by Hugo Haas.

Page 12 Film BULLETIN July 23, 1956
Viewpoints

This Calls for an Answer!

A grave accusation has been lodged by Allied Theatre Owners of Indiana against three film companies—Paramount, Universal and Columbia—that motion pictures distributed by them have been denied to an exhibitor member of ATOI without just cause. The charge is a serious one.

In its membership bulletin, reprinted below, the Indiana theaterman’s organization makes the pertinent and significant point that one of the principals to this controversy is Trueman Rembusch, a former president of both National Allied and ATOI, and secretary-treasurer of Syndicate Theatres, Inc., a 14-theatre circuit. Mr. Rembusch recently was one of the exhibition spokesmen before the Senate Small Business Subcommittee, and voiced some vigorous complaints against certain current film company policies and sales practices.

Plainly, the implication contained in the bulletin is that the three companies named are retaliating against the Indiana independent for his outspoken criticism of their policies before a Congressional body. If this contention is supported, there can be little doubt that our entire industry will be smeared with the charge of employing strong-arm tactics in dealing with anyone in the ranks who refuses to submit to dictated policies. This imputation should be avoided, by all means.

A famous German philosopher once said: “One man’s word is no man’s word; we should quietly hear both sides.” Allied Theatre Owners of Indiana have spoken; Paramount, Universal and Columbia owe it to the industry at large, as well as to their own reputations, to answer the allegation fully.

ALLIED THEATRE OWNERS OF INDIANA BULLETIN

Recently, and at approximately the same date, three major sources of motion picture product have been denied to an ATOI member—Syndicate Theatres. The Syndicate circuit is owned by Trueman Rembusch who was formerly President of Indiana Allied for eight years, President of National Allied for two years, and is presently the alternate National Director from Indiana. Rembusch was also one of the leading exhibitor witnesses who gave testimony before the Senate Small Business Committee that has been studying Retailing, Distribution and Fair Trade Practices.

We know that this office would not be an arbiter acceptable to the film companies in a dispute of this kind between the Distributor and an ATOI member. Nor would it be possible to set forth the entire evidence of the controversy in this bulletin. But this Association cannot remain disinterested if any one of its members is treated differently than other exhibitors only for the reason that they are a leader, or take an active part in Association affairs. Or if they are discriminated against because they were willing to give testimony before a Committee of the United States Senate studying conditions in the motion picture industry. Minus the details, we are advised of these circumstances in the dispute:

1. For many years Syndicate Theatres did business in the same manner as thousands of other theaters throughout the territory and the country: following the playdate of high percentage “policy” pictures settlement according to contract terms was postponed until some satisfactory adjustment in line with the box office results of the picture was arrived at in negotiation with the distributor. In some cases it took weeks or months to agree on final settlement terms.

2. Shortly following the Senate Hearings, Paramount, Universal and Columbia shut off all service to Syndicate Theatres and threatened suit for payment according to contract. In some cases this was only the matter of a few days after completion of the engagement. In some cases the amount in dispute was only a few hundred dollars, even though Syndicate Theatres had paid the same companies many thousands of dollars in film rentals since the beginning of the year.

3. We have heard of no other instances where suit has been threatened or all service stopped in a reversal of a policy which has been an accepted way of doing business for very many years in a great number of situations.

The above circumstances most certainly demand some explanation in order to avoid the conclusion that Syndicate Theatres is the subject of retaliation because of Rembusch’s activity in organization. Unless every exhibitor does all he can to make sure that this is not the case, it will be almost impossible in the future to get any individual to give of his time and effort in causes for the welfare of all exhibitors. This is what each ATOI member can do: Write to Senator Homer E. Capehart and to Senator William E. Jenner urging them to contact the members of the Senate Small Business Committee and to carefully examine the facts in the charge of Trueman T. Rembusch, a witness before the Sub Committee on Retailing, Distribution and Fair Trade Practices, against Paramount, Columbia and Universal of retaliation. Such a letter does not require you to be a judge as to whether this is so or not; it does not require that you take such a position with your Senator. But the letter will ask that thoughtful examination be given so that no exhibitor is being made, or can be made, the object of retaliation because he has had the courage to speak out in behalf of his branch of our industry. Letters should be addressed to Senate Office Building, Washington, D. C.
Universal International presents

WALK THE CINEMASCOPE

STARRING

AUDIE MURPHY

ANOTHER BIG ONE
KEYED TO MEET TODAY
who defied Geronimo's legions of hate with the strength of his Faith and his love for a woman... to turn back the tide of savagery itself!

PRIDE LAND

PRINT BY TECHNICOLOR

CO-STARRING

ANNE BANCROFT • PAT CROWLEY

with CHARLES DRAKE • TOMMY RALL • JAY SILVERHEELS

DIRECTED BY JESSE HIBBS • SCREENPLAY BY GIL DOUD AND JACK SHER • PRODUCED BY AARON ROSENBERG

FROM UNIVERSAL
BOX-OFFICE DEMANDS!
THEY MADE THE NEWS

JULIUS GORDON, National Allied convention chairman, announced that plans have been completed for the annual conclave Nov. 27-29 at the Statler Hilton Hotel, Dallas, Texas. Gordon made his announcement following a three-day meeting at the office of Col. H. A. Cole. The convention will honor the veteran Texas independent for his "40 years of unselfish devotion to the betterment of the industry". Also at the meeting, convention co-ordinator Robert F. Morrell.

SENATE S. B. SUBCOMMITTEE is expected to report its findings and recommendations on film industry practices to Congress this week, just prior to adjournment. The report will most likely urge self-regulatory correction of practices complained of by exhibition spokesmen. Allied States Association will probably press for legislation based on the report at the next session of Congress.

FRANK J. A. McCARTHY was named assistant general sales manager of Universal, succeeding the late Raymond E. Moon. Other appointments by sales chieftains; McCarthy’s former post as Southern sales manager, Henry H. Martin; to Martin’s Dallas district spot, Robert N. Wilkinson; to Dallas branch manager, Walter E. Armbruster.

DANIEL T. O’SHEA, RKO president, to be honored with a 16-week sales drive beginning Aug. 31... BENJAMIN BERGER re-elected president of North Central Allied for the coming year... MANHATTAN SACKS, RCA vice president, to be honored by Philadelphia Variety Tent 13 at its annual Johnny Nite, July 31. Proceeds go to the Camp for Handicapped Children... NORMAN LAND appointed publicity manager for RKO in Europe and the Near East... SIDNEY C. SAMUELS new manager of 20th-Fox’s Foreign Versions Dept, succeeding the late Boris Vermont... BERNARD P. BROOKS named assistant zone manager and chief film buyer of Stanley Warner, Philadelphia zone, by HARRY M. KALMINE... Director JOHN STURGES signed by LELAND HAYWARD to complete "The Old Man and The Sea" following walk-out of Fred Zinnemann... JODI BARNES, with an assist from agent CARMEL MYERS, signed by Columbia... BILL COLLERAN signed by National Theatres to direct first CinemaScope production... Fox general sales manager ALEX HARRISON currently outlining a "World Showmanship Drive" to company divisional personnel around the country. Drive will be conducted by home and overseas distribution organizations for 25 weeks covering 2nd half of this year... S1 FABIAN reported that more than 4300 theatres signed up for last week’s Will Rogers Memorial Hospital Audience Collection Drive... WALTER MIRICH confirmed that Allied Artists will film story of VICTOR RIESELE, blinded labor columnist...


MGM’s "Invitation to the Dance" voted No. 1 film at recent Berlin Film Festival, nosing out "Richard III"... MGM has signed ROUBEN MAMOULIAN as director and JANIS PAGE to co-star with FRED ASTAIR and CYD CHARISSE in "Silk Stockings", based on the Broadway hit musical... DAVID O. SELZNICK and his wife JENNIFER JONES returned from Europe. The producer starts work soon on "A Farewell to Arms" for 20th-Fox... WILLIAM DOZIER, RKO production head, returned to his studio office following East coast conferences with president DANIEL T. O'SHEA.

DIED: RAYMOND E. MOON, 59, assistant general sales manager of Universal... HAROLD J. CLEARY, 69, vice president, treasurer of Loew’s Theatres.

President Krim reads United Artists’ big grossing report as executives William J. Heineman, Roger H. Lewis and Robert S. Benjamin display their satisfaction.

DORO SCHARY recently assembled Loew’s studio executives, producers and department heads to give them the grim news that a “severe and disciplined economy drive” will be put into effect immediately, warning that they must “cut costs all along the line... if the studio is to be operated profitably in the future”. The MGM production head declared that “making big pictures for ‘bigness sake’ had led the industry up a ‘blind alley’. Metro’s most profitable pictures of late have been those made at reasonable cost, he said. “We are going to have to reduce our ‘margin of error’,” Schary warned.

ALEX HARRISON told exhibitors 20th Century-Fox has decided to eliminate 2-D trailers on all future CinemaScope productions. "It is our considered opinion," the Fox general sales manager said that "2-D trailers do not do justice to a CinemaScope picture... We therefore urge each and every exhibitor to properly sell CinemaScope productions to theatre patrons by utilizing CinemaScope trailers."
SI H. FABIAN insisted there was "no truth in these yarns" that he is considering disposing of the Stanley Warner theatre chain and the company's Cinerama operations. Basis for the rumors that Fabian desired to go into production, a move that was blocked by the Justice Department. "My confidence in the future of theatre business hasn't changed," Fabian said. "I have no intention of selling Stanley Warner theatres." He expressed his concern about the product shortage and the hope that "the present production companies can furnish us our needs". As for Cinerama, the SW president said: "we are working to expand Cinerama theatres, to improve Cinerama technically and plans are underway for more productions ..." A $2,029,200 net profit for Stanley Warner and its subsidiaries was reported for the 39 weeks ended May 26, 1956, compared to the $2,222,000 recorded for the same period in 1955. The net is equal to 94 cents a share this year against last year's $1.01.

FRANK H. RICKETSON, JR. has been named general manager of theatre operations for National Theatres. President Elmer C. Roden stated that Ricketson's appointment was made to "provide closer supervision, aggressive showmanship and the flexible operating policies essential to the changing conditions of today's entertainment market". Roden also said that "it will make it possible for me to intensify my efforts in carrying forward National's program of expansion and diversification". Ricketson is a vice president and director of National Theatres. Roden will accompany Ricketson on a tour of company theatres in August.

NEW WARNER MANAGEMENT, which took over control of Warner Brothers Pictures, pledged itself to "the production of the finest motion pictures possible", according to president Jack L. Warner. The deal turning over a major portion of the company's stock to a group of investors headed by Boston banker Serge Semenenko was finalized July 11 in New York. The price for about 600,000 shares of stock held by Harry M. and Albert Warner was said to be $16,500,000, or $27.50 per share. At the initial organizing meeting of the new company, Jack Warner was elected president and board chairman, Benjamin Kalmenson was named executive vice president, Samuel Schneider assistant to the president and treasurer, and Charles Allen, Jr., senior partner of Allen and Co., investment bankers, was elected to the board of directors. Harry M. and Albert Warner will continue on the board, which now includes Semenenko and Kalmenson. Other directors of the company: vice presidents Stanleigh F. Friedman and Robert W. Perkins, Schneider, and Waddill and Catchings; a partner in Radio Program Products Co. Thomas J. Martin, former assistant treasurer of the company, was appointed controller, and Walter Mehofer, former auditor, was named assistant treasurer. They replace Samuel Carlisle, who resigned because of ill health. Jack L. Warner is reported to be the largest single stockholder. He will continue to supervise production with headquarters in Hollywood.

BRADLEY FABIAN

SAMUEL PINANSKI called on exhibitors to give every possible support to the industry's tax campaign, now that the House Ways and Means Committee has OK'd a bill exempting tickets up to $1 from the 10 per cent Federal admissions tax. The New England theatre executive reflected the encouragement felt throughout the industry that it might now be possible to get a tax bill through both houses of Congress before adjournment. The Committee revised the original bill, drawn up by Rep. King of California, which called for the first $1 of all admissions to be tax free. The approved bill provides that tickets costing over $1 must pay the 10 per cent tax on the entire amount. "Nobody knows better than I," Pinanski said, "the magnitude of the accomplishment of Bob O'Donnell, Bob Covne and Charlie McCarthy in getting this bill past the Ways and Means Committee. Despite all the pessimistic talk and the indifference of some industry leaders, they have presented the industry's case most forcibly not only to all exhibitors, but also to ... Congress."

ELMER C. RHODEN warned the nation's newspapers that they are committing "mass homicide of motion picture theatres and journalistic suicide" because of faulty advertising-publicity policies. The National Theatres president based his statement on the results of a movie, TV and radio publicity survey of 16 newspapers conducted by Denver division manager Robert Selig. The study revealed that newspapers are building up television and radio, their biggest competitor for the advertising dollar, with free publicity equal to twice the amount of paid radio-TV advertising. Motion pictures, on the other hand, using five times as much ad space as TV and radio, receive publicity and news breaks equivalent to only half that of their paid ad space. The result, Roden said, is that newspapers are sowing the seeds of their own destruction.

MORT BLUMENSTOCK, former vice-president and head of advertising and publicity at Warner Bros., died of a heart attack July 18. He reportedly was about to rejoin the company when stricken.

ROY HAINES was appointed general sales manager of Warner Brothers, succeeding Benjamin Kalmenson, who was named executive vice president. Haines, an industry veteran, had been Western Division sales manager since 1943. He starts his new duties immediately.
PICTURES WITH A PURPOSE...)

DOUBLE SOCK... ROCK... and THRILL SHOW!
Together on one program!

SEE: THE DEATH-DEFYING 'CHICKEN RACE'... TEEN-AGE RUSSIAN ROULETTE!
SEE: THE TRUE STORY OF GIRLS BEHIND BARS... WITHOUT MEN!
SEE: TEEN-AGE TERRORISTS... ON A SPEED-CRAZY RAMPAGE... VIOLENT... RECKLESS!
SEE: 1000 TRAPPED WOMEN, RIPPED FROM THEIR STEEL CAGES BY A SHATTERING EARTHQUAKE!

SEE: Civilization destroyed by the gruesome 'flying fingers' of the monster!
SEE: World conquered by the horrible monster from beyond the stars!
SEE: The terrifying she creature who lures men with unearthly beauty!
SEE: The startling disclosures about reincarnation and age regression!

From the INFANT of the INDUSTRY

DOUBLE OUT—OF—THIS—WORLD HORROR SHOW
COMING THIS YEAR

"FLESH AND THE SPUR"  
(WIDE VISION COLOR)

"Shake, Rattle and Rock!"

AND

RUNAWAY DAUGHTERS

NAKED PARADISE  
in color

JET FIGHTER

"HELL RAIDERS"

SEE YOUR LOCAL  
American International EXCHANGE!!!
MR. FREEMAN SPEAKS
ITO of Ohio

Now comes Y. Frank Freeman, head of the Paramount Studio, who predicts the closing of thousands of more movie theatres and adds that this "development might prove beneficial industry-wise". On top of this, Freeman stated that Paramount's average rental from its last 7,000 accounts is $25 and that that revenue is not enough to make it worthwhile for Paramount to continue servicing them. This week we visited a lady who is operating a small town theatre in this state which is open only four days and grosses about $200 or less in those four days. Every Paramount Picture is $25 on her theatre. They should be $12.30 and $15.00. So, carrying out Mr. Freeman's figure, it is obvious that the last 7,000 accounts must include a lot of theatres bigger than the one mentioned above.

Allied of Indiana points out some significant facts about Mr. Freeman's statement. For years, we have listened to similar statements about the cost of serving the small theatres and have overlooked them as merely propaganda for higher film rentals—e.g., every sale calls the distributor $23.47 and every servicing of a print costs $18.50, etc. But with the problems that thousands of small theatres are now facing, such harassment from within the industry is inexusable. And the claim that serving this class of account is unprofitable business is no more logical than to say it is unprofitable for every Department Store to sell greeting cards and spoons of thread or for the corner restaurant to sell coffee and doughnuts. And suppose Mr. Freeman's 7,000 theatres do only pay an average of $25 per picture; if Paramount should offer 20 pictures next year, those theatres will each contribute $500.00, or a total revenue of $350,000. If these theatres were all lumped into one area, it would be possible for Paramount to cease all operation there, but distributed throughout the country, just how much can Paramount economize by writing them off the books? And also, keep in mind that the $350,000 is about 6 times the maximum and unprecedented amount that TV ever paid for any production—"Peter Pan". Or admit that these 7,000 theatres are not as profitable as Paramount would like—what would happen to the remaining theatres if they closed? It is in the small towns and subsequent runs that people acquire the movie going habit that later feeds the big metropolitan first runs with patrons. "It's about time for Hollywood to stop trying to hasten the demise of the small theatre."

HERE IS YOUR OPPOSITION
North Central Allied

Most exhibitors will quickly concur with recent observations of Fox's Bill Gehring and U-I's Feldman. First, that the value of the proposed box-office credit plan is convenience, and not to meet the problem of lack of cash. In 9 years, the national cash income has climbed from about $40 billion a year, to $317 billion. Since 1940, the public's spendable surplus over the amount needed for deposits has climbed from $27 billion to $145 billion. Second, a great number of factors are responsible for the decline of weekly attendance at the movies from 83 million to 39 million. Most exhibitors will tell you that their competition arises from many sources, and that TV is not the lone villain. Now Farrell Davison, reporting in Variety, surveys some of the ways people are spending their leisure time and spare money in other ways than going to theatres. Here are some of the competitors he lists:

- Bowling: 20 million participants spending $250 million a year for equipment, lane fees, etc.
- Amateur Photography: 25 million hobbyists spending $100 million per year.
- Stamp Collectors: 12 million philatelists spending $50 to $100 million.
- Boating: 25 million pleasure sailors spending $1 billion a year.
- Fishermen: 30 million ninnoods spending $150 million for fishing tackle.
- Home Gardeners: 40 million people digging up their yard spending $1/2 billion.
- Golf: 3½ million players spending $200 million a year to play the game.
- Do-It-Yourself: Millions of new home owners spending $7 billion a year for tools and material.

Mr. Davison points out other competition from backyard swimming pools ($325 million) to skindiving. And, of course, television with its present 35 million set owners. Although we have no answer, we again catalogue some of the boxoffice competition on the theory that the first step in finding a solution to anything is to recognize the problem. It does look as though more of the movie dollars should be spent off the theatre pages in order to reach the above millions.

HOLLYWOOD ISN'T HELPING
ITO of Ohio

Mervyn Leroy, a director of some note, last week told newspapermen that business was off because theatres are dirty. That's a pretty general statement to make and one which Mr. Leroy should know better than to make. Granted he may have seen some dirty theatres; they are certainly not all that way.

Hollywood would, if it could, like to dispose of exhibition. This has been evident for years when they have contemptuously referred to exhibitors as 'brick and mortar men' and 'real estate men' climbed from credit disain was shown last week in Columbus. The front pages of the newspapers carried pictures and stories about Bob Hope who was visiting in town with his daughter. They referred to the fact that he was going to Indianapolis to appear in connection with the premiere of his picture. Oddly enough, it was opening here on the same day. Yet instead of being gracious to the press, he gave them a merry run around and played hard-to-get. Needless to say he was here on his own and not under the auspices of the theatre. And he boasted on television that he owned 40% of the picture.

ROSEHON. CHAIRMAN
TOA

The naming of Samuel Rosen as Honorary Chairman of TOA's International Convention and Trade Show . . . consummates an already imposing steering committee of experienced and positive-thinking exhibitors. This outstanding group of showmen, with preliminary plans already formulated, will guide the proceedings of exhibition's all-important meetings to be held at the New York Coliseum September 20-24.

Upon receiving word of Rosen's acceptance to the Convention's top honored spot, TOA President Myron N. Blank, at Des Moines said, "The counsel and guidance of this popular and seasoned exhibitor is essential. We of TOA are very happy he has accepted the appointment."

MR. DAFF SPEAKS
ITO of Ohio

Last week, Al Daff, executive vice-president of Universal in a trade press interview urged that the exhibitor should get back to the basic fundamentals of showmanship to sell pictures. Now this is very good advice but there are lots of pictures, Mr. Daff, that one cannot sell even if, as you suggest, "we have to kick kerosene cans around the street to attract attention".

Let's give credit where credit was due. Last week we observed that Universal paid its regular dividend. We neglected to observe that it was doing this while actually increasing the number of pictures it would make while the rest of the companies complained that they couldn't make as many as they used to.

At least Universal is trying to help the exhibitor by giving him more pictures. Also, have you noticed the 24-sheet board around on "Away All Boats"? Even if the picture turns out to be a must 50% deal, at least this is making people movie conscious.

WANTED

Theatre Managers, thoroughly experienced for theatres in the Middle West. Good positions. Answer in detail. Address Film BULLETIN Box 202.

WANTED

Theatre General Manager, must be thoroughly experienced and familiar with all phases, Buying—Booking—Supervising, for chain theatres in the Middle West. An unusual position for a live and competent man. Answer in detail. Address Film BULLETIN Box 201.
Industry Jittery Over Cortisone Film

By Max Forester

The drug industry was set on its heels yesterday by news of the imminent release of a new motion picture dealing with the psychotic effects sometimes encountered in administering the potent "miracle drug" cortisone.

The film, called "Bigger Than Life" and described by its producer, James Mason, and Twenty-First Century Fox Film Corp., as a faithful reproduction of an incident entitled "Ten Feet Tall," was a capsule of definite psychic effects from use of the drug. In this, he was seconded by Dr. Henderson, who added that such effects usually resulted from predisposition to mental illness and had always been reversible on discontinuing the use of the drug.

Says Dangers Are Reduced

Dr. Edward DiCyan, partner in the firm of DiCyan & Brown, consulting chemists, termed the drug "a none too safe approximation of the treatment which existed at the time cortisone was first used."

New types of cortisone in which hydrocortisone, nisonone or the fluorinated matic steroids are formulamtion, combination with ascorbic and salicylates have reduced dangers involved in the use of the drug by making lower doses of the cortical hormones possible. He, not

NEW SHOWMANSHIP MAXIM:

CONTROVERSY PAYS OFF!

The evils of controversy are transient, while its benefits are permanent.

—Robert Hall

These words of the eighteenth century British cleric (not to be confused with the twentieth century American clergy) were once considered anathema to motion picture production and publicity. Now we find that they are becoming a tenet of movie merchandising men, who see in controversy one of the most potent angles for getting the paying public to buy movie tickets.

We don't have to look so far back to remember when the studio heads would shy back from any subject or treatment that had even the faintest whiff of controversy. Even the independent producers, aside from a daring few of the calibre of a Preminger, steered clear of stories and handling that might stir animosity in certain quarters. Those who did take their stout hearts and pocketbooks in hand to produce a controversial picture had scant assurance that a major company would gamble to distribute it.

And the handicaps were not all with the question of public acceptance. The industry Code was a stumbling block of no mean proportions both for the producer and for the advertising man. Designed to keep films clear of outside censorship, it often imposed an over-rigorous censorship of its own. Certain subjects were unqualifiedly taboo, regardless of their treatment. And woe betide the ad man who dared mention a Code frowned-upon phase of a movie in the copy or art.

The result was a strict conformity with an innocuous pattern that imposed rigid restrictions on adult topics, or very often caused moviemakers to remark, shruggingly, "It only happens that way in the movies."

Another venal by-product of the non-controversial pattern was the strangling of the writer and director who dared to reach the thinking, adult audience. Publicists were nauseous with the same old superlative inanities that characterized virtually every film they were called upon to sell to the public.

In the past decade, however, a revolution against the "we don't want to offend anybody" school has been brewing. A maturity telescoped by World War II has settled on the American people to bring an ever-increasing discrimination in entertainment tastes and demands.

The controversial film popped up in strength almost as the echoes of Hiroshima died out. Subjects like religious and racial discrimination, untouchable by Hollywood up to then, made their appearance in films like "Crossfire", "Gentleman's Agreement", "Pinky", "No Way Out" and a few others attacking anti-semitism and discrimination against the Negro. Moreover, they were produced by major companies, and the last three of those named above were under the personal supervision of 20th Century-Fox's bold production chief, Darryl F. Zanuck. But most significant, all were boxoffice successes—not in spite of their controversial subject, but largely because of it! Handled with taste and packed with both entertainment and showmanship values, they snowballed into prominence on the wheels of talk long before they went into release.

More recently, the subject of narcotics, long suppressed by the Code, has jumped to the fore in moviemaking. Otto Preminger and United Artists braved the wrath of the Breen office with "The Man With The Golden Arm", stirring up a storm of discussion around a solid ad-publicity campaign—and hit the higher b.o. brackets. This same

(Continued on Page 22)
Controversy Pays Off

team had previously defied the bluenoses with "The Moon Is Blue". About to be released by 20th-Fox is "Bigger Than Life", produced by and starring James Mason, a story about the dangers of misuse of the "miracle drug" cortisone. Here the technique of employing controversy as a major showmanship weapon has been brought to a fine point that bears examination.

In purchasing the New Yorker story by Berton Roueche, Mason ended a year of deliberately searching out a tale for his first production that would spur talk and still have the solid dramatic values necessary for good movie entertainment. The star and his director, Nicholas Ray, started the polemic ball rolling during production, acquainting doctors and drug makers with the theme in the process of seeking their technical assistance, and word spread through medical circles that here was one to watch for. Showman Mason added another tongue-wag that when he announced that the set would be closed for the entire duration of the camera work, and that the last 15 pages of the script would not be released until the final day of shooting. While this was done ostensibly to permit the cast to devote complete concentration on their roles, and keeping the ending a secret, nothing Mason could have done would have served better to fan interest and stir provocative talk.

Production completed, 20th-Fox box office officers took over. Vice-President Charles Einfeld charted a course of specialized handling that set its sights squarely on provoking comment and controversy. The major exploitation weapon to be employed was a series of screenings designed apparently to elicit praise in print and spoken word, but not unlikely to get a few backs up and create a few brows. The happy result was evident immediately following the very first screening, held for drug industry leaders. A big, three-column story in the New York Herald Tribune announced that the drug industry was thrown into a state of jitters by the effect the film might have on the use of cortisone therapy. The effects of an overdose of cortisone as shown in the film, said the article, "are likely to produce horror enough in the average audience to make a lasting impression." Drug manufacturers and their medical directors expressed varying convictions in the newspaper story, some fearful, some critical. The important thing was— they were aroused and talking about it in the public press.

Einfeld and Max Fellerman (seated right), executive of the Victoria Theatre, discuss plans for "Bigger Than Life" premiere. Members of 20th-Fox showmanship team around conference table, from left: Rodney Bush, William Stutman, Martin Michel, Abe Goodman, Horold Rond.

DISPLAY CARD UNDERScores CONTROVERSY

It also gave the wily Mason an opportunity to add to the controversy by issuing a statement of his own denying any intention of attacking the drug industry. He injected into the news the fact that "Bigger Than Life" is based on "an actual true case history with complete documentation."

More talk spread with screenings before medical group leaders, editors, feature writers, syndicated columnists, civic leaders. Additional showings were held for the N. Y. Commissioner of Health, executives of the Food and Drug administration, medical and pharmaceutical leaders in preparation for the world premiere at New York's Victoria Theatre Aug. 2. Each screening augmented the buzzing.

Aiming at drumming up the same type of provocative interest wherever the film plays, distribution head William C. Gehring has set a highly specialized releasing plan to elute out all the controversial potential. There will be no mass release. On the contrary, there will be a deaccelerated national play-off to allow for custom tailored campaigns at point of playdate, using the above technique—local screening for opinion makers with the controversial angle the big factor.

Here is a kind of showmanship in tune with the advancing maturity of the American audience, the kind that arouses public want-to-see a thousand times more powerful than all the stock advertising superlatives put together. It is the kind of showmanship especially that will pay off for pictures that aren't in the multi-million dollar class, but have solid exploitation values. "Bigger Than Life" is an excellent example of a picture and a campaign that is capitalizing on these values by making people think and talk and go to the theatre to see for themselves.
3-Way Promotion Set For Sinatra's 'Johnny Concho'

Frank Sinatra's first independent production—a big-scale western—is set for three big-scale national promotions. The tie-ups for "Johnny Concho", which United Artists will release, will be aimed at an estimated 55,000,000 motorists and women shoppers in the U. S. and Canada by Manley Valves, Honeybugs Slippers and Westover Dresses.

The Manley Valve co-op is plugging "Johnny Concho" via full-page advertisements running in a variety of automotive media including Motor, Motor Age, Motor Service and Southern Automotive Journal. The ad is also being adapted for display at thousands of service stations and auto supply stores.

Key window displays in 12,000 department stores, women's shops and shoe stores throughout the country will be the dominant theme of the tie-in with Honeybugs Slippers. The shoe company is also spotting full-page ads in 3 movie fan magazines: Film land, Movie Star Parade, Movie Show.

Westover Dresses will launch a national ad campaign with a full-page insertion in Charm Magazine. Westover retailers are cooperating on newspaper insertions timed to break with local playdates. Window displays go into over 7,000 Westover outlets.

"Tropeze" hit Chicago with a jet-powered exploitation campaign to highlight the greatest UA advance promotion ever staged in the area. Top: a big-top parade herds the debut of the Hecht-Lancaster production at the United Artists Theatre in the Windy City. Bottom: TV emcee interviews Gina Lollabrigida double Jean Von Pelt and Marvey Mayor, Miss Exquisite form of 1956. Plug was engineered by UA field exploiter Wally Heim.

What the Showmen Are Doing!

NATIONAL THEATRES SHOWMEN PUT HEAT ON SUMMER BOXOFFICE WITH "COOL SHOWMANSHIP"

Throughout August and the Indian Summer weeks that follow, theatremen should keep plugging the comfort features of theatre-going as well as setting up stunts to stimulate attendance. The National Theatres house organ, "Showman", in the July issue, stresses that it's still not too late for "summer showmanship" and points out the many ballyhoo gimmicks available to theatre managers to make hay while the sun shines. Two NT district managers Harold Rice and Ray Davis, among others, have come up with a hatful of promotional ideas that might be just what the doctor ordered for any theatre's sluggish hot weather ticket sales.

One humdinger of a promotion that is going over big in NT's Intermountain Division is a series of Merchant Movie days. This easy-to-work and profitable plan consists of selling a minimum number of 1000 tickets at ten cents each to about a dozen merchants, same being good only at specific Merchant Day performances with the payment of an additional twenty-five cents at the box. Results show 50% of the tickets are used, and that the majority of those who do use them usually bring along a friend who pays the full admission price.

Another business booster method recommended by Messrs. Rice and Davis is Bargain Nights. Admission prices for certain nights are lowered by about one-half. This reduction from regular prices brings po-

Marines and Allied Artists

The Marine Corps will cooperate in kicking off Allied Artists' "Hold Back The Night" in its world premiere at the Crest Theatre, Oceanside, Calif., on July 25. Premiere day celebrations at Camp Pendleton, Calif., will be followed up by the film's debut for the benefit of the Navy Relief Fund.

O'Neil Makes Newsweek Cover

Dynamic Tom O'Neil and his bring-'em-back-to-life rejuvenation of RKO Radio pictures spotlighted the July 16 issue of Newsweek. Under the title, "Lights, Camera, Profits", the yarn calls RKO comeback "one of the fastest and most super-colossal comebacks in Hollywood history".

Tunesmith Sammy Cahn invaded San Francisco's disc jockeys plugging the title tune from "Somebody Up There Likes Me". Photo shows Cahn and John Harvey of KGO, San Francisco.

[More SHOWMEN on Page 27]
Screaming Excitement Rocks "Away All Boats!"

The tense, screwed-up face shown in the ad on this page, yelling, fearful yet commanding, is symbolic of the excitement the showman has to sell in Universal-International's "Away All Boats". One of U-I's biggest of the year, the Howard Christie production in VistaVision and Technicolor, has been given one of the company's biggest pre-selling campaigns, and a powerful assist by the Navy to help make the showman's work more compelling.

While "Away All Boats" is a sea-war picture, it is first a dramatic story of men and a ship, both new and untired in the ways of war, who receive a baptism of hell fire in the South Pacific—and the hidden human characteristics that emerge in the crucible. This was the theme of the best-selling novel which Carl Sandburg described as "one of the great sea-stories of all time." The unforgettable characters are an important angle for the showman, and various ads and display material are available to sell this facet.

But the bulk of the campaign is the excitement and the action that has been crammed into the film. The screaming captain is the key in all the ads, tying in with the catchline: "The Battle Cry of the South Pacific"... "Screamed from the raw throats of fighting men... torn from the hearts of their love-loneliness women..." In sharp contrast is the beach kiss scene, the link with the fem contingent as well as a stimulating illustrative asset.

An auspicious pre-selling first has been recorded by U-I in the national magazine ad campaign—full-page color ads in both the domestic and global editions of Reader's Digest, marking the initial placement by a movie company in all the language editions of the world's biggest publication. The Digest recently took a full page in the Wall Street Journal to announce the event, bringing the picture to the attention of the nation's business leaders at the same time. In addition, color ads carried the dramatic punch to mass America in such publications as Look, Collier's, American Weekly and several others with a combined readership of over 130,000,000.

Two more important media were capitalized in the pre-selling. Some 97 television stations were or will be encompassed in a huge spot campaign from coast to coast, while a national billboard drive strung luminous Day-Glo 24 sheets through 400 communities and along the highways of the country. Estimated see-count: 450,000,000.

Of extreme importance on the local level is the all-out cooperation promised by the U. S. Navy. Produced with the cooperation of the Navy and approved at official screenings, the Department's recommendation is voiced in an official directive from Rear Admiral E. B. Taylor, Chief of the Office of Information, to all the U. S. Naval District Commandants to do whatever possible to

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Away All Boats!

"Away All Boats" tells the story of the attack transport, the U. S. S. Bellinda, its captain and its crew, from the shakedown cruise to the limping ship's entry into a South Pacific port, towed by the vessel's own tiny landing craft. Under director Joseph Pevney, the human factors are mingled with pulse-pounding battle excitement and visual beauty to make one of Universal's top entries of the year. Jeff Chandler, is topcast as the relentless disciplinarian captain who first incurs the bitterness, then the admiration of the crew and his officers as he whips them into shape to meet the rigors of the coming battles. Under the skipper is a motley assortment of a handful of Navy veterans among sea-green officers and crew, with his second-in-command, George Nader, the captain works them into a fighting machine, uncovering qualities of human behavior and relationships only the rigors of battle can disclose. When Chandler is fatally wounded in an attack by suicide planes, Nader and the no longer green sailors take over to bring the battered ship into port. Featured in the large cast are Lex Barker, Julie Adams, Keith Andes, Richard Boone.

Exciting battle action on beachhead and aboard ship, and glimpses of the lighter side with humor and romance are shown in these scenes of a shell-shattered beach landing, death and bloodshed in a Kamikaze attack, a hapless officer getting a tongue-lashing from the martened captain, and a gentle romantic interlude between a sailor and his wife.
EXPLOITATION PICTURE of the Issue
WSJ REPORTS 'SUMMER' ASSULT

(Continued from Page 6)

makers are far from agreement on the cause—or cure—for it.

"Let's face it," suggests William Dozier, top production man at RKO. "There are a lot of upper middle-aged and elderly people we're never going to get back to the theaters, except occasionally for a top film. It's too easy for them to stay at home, take their shoes off, have a beer and watch TV."

Adds Mr. Schary, "We have lost the habitual movie goer, the one who used to go out, two, three, four times a week. Undoubtedly TV has hurt movie attendance."

Comments such as these point up a new and somewhat surprising candor prevalent among Hollywood film men today. Most frankly admit that TV, scorned as precocious upstart not so long ago, now has grown into a rough rival for the entertainment dollar.

"Not for Burial"

While acknowledging that Hollywood must adjust to "fundamental changes" in the American scene, M-G-M's Dore Schary heatedly protests: "This business is not ready for burial."

One of the fundamental changes, of course, has been TV's rapid rise. Rather than fighting and denouncing television as in the past, some studios now are siding up to the newcomer.

Screen Gems, a Columbia Pictures subsidiary which got into the business of making filmed series of TV shows six years ago is doing very well indeed. It already has sold 9 national shows and 11 regional shows for this coming fall.

Twentieth Century-Fox Film Corp. became a convert just about a year ago. Its T.C.F. Television Productions has sold four filmed series for this fall and hopes to sell three more before the year is out. Universal is making TV commercials, and within the fortnight, Warner Bros. announced it would enter the TV commercial making field.

Shy on Runners

Some studios, too, are releasing many of their older films for TV reruns. Studio executives are still as gun shy as an Eastern dude in a Grade B Western when it comes to the question of whether these reruns will tend to hurt Hollywood's future. But at least one top movie producer worries not at all.

"A few good old movies may get a good TV audience, but most of them are the lousy movies you've been trying to dodge for years. Seeing those clinkers on TV is going to drive people back to the theatre, if anything."

If old movies on little screens at home won't hurt movie attendance, neither will those extra large screens in theatres help much, Hollywood is belatedly conceding.

Jerry Wald, Columbia Picture's production vice president, says 3-D, CinemaScope, Cinerama, and other big-screen processes did for a time bring back a part of the audiences weaned away by television. But he adds, "Sheer novelty of effect cannot hold an audience indefinitely."

"Gimmicks and electronics have never been the answer in the entertainment business and never will be," agrees RKO's Mr. Dozier. The big screen is not the answer in itself any more than 'talkies' were. There have been some big flops on big screens."

There's considerable dispute among Hollywood folk as to what the real "answers" are.

"We need new faces and new personalities," opines Mr. Dozier of RKO. "Young people are our biggest movie goers—the 13 to 24 age group, which accounts for 50% of our attendance. Kids that age aren't as interested as their fathers and mothers in the old established stars. We need to develop new stars that the kids can adopt as their own."

While Mr. Dozier aims for the youngsters, Universal Pictures is out to woo his mother this summer. "There's been a lag in family business and theatre operators want family pictures which will get 'mom' out of the house," says David Linton, Universal's vice president in charge of advertising and publicity.

Mr. Schary at M-G-M doubts the merit of aiming a picture at the kids or at their mothers: "You're in serious trouble when you begin to design pictures for specific audiences. Quality attracts all kinds of people," he maintains.

Paramount has two big budget pictures yet to get their box-office baptism—"War and Peace," to be released next month, and "The Ten Commandments," for November release.

In discussing "The Ten Commandments," Mr. Freeman gets carried away: "We estimate that in eight years it will gross over $100 million. We've set a goal of selling 50 million tickets to it." Asked what this prediction is based on, he replies with the assurance of a Biblical prophet: "It's a story the world today needs and looks forward to. It's so big it's beyond a motion picture in size and scope."

If "The Ten Commandments" does gross the $100 million predicted for it, the film would be the greatest money-maker ever. Even the still-running "Gone With The Wind" hasn't approached that figure. In the 17 years since it was made, "Gone With The Wind" has drawn in a record $49 million through film rentals to theatres, M-G-M reports.

Hollywood studios pour millions into some huge productions but the relatively low-cost-films often yield heftier returns. Take, for example, M-G-M's high-budgeted "The Swan," starring Grace Kelly and Alec Guinness which was released last spring, and the relatively inexpensive film, "Bad Day at Black Rock."

"We'll make more money on 'Bad Day at Black Rock', even though it didn't gross nearly as big as 'The Swan'," says Mr. Schary. "'Bad Day,' cost us only $1 million and brought us a profit of $1 million. I'm willing to make a whole program of 'Bad Days at Black Rock'-reasonable-cost films, that is."

Shooting films on location is one expensive item many film companies are paying this year. It cost Universal Pictures $80,000, for instance, just to transport crew, cast and equipment to the Virgin Islands for scenes in "Away All Boats." Universal also figures it spent $175,000 in La Grande, Ore., on hotels, food, supplies and local people used as extras during five weeks of shooting for "Pillars of the Sky," a Western that will be released next month.
'Barefoot Matinee' Lures
Kid Crowd To Texas Theatre

Digging deep into his bag of showmanship tricks, C. H. Stewart, manager of Interstate’s Waco Theatre, Waco, Texas, came up with a ‘barefoot matinee’, a cute summertime stunt that rates a big plus in originality. As reported by Commonwealth Theatres’ Tipster, the idea was aimed at the junior trade to see if business diverted to other activities couldn’t be recaptured.

Utilizing his screen and lobby, as well as newspaper space, Stewart coaxed the youngsters to “Celebrate the Good Of Summer Time With Us”. Gimmicks included free passes to the first hundred high school boys and girls who came barefooted, while the boy with the biggest feet and the girl with the smallest feet won a new pair of shoes at a local shoe store. Showman Stewart made up a nice show pointed to the tastes of young teenagers that included a family feature, a couple of cartoons and an extra short with youth appeal.

Theatremen everywhere would do well to plan a variety of stunts to promote the youth trade this coming fall and winter. Special after-school shows at special prices should become a regular practice. School authorities would cooperate in awarding special tickets to deserving students—and invite the teachers.

'Moby Dick' Artist-Lecturer
Covers Wide Audience on Tour

That traveling artist-lecturer Gil Wilson, is putting Old Man River to shame as he keeps rolling along on his 26-week, 52-city tour to plug Warner Brothers’ ‘Moby Dick’. He has already given more than 40 talks throughout the nation, reaching an estimated audience of more than 25,000 students and members of civic and cultural groups. Added to these numbers are countless thousands who have heard and seen him during interviews and appearances on over 40 radio and TV programs, plus press interviews to more than 40 newspapers. Wilson uses scenes from the John Huston production on color slides to illustrate his lectures.

Walk the Proud Land’ Debut
 Goes To Reade House in Hudson

Universal-International’s “Walk the Proud Land” will have its world premiere at Walter Reade’s Community Theatre, Hudson, New York on August 1 as part of a state-wide celebration. U-I will take a large contingent of press, radio and TV representatives to Hudson for the day-long events. The CinemaScope-Technicolor production is based on the biography of John Philip Clum, famed Indian agent, whose birthplace was at Claverack, in the Hudson area.

This marks the first premiere ever held in Hudson. Ann Bancroft, starred in the film with Audie Murphy and Pat Crowley, will appear in person at the premiere. Events planned include: an official welcome by Mayor John Kelly for press, radio, TV and celebrities; a motorcade to Clum’s birthplace to unveil a bronze plaque; a luncheon at the Hudson Fish and Game Preserve; a performance of Indian songs and dances by a group of Onondaga Indians and a large dinner and reception prior to the show.

MAG-NETS

“The King and I” gets a nice pat on the back from SEVENTEEN Magazine, grabbing the “Picture of the Month” award in the September issue. The CinemaScope production of the great Rodgers and Hammerstein musical will receive a special editorial play when the magazine hits the newsstands early in August.

Slated to be one of RKO’s top releases in 1957, “Cash McCall”, got off on the right publicity foot with a lead article in the July 11 SATURDAY EVENING POST. The yarn, by Cameron Hawley, was based on his research for the novel, from which the forthcoming William Bloom production will be made. Titled “Our Tax Laws Make Us Dishonest”, the Hawley article contains reference to the novel and the film.

POPULAR PHOTOGRAPHY features three Columbia Pictures directors in a 5-page article in its August issu. George Sidney, director of “The Eddy Duchin Story”, Harry Foster, director of the musical Travelark series and serial director Spencer Bennet advise photo fans on how home movies can be given the professional touch. Article’s title: “Are You a Director?”

“War and Peace”, joint Paramount, Ponti-DeLaurentis production of Tolstoy’s famous classic got a major play in the July issues of REDBOOK and SEVENTEEN magazines. Redbook carried a color photo of husband and wife co-stars Audrey Hepburn and Mel Ferrer, plus inside article on the stars. Seventeen devoted a double-page feature, with photos, titled “The Men In Her Life”, the reference being to the roles played by three top male stars as Audrey’s loves in the motion picture.
July


THE BURLINGTON Conquest. Jane Wyman. Dir. Robert Siodmak. Based on the novel by nar. This murder case coment crime involves a woman who grows up with a bull as his main companion and friend and who grows to love another man. 100 min.


August


THUNDER OVER ARIZONA Eastman Color. Trucolor. Skip Horieme, Kristine Miller. George Macready. Producer-director Joseph Kane. Western. Straight-shooting cow-boys break up a gang of crooks who have committed murder and robbery against a valuable mine belonging to an orphaned beauty.

Coming


April


May


August


August

Coming


Coming

AMBASSADOR'S DAUGHTER, THE Cinematcope, Technicolor.导演: Otto d'Alvelo.主演: John Forli, Betty Lynn.导演:-producer/narrator.讲述一个外交官的女儿和一个聪明的女孩的故事。

May

HIND THE HIGH WALL Tom Tully, Sylvie Sidney. Director: Abner Biberman. A farmer's war of wits against the animals that by force of circumstance are forced to live in his house. 81 min.

June

MIRACLE IN THE RAIN Jane Wyman, Van Johnson. Peggie Castle. Frank Ross, Director. A story of courage and perseverance of a young girl. 119 min. 3/19

July

ANIMAL WORLD, THE, Technicolor. Written and directed by Irwin Allen. Naturalist documentary. 82 min. 4/30.


August


June

WARRIORS AND WITCHES

March

WARRIORS AND WITCHES

March


June

RETURN TO SAVANNAH. A woman who breaks her woman's promise, a man who looks for a dog, and a woman who tries to save a man. 91 min. 3/5

July

FLIGHT IN THE OZARKS, Technicolor. Robert Stack, Director: David Forberg. A story of a young man who returns to his hometown after serving in WWII. 84 min.

May

In 1930's Chicago, Mary and her son, an orphan, are sent to a foster home. The foster home is run by an evil woman who uses the children as baby sitters. 78 min. 5/19

July

MR. BENJ KALMENSON
WARNER BROS. PICTURES NEW YORK, NY

THROW OUT ALL THE SUPERLATIVES EVER USED IN THIS BUSINESS,
BECAUSE NONE OF THEM IS BIG ENOUGH TO DESCRIBE "MOBY DICK".
IT DIDN'T ONLY BREAK THE ALL-TIME RECORD YESTERDAY AT OUR
CASINO THEATRE, BUT IT DID IT BY ALMOST A THOUSAND DOLLARS.
CROWDS SO GREAT WE STOPPED SELLING MANY TIMES DURING THE
DAY AND TURNED AWAY ALMOST AS MANY AS PLAYED TO. AND, WE HAD
FOUR OTHER STRONG PICTURES IN TOWN PLAYING AGAINST IT. "MOBY
DICK" IS A MASTERPIECE--A BOX OFFICE MASTERPIECE. EVERYBODY
BUYING IT, MEN, WOMEN AND CHILDREN. AND THEY LOVE IT, TOO.
THIS ONE IS GOING TO STICK AROUND FOR YEARS TO COME. THE
BOYS IN THE ADVERTISING DEPARTMENT MUST HAVE HIT THE RIGHT
APPROACH TO CREATE THE INTEREST WE'VE HAD HERE. CONGRATULATIONS
AND THANKS TO ALL OF YOU FOR ONE OF THE TRULY BIG PICTURES
THE HISTORY OF THIS BUSINESS.

W.C. HUNT, HUNT'S THEATRE INC.
Viewpoint

A WARNING TO COMPROMISE

"... Our industry must accept the admonition of the Senate Small Business Committee to adopt a 'new spirit of cooperation'—or it faces a dark future."

HIGHLIGHTS OF SSBC REPORT
STARRING
SKIP HOMEIER • KRISTINE MILLER
GEORGE MACREADY • WALLACE FORD

ASSOCIATE PRODUCER DIRECTOR JOE KANE • WRITTEN BY SLOAN NIBLEY

A REPUBLIC PICTURE in NATURAMA—TRUCOLOR by CONSOLIDATED FILM INDUSTRIES

NEWS! LISBON will be pr
COXOFFICE PICTURES FOR 20 YEARS...

and now REPUBLIC delivers
ITS MOST IMPORTANT PROGRAM!

FLAME OF THE ISLANDS
DOCTOR AT SEA
COME NEXT SPRING
MAGIC FIRE
CIRCUS GIRL
STRANGER AT MY DOOR
ZANZABUKU
THE MAVERICK QUEEN

DAKOTA INCIDENT
TRUCOLOR by Consolidated Film Industries
LINDA DARNELL • DALE ROBERTSON • JOHN LUND • WARD BOND

LISBON
In NATURAMA
TRUCOLOR by Consolidated Film Industries
RAY MILLAND • MAUREEN O'HARA • CLAUDE RAINS • YVONNE FURNEAUX

STRANGE ADVENTURE
JOAN EVANS • BEN COOPER • MARLA ENGLISH • JAN MERLIN

DANIEL BOONE, TRAIL BLAZER
TRUCOLOR by Consolidated Film Industries
BRUCE BENNETT • LON CHANEY • FARON YOUNG

A WOMAN'S DEVOTION
TRUCOLOR by Consolidated Film Industries
RALPH MEEKER • JANICE RULE • PAUL HENREID

THE CONGRESS DANCES
In CINEMASCOPE
TRUCOLOR by Consolidated Film Industries
JOHANNA MATZ • RUDOLF PRACK

screened in key cities August 17th
"I warned him: ONE PILL TOO MANY AND YOU CAN'T STOP!"

JAMES MASON
BARBARA RUSH

A theme so violent we urge you to bring all your compassion and understanding to it!

Bigger than Life

SOON! 20th delivers its most startling attraction since THE SNAKE PIT... From the director of REBEL WITHOUT A CAUSE!
A Warning To Compromise

It was inevitable that the Senate Small Business Committee’s report (highlights of which appear in this issue starting on Page 9) would please some in the industry and disappoint others. This is a normal result when lawmakers undertake to learn in a few brief hearings the intricacies of any business, certainly one as complex as ours.

To the Committee’s credit, however, the report displayed a surprising understanding of the industry’s problems and the entire movie business owes the legislative group a vote of thanks for airing some of the irritants that have our industry in its present acrimonious state. The problems were discussed frankly and freely, and this is bound to lead to some degree of better understanding.

A reading of the report made it immediately manifest that the film companies would derive more satisfaction from the Committee’s conclusions than would exhibitors. Almost every major corrective measure proposed by exhibition was rejected. The arbitration of film rentals was adjudged “not in accord with our economic system”. The exhibitor organizations, TOA and Allied, were urged to accept the arbitration plan which both already have repudiated. Allied’s charge of dereliction of duty on the part of the Justice Department in enforcing the monopoly case decree was dismissed. The Allied-TOA joint proposal that divorced circuits be allowed to enter production to alleviate the product shortage was another major exhibition point turned down by the Committee.

However, more than a few words of warning were directed at the film companies. They were repeatedly scolded for their lack of consideration of the plight of exhibition in general and subsequent-run theatres in particular. They were told that competitive bidding has inflicted a hardship on exhibition, that the interpretation of clearance should be broadened to restrict the pre-release practice, that their sales to TV are keeping people away from theatres.

By and large, the gist of the Committee’s report was contained in its closing paragraphs to the voluminous document, which called upon the leaders of the industry on both sides to discard their antagonisms.

We do not agree with those exhibitors who are wringing their hands and crying that the legislators have dealt them a dastardly blow. We go along, rather, with Allied’s A. F. Myers, who complimented the Committee on its grasp of the problems (though he finds fault with its conclusions) and urged every exhibitor to read the report. We agree that it is essential reading for exhibitors and film men alike.

The film companies would do well to resist the temptation to gloat over this as a victory giving them carte blanche. Pursuit of the same policies that led exhibition to the Committee in the first place can only protract and deepen the frictions that make our intra-industry relations so unhealthy. Let the distributors pause to consider two things: first, the determination of exhibitors to survive in this industry and, second, these two crucial admonitions in the report:

(1) “The Committee cannot over-emphasize the responsibility resting upon the large film companies to do everything in their power to make it possible for independent motion picture exhibitors to compete in business and to realize a fair and reasonable profit. The time is at hand for a mature and objective appraisal by the industry of all factors involved in the exhibition of pictures with the goal in mind of rendering assistance to independent theatre owners so that they may be able to thrive and prosper . . .”

and

(2) “The antagonism which is so evident between the distributors and exhibitors is only making matters worse. If this hostility continues the time may very well come when Congress will have to, through sheer necessity, take remedial action.”

The simple truth is, as the report reveals, that all elements in this industry are caught up in a turbulent tide, some of it self-induced, some of it emanating from factors beyond our control. In these rough times, nothing is as essential as an attitude of compromise. Enduring solutions to the problems we face in this industry can only be born of a genuine effort by fair-minded businessmen to live and let live. It is no cliche in the circumstances of today to say, “United we stand, divided we fall”.

Our industry must accept the admonition of the Senate Small Business Committee to adopt a “new spirit of cooperation”—or it faces a dark future.

Let’s Sell a Balanced Diet

In seeking remedies for its slumping boxoffice, the movie industry would do well to look into the casebooks of two other relatively oppressed industries, namely cigarettes and radio. There can be found welcome object lessons in the tactics of arresting a plummeting sales curve.

(Continued on Page 10)
PRODIGAL’S PROGRESS. Had the past 10 months never happened, had time stood still—or better yet, had moviedom taken an enforced 300-day holiday—its fortunes and affairs would have stood approximately where they stand today. In short, the film industry economically is just about where it was October, 1955.

On some scorecards this might not add up to a whole lot of progress. It depends on how you keep score. From our spot in the grandstand progress has been prodigious. The reason is simple. Somewhere in the foggy interim between October and August moviedom collapsed like a toothpick bridge under the Afternoon Congressional. Good readers, it simply splintered apart at the seams, and even today few observers realize fully the depths—in morale, at least—to which the industry actually descended. It is enough to report that as late as June several of Hollywood's top entrepreneurs were ready to hand their toppling duchies to TV for the asking. From this melancholy low point, moviedom has vaulted to an entirely new mental plateau. It is once again hopeful, buoyant, confident. Its products are selling, its earnings improving, its securities commanding more and more attention. In a word—that’s progress!

Mind you, the recovery of movie stocks has hardly been dramatic. Nonetheless, the signs of recovery are inescapable. Note Film BULLETIN's Cinema Aggregate below, observing the small but sure reversal of the downtrend in the prior several months:

Film BULLETIN Cinema Aggregate*

The shares of no one film company appear to stand out in the modest recovery drive unfolding, although supporters of Warner Bros. may take umbrage at this. Notwithstanding, Warner's cannot properly be classified as a recovery item in view of the specialized circumstances surrounding its shares. It is nonetheless moviedom's most volatile situation currently with aspects of its new ownership and management still in doubt. Shares are posted in the vicinity of 27-28, some 8-9 points over mid-May levels.

For the most part gains have run along fractional lines, the notable exception being Columbia which bolted 4 points from a pitiful June close of 18 1/4. Presently selling around 22, this stock shows evidence of achieving high status. Allied Artists (see Financial Bulletin, July 23) has circled around a more realistic zone near 5. Much this company's early future hinges on the merits of a first real big film, "The Friendly Persuasion". Loew slumped to lower quarters in the wake of a per-share earnings dip for 40-week period to 51c, against the prior year 88c. Arthur Loew may be in for a rougher session this year come Stockholder Day next February. On the theater docket, Stanley Warner showed high vitality, with a rise over the month.

Nothing sensational in the financial marts, 'tis true. We'll settle for a continuance of the steady fractional swing in progress, ever thankful for the smallest of favours.

MOVIE INDUSTRY—1966! A Financial Bulletin read from the Wall Street sector, apparently saddened by some of our recent expressions of optimism, and obviously possessing knowledge unavailable to ordinary mortals like us, took pen in hand to present his version of moviedom years from now. Despite all, our spirits remain undaunted. Here's part of his prognosis:

"Come 1966——"

"Four-wall movie theatres will number a mere 4,000 drive-ins: 8,000.

"About half the total of four-wall theatres will exhibit foreign or specialized big-screen process films exclusively. The other half (2,000) will resemble monstrous electronic laboratories capable of imparting to audiences every sensation the five senses can absorb. Convention movie theatres will have grown extinct.

"The so-called electronic theatre will feature a selection of films some 3 hours in length, punctuated with intermissions and exhibited at legitimate theatre prices. They will average some $10 million to produce and number no more than 30-40 a year.

"Hollywood and television will have become one, with greatest power being wielded by Tom O’Neil’s RKO-T.

"This amalgamated industry will turn out about 1,40 minute and 50 minute films per year for TV consumption, and some 300 features for drive-ins. Many of the latter films will treat as their theme the Great War 1959."

All we can say is that it's comforting to know some will have survived that disaster.
A DARING MOTION PICTURE . . . LAUNCHED WITH A DYNAMITE CAMPAIGN!

SHE WAS GOING TO HAVE A BABY . . .
HIS WAY OUT WAS TO KILL HER!

“Intensely dramatic murder story . . . heavy on suspense, well sustained throughout!”
—M.P. DAILY

“This chiller has all the ingredients!”
—BOXOFFICE

“Suspenseful murder melodrama will intrigue all audiences! Sensational aspects with which exploiters can have a field day!”
—FILM BULLETIN

“Robert Wagner registers in killer role!”
—VARIETY

“Action and suspense . . . shock value. Highly polished!”
—EXHIBITOR

“Notable boxoffice values!”
—FILM DAILY

“KISS BEFORE DYING” Color by DE LUXE

STARRING:
ROBERT WAGNER • JEFFREY HUNTER • VIRGINIA LEITH • JOANNE WOODWARD

CINEMASCOPE

THRU UA
EXHIBITOR CONSOLIDATION. "One for all, and all for one" seems to be the new slogan in exhibition ranks, if one can judge by the talk making the rounds in several territories. Tired of trying to buck the rising film rental trend on their own, groups of exhibitors in various run categories are quietly getting together and setting limits on the terms they will pay for particular pictures. For instance, we hear that the key theatre operators in one important territory recently met secretly and talked over Paramount's 40-50% demands on "The Man Who Knew Too Much". The salesmen met a solid wall of resistance when they tried to sell, and, it is said, the picture finally went to the key houses in that territory at 25-35 percent. The participating exhibitors have no fear of being charged with any violation of laws against combines, since no one is required to sign any agreement or even to commit himself to any firm policy vis-a-vis the film company demands. The unity of approach in dealing for certain pictures apparently is effected merely by discussion of the disadvantages of making high term deals. The boys are "hurting" and finding that unity is a healing salve.

THE TAX FIGHTERS, those theatre executives who were in the forefront of the campaign to put over the King Bill, are talking about the tremendous effort put into the drive by COMPO's Bob Coyne. One of the exhibitors who went all-out to win the admissions tax relief says that Coyne engineered several of the most crucial maneuvers in the hectic ten days when the measure was lifted from almost sure defeat and put across just as Congress was preparing to adjourn. The tax victory is a feather in the cap of Bob Coyne and a real "shot in the arm" for COMPO. Many an exhibitor who might have been debating whether to pay his next installment of dues to the all-industry organization will now come across—and happily.

THE MERGER STORY about Paramount and Universal has been pooh-pooed all along by industry insiders, although there has been considerable undercover talk about a possible fusion between two major film companies that would create a new colossus of the industry. As a matter of fact, it is not outside the realm of possibility that we will see two such mergers within the next 12 to 24 months. Principal factors are these: the inexorable march of time that has brought certain film company heads to the advanced age stage, with a resultant desire to "take things easy" (like the two Warner brothers); the tough competitive struggle with television; the tight talent market that simply does not allow for eight big studios to operate on a full production schedule; the constant bickering with exhibition, which is going to get rougher as the theatremen move closer together for their own protection. Another factor being considered by the merger-minded is this: will production on its present limited basis, Wall Streeters will movie investments do not see the financial wisdom of maintaining all the vast studio properties for so little output they will press for combining companies and liquidation of the valuable landholdings.

GOLDMAN'S PRICE EXPERIMENT is getting some belated attention from the trade. William Goldman, the eastern Pennsylvania circuitman, convinced that admission prices is a factor in the boxoffice slump, undertook an interesting experiment in his three Philadelphia first-run houses. Traditionally, evening prices prevailed all day or Sundays in Philly first-runs. Convinced that the family trade was being kept away by this policy, the Goldman houses recently established a special opening one-hour admission price of 99c (usual scale $1.49). Showman Goldman carried his family-entertainment idea farther; children under six are admitted free with their parents. The offer has been advertised extensively in the local newspapers. The results: a heavy pick-up in Sunday matinee business with more attendance in the one "early bird" hour than in the three hours following; a warm vocal reception by Philadelphians for this "humanizing" of movie-going.

SELLING THE PICTURE. There is an increasing awareness on Hollywood's part that the right approach in the advertising campaign is a major factor in the success of each film, whether it be outstanding or mediocre fare. Of course, this is patently true whether one is pushing beer or brassieres or movies, but it is surely more difficult to find the proper sell angle for an "emotional" product like a motion picture. Within recent months the advertising campaigns on several films underwent changes in midstream after being submitted to the fickle tastes of the public, and these cases are said to have served to convince some film company heads that there must be closer liaison between the advertising departments and production. Too often, the ad staff is told to plan its campaign on a picture they have not ever seen, with the result that good selling angles are overlooked. At least one major company, we hear, is contemplating a detailed re-examination of its advertising policies, with the executive head of the promotion department being asked to keep himself much closer to the scene of production. Members of the staff are to be "floated" to and from the studio to observe at first hand every picture from the time pre-production planning starts through to the cutting of the final print. In this way, they say, the admen will be able to absorb every exploitation element in every picture, with far more accurate results realized in the ultimate promotional campaign.
HIGHLIGHTS OF REPORT
BY
SENATE SMALL BUSINESS COMMITTEE

"Problems of Independent Motion-Picture Exhibitors"

INTRODUCTION
The past ten years have represented the greatest era of general prosperity in our nation's history. It has been a period of high employment, soaring personal income, record breaking corporate profits, rising retail trade, and a booming stock market. One of the few conspicuous exceptions to this glowing era has been the motion picture industry—in particular the small independent theatre owners who have been suffering heavy reversals.

The exhibitors' plight is readily seen by examining industry statistics for the past decade. In 1946, motion picture attendance hit an all-time high with an average of more than eighty-two million paid admissions a week. Last year, weekly average attendance was down to less than forty-six million which represents a drop of forty-five percent during a period when the population rose by twenty-six million. Admissions this year are running far below 1955; unless business picks up soon, it will mean the poorest year since depression days of the thirties.²

In this same ten-year period, the number of conventional drive-in theatres dropped from 18,709 to 14,613 in spite of the rising population and the growth of suburban developments throughout the entire country.

In 1946, the public paid $1.5 billion (excluding tax) to go to the movies as compared to $1.185 billion in 1955; this included admission receipts of the 4,600 drive-in theatres built since the war.

In 1953, in answer to communications from exhibitors in all parts of the country who told of their economic distress, the Select Committee on Small Business held twelve days of hearings to inquire into the problems of independent motion picture exhibitors. Testimony was received from exhibitors, producers, distributors and the Department of Justice. The major complaints of the exhibitors were in reference to such matters as clearances, availability, competitive bidding, film rental and the supply of feature pictures. The contention was made that the policies of the producers and distributors were jeopardizing the position of the independent theatre owners.

In the three years which have elapsed since consideration of this matter, the problems confronting the exhibitors (Continued on Page 13)
Study would be doubly desirable in that cigarettes and radio, like movies, cater to the pleasure-seeking segment of the public.

Take the case of the cigarette makers beset by the spectre of the cancer scare. In an instant the party line was switched. The industry institutionalized. Rather than hard-peddle their individual brands as before, the cigarette showmen reduced this aspect to a subsidiary position, came out hawking the broad institutional appeals of cigarette smoking. It was established overnight that cigarette smoking—"Improves the disposition", "Points the way to modern living", or just plain "Makes you happy". After an abortive sales setback, cigarette sales are presently running near record highs.

Radio, not unlike movies in the distresses suffered from television, similarly institutionalized. It is the exceptional hourly break that fails to devote itself to messages extolling the virtues of radio: "Radio stays with you", "Only radio takes you everywhere", "Radio—your constant companion". It is a matter of record that radio is stubbornly holding a fair share of the market for advertising dollars despite TV's dominance.

Our industry certainly doesn't have to take a back seat to any in the art of thub-thumping its product, but while individual films are sold as hard as ever, exploitation of the institution of movie-going is almost completely neglected. True, this is principally the province of the exhibition branch, and there were some encouraging signs at TOA's national showmanship conference held in Chicago recently that cognizance is being taken of this urgent need. The film companies know what their stake is in a drive to shore up the slumping boxoffice, and they should not spare their horses, or dollars, in supporting TOA's program.

We are confident that a long-range and persistent campaign of institutionalizing regular movie-going as a balance for the public's diet of TV will pay handsome dividends. If cigarettes and radio can buck adversity by this kind of concentrated institutional selling, why not the movies?

**Call the Newspapers To Account**

A somber fact that has long been evident from cursory examination of our newspapers has been nailed down with some shocking statistics by Elmer C. Rhoden's announcement of the results of National Theatres' comparative movie-television and radio publicity survey.

The ratio of free space to paid advertising, the study found in 16 newspapers analyzed over a period of several weeks, was so disproportionate as to arouse serious questions both as to business practice and sound journalism. These were among the findings:

Despite the fact that motion pictures were placing five times as much paid advertising as that placed by television and radio, movies were receiving about half of their ad space in free publicity lineage while TV-radio was averaging close to double its paid advertising in free blurs. And this does not take into consideration, with a few exceptions, the free radio-video directory run at no cost to the stations in all big-city newspapers. Where the airwaves log was included, the radio-TV ratio of publicity to advertising ran as high as 778 per cent! "On the one hand," Rhoden commented, "newspapers give away directory listings to their worst competitors, TV and radio; and they charge the motion picture theatres for the same kind of directory listings at higher than commercial rates."

There is sobering food for thought—and action—here in these facts and figures, which find newspapers building up not only the movies' principal competitor for the public's entertainment time, but also the newspapers' own biggest competitor for the advertising dollar.

Why, one must ask, are the newspapers committing this "double sin—mass homicide of motion pictures, and journalistic suicide", as Mr. Rhoden succinctly puts it? Is it because many publishers are also the owners of TV and radio stations? If so, this alliance is a matter for the serious consideration of Congress, since it indicates control over news sources in a city by a single group.

The newspaper-TV coalescence, however, can't be the whole story, even if true. There are a large number of newspapers with no apparent affiliations that have been giving the same unfair advantages to TV, devoting columns of gossip, features and blurbs, as well as listings of programs without charge, while they slice free film space to the bone and shove it into little-read sections far back in their newspapers. It is easy to understand this policy on the part of those publishers with TV interests, but the others are guilty of stupidity rather than cupidity. They are building up an advertising-dollar hungry competitor, television, which breeds on people staying at home.

Mr. Rhoden has instructed all his theatre managers to call upon newspaper publishers and editors with their own facts and figures and point out how detrimental this trend is to both newspapers and theatres. This advice could be extended to every theatreman in the country, not with just one, but a whole group of exhibitors in a town appearing before the journalistic powers to stand up and let their views be heard.

Such theatre-newspaper meetings hold, also, a golden opportunity to petition for an end to the exorbitant amusement page rates. Let the theatreman pose the question bluntly: "Why, Mr. Publisher, must we, who place five times as much advertising as our competitor—and yours—pay a penalty rate for our space, for the same space you give gratuitously to this competitor?"

Elmer Rhoden has started the ball rolling. Moviemen all over the country must continue this fight, for the more victories won in individual cities, the greater the probability that all newspapers will eliminate this unfair practice. We live on publicity and advertising, just as TV does—and we are entitled to a fair share of the space and a fair rate for our advertising.
LOOK WHAT'S

COOKIN’!

JUST SCREENED! THEY'RE TERRIFIC!

"TEA AND SYMPATHY"

The famed stage hit is even greater now! It will be the most talked about film of our time!

M-G-M presents in CinemaScope and Metrocolor • "TEA AND SYMPATHY" starring Deborah Kerr • John Kerr • with Leif Erickson • Edward Andrews • Screen Play by Robert Anderson • Based on the Play by Robert Anderson • Directed by Vincente Minnelli • Produced by Pandro S. Berman

It mixes minxes, mischief and marriages with songs and hilarity in a sensational entertainment!

M-G-M presents in CinemaScope and Metrocolor • June Allyson • Joan Collins • Dolores Gray • Ann Sheridan • Ann Miller • Leslie Nielsen • Jeff Richards in "THE OPPOSITE SEX" co-starring Charlotte Greenwood • Agnes Moorehead • Joan Blondell • Sam Levene • and Guest Stars: Harry James • Art Money • Dick Shawn • Jim Backus • with Bill Goodwin • Screen Play by Fay and Michael Kanin • Adapted From a Play by Clare Boothe • New Songs: Music by Nicholas Brodszky • Lyrics by Sammy Cahn • Directed by David Miller • Produced by Joe Pasternak

All the excitement, the daring, the novelty of the remarkable book comes to life on the screen!

M-G-M presents in CinemaScope and Metrocolor • Kirk Douglas in "LUST FOR LIFE" co-starring Anthony Quinn • James Donald • Pamela Brown • with Everett Sloane • Screen Play by Norman Corwin • Based on the Novel by Irving Stone • Directed by Vincente Minnelli • Produced by John Houseman

"KEEP LOOKIN'! THERE'S MORE COOKIN'!"
MISSION: ACHIEVED!

Away All Boats!

HELD OVER Everywhere!

RKO MEMORIAL, Boston; RKO GOLDEN GATE, San Francisco; PARAMOUNT, Baton Rouge; T & D, Oakland; JOY, New Orleans; BROADWAY, Portland; UNITED ARTISTS, San Jose; LOEW'S STATE, Norfolk; HOLLYWOOD, Atlantic City; GOLDMAN, Philadelphia; MULTIPLE RUN—12 Theatres, Los Angeles;
have, if anything, become even more critical. It is with considerable regret that the Committee notes no voluntary arbitration system has yet been agreed upon by distributors and exhibitors although there can be little doubt that such a system would be of great value if for no other reason than to help bring about an end to the constant strife within the industry which in the Committee's opinion serves no constructive purpose whatsoever.

The problems which confront the motion picture industry, and especially independent exhibitors, are most unusual, many and complex. In studying this matter the Committee recognized that there are no easy answers. Many of the difficulties are a direct result of a change in the amusement habits of the American people. It is felt, however, that steps can be taken which will help the small exhibitors throughout the country who are presently suffering severe financial losses. If men on both sides of the industry put their minds to it, the Committee is confident a workable solution can be arrived at.

BACKGROUND

The Justice Department's victory in 1948 in the Paramount case resulted in divorce of theatres from the production-distribution phase of the industry, the divestiture of certain theatre holdings of the newly formed divorced circuits in order to open up "closed" situations, and an end to compulsory block-booking, price-fixing, and discriminatory treatment of the small theatres by way of unreasonable clearances.

The Supreme Court in the Paramount case declared that here had been discrimination against the small independent exhibitors in restraint of trade as condemned by the Sherman Act. As the Court stated:

The trade victims of this conspiracy have in large measure been the small independent operators. They are the ones that have felt most keenly the discriminatory practices and predatory activities in which defendants have freely indulged. They have been the victims of the massed purchasing power of the larger units in the industry. It is largely out of the ruins of the small operators that the large empires of exhibitors have been built.

There can be no doubt that the government's victory in the Paramount case resulted in opening up a tightly controlled industry which had discriminated against independent theatre owners.

Although independent exhibitors achieved the right to air and equal treatment as a result of the Paramount case, they nevertheless find themselves today in a most precarious economic position. Some claim this is due to discrimination itself. One theatre owner (Harry Brandt) told the Committee that "divorcement, more than any other act, is responsible for the dearth of product and high film rentals." Allied States Association of Motion Picture Exhibitors, which represents thousands of independent exhibitors, vigorously disagrees with this contention. Abram F. Myers, Chairman of the Board and General Counsel of Allied, told your Committee, "Those who are lamenting the orders of the Court requiring the film companies to divorce themselves from their theatres should pause and reflect upon (a) the intolerable conditions of favoritism towards the affiliated theatres and discrimination against the independents which prevailed prior to those orders, and (b) the remoteness and improbability of any casual relationship between theatre divorce and the current film shortage."

Unfortunately, it is difficult, if not impossible, accurately to determine the economic effects of the Paramount judgments because television came into prominence at precisely the same time as divorce and the enjoining of certain trade practices. For this reason, the Committee discounts the contentions made that if it were not for "interference" of the courts, the small, independent theatre owners would be much better off at this time.

The arbitration of disputes arising between distributors and exhibitors has been the topic of much discussion for a good many years.

The District Court, in its final decree, authorized the defendant distributors "to set up an arbitration system... which will become effective as soon as it may be organized, upon terms to be settled by the court upon notice to the parties to this action."

On May 24, 25 and 26, 1954, a conference was held in New York City for the purpose of discussing arbitration. Attending the conference were representatives of the ten major distributors and the invited exhibitor organizations with the sole exception of Allied which rejected the invitation on the grounds it could not agree to any plan which "does not provide for the arbitration of film rentals and selling policies on a national and regional basis..."

At this conference, it was unanimously decided to appoint a committee made up of distributors and exhibitors which would prepare an arbitration draft. A nine man committee was selected with Herman Levy of TOA acting as counsel for the exhibitors and Adolph Schimel of Universal Pictures as counsel for the distributors.

At a dinner meeting on January 11, attended by representatives of TOA and the distributors, TOA stated that while it approved the arbitration plan it did not want to submit it to the Department of Justice prior to the hearings scheduled by the Senate Select Committee on Small Business as such action might be interpreted as an attempt on TOA's part to "whitewash" the distributors. The distributor representatives made it clear at this dinner meeting that they would urge their associates to submit the draft unilaterally if TOA would not agree to a joint presentation.

Mr. (Myron) Blank wrote on January 21, 1956, that TOA could not agree to the distributors' proposal for the reasons it gave at the dinner meeting on January 11. The letter went on to say that TOA had polled its directors by
REGRETS TOA WITHDRAWAL FROM ARBITRATION PLAN

(Continued from Page 13)

"every possible effort to broaden the scope of arbitrability," (2) doing "everything possible to bring more product on the market," (3) action "to stem the tide of ever-increasing film rentals, even to seeking the arbitration of film rentals," and (4) withdrawing "approval, temporarily, of the proposed system of arbitration..."

Without attempting to judge the motives of any of the parties to this dispute, the Committee must state that it regrets the withdrawal of TOA as it feels very strongly this plan would have been an important step towards alleviating many of the problems which are plaguing the industry and creating animosity between distributors and exhibitors.

RESUME OF TESTIMONY

As a result of numerous complaints received by the Committee from exhibitors throughout the country relating the difficulties they have been facing, it was agreed to again hold hearings to determine what had occurred in the industry in the three years since the Committee's study of 1953. The hearings began on March 21 when Abram F. Myers, Chairman of the Board and General Counsel of Allied, appeared to present his organization's case. Mr. Myers' main complaints pertained to a shortage of feature pictures and increased film rentals which made it difficult for the small independent exhibitors to survive. The position of Allied was summarized by Mr. Myers who stated:

Consequently we ask the committee in weighing these complaints of excessive film rentals to bear in mind these points:

1. The film companies have deliberately curtailed their respective outputs to the point where exhibitors must license all or nearly all the pictures released—especially the good ones—in order to operate.

2. The film rentals demanded for top-notch pictures are often so excessive that many independent exhibitors must forgo them altogether or else play them at a loss.

3. The film companies' current policy of fewer pictures to be played in fewer theatres at high admission prices has enabled them to attain a high degree of opulence while the independent exhibitors teeter on the brink of ruin.

4. Millions of Americans who are dependent upon the independent subsequent-run and small-town theatres for motion-picture entertainment are being deprived of the opportunity to see many of the best pictures, in derogation of the public interest.

Mr. Myers claimed there is an annual deficiency of 150 feature pictures a year; the main reason for this shortage is that film companies "are obsessed with the idea that they can make more money by supplying a few pictures to the big key city theatres for exhibition on extended engagements at high admission prices than by producing a lot of pictures to play shorter runs in a large number of theatres at normal admission prices." A second explanation for the film shortage, according to Mr. Myers, is that many foreign countries have restrictions on the number of American films which can be imported and American film companies have "curtailed their output to conform to foreign quota restrictions, and the American exhibitors are the victims."

The Antitrust Division of the Department of Justice was criticized by Mr. Myers who asserted:

As regards the 1953 subcommittee's recommendation for a more forceful and diligent policy on the part of the Antitrust Division in assuring compliance with the decrees in the Paramount case, it is our view that the recommendation was disregarded. If there has been any change in the Division's attitude since the date of the report, it has been in the direction of a more lenient and indulgent attitude toward the defendants in that case.

Mr. Myers told the Committee that because of the shortage of films and the high rentals being charged independent exhibitors, Allied feels very strongly that an arbitration agreement must include arbitration of film rentals.

Trueman T. Rembusch, former president of Allied, testified that in his opinion "approximately sixty percent of the decline in the theatres' boxoffice and attendance could have been avoided had sufficient pictures been available to theatres so that a wide choice of selection of pictures could have been offered to theatre patrons." He charged that the decrease in the number of films being produced and released by motion picture companies was a deliberate plot calculated to give them a greater bargaining advantage over exhibitors.

He charged distributors with being guilty of illegal practices, namely the fixing of admission prices and unreasonable clearances.

The strongest plea made for federal regulation of film rental prices was by Benjamin N. Berger, President of North Central Allied and Director of national Allied. He told the Committee such regulation is necessary because "the selling policies and practices of the major film companies are preventing thousands of theatres from showing many of the finest motion pictures and are preventing millions of Americans, especially in the low income brackets, from seeing those pictures."

Julius Gordon, theatre owner from Beaumont, Texas, and an active member of Allied, in a strong plea for arbitration of film rentals... contended that American film companies sell their pictures cheaper in other nations than they do here in the United States. Many countries have regulation of the industry and have set scales which a distributor can charge for a picture. Mr. Gordon stated that if an arbitration system can be agreed upon which would provide for film rentals "based upon an exhibitor's ability to pay," there would be little need for government regulation of the industry.

Ruben Shor, President of Allied, devoted much of his...
HERE SHE COMES!

...And she's loaded with laughs!
Sign up now
for the biggest deal
in fast action fun
since Eve sold Adam!

Hear Carol Channing sing
that hip-hip-hippy hit:
"A Corset Can Do a Lot
For A Lady"!

Ginger Rogers
Barry Nelson
Carol Channing

"The First Traveling Saleslady"

co-starring
David Brian • James Arness
Written by Devery Freeman and Stephen Longstreet.
Produced and Directed by Arthur Lubin.

Distributed by
RKO Radio Pictures
Distributors Defend Their Policies

(Continued from Page 14)

phone and that the majority of them favored (1) making testimony to what he called unfair practices of the film companies. In particular, he referred to (1) price-fixing operations whereby exhibitors are forced to raise admission prices due to pressure by distributors; (2) discrimination in the licensing of pictures in favor of the divorced circuits; and (3) the unduly long period of time which elapses before films are available to subsequent-run houses.

On this latter point Mr. Shor told the Committee:

These major film companies, moreover, are robbing the word “availability” of all the meaning it ever had in this business. By encouraging and even insisting upon extended runs in the key theatres they are running the suburban and small town theatres out of business. All experience proves that the value of a picture depends largely upon its freshness. This policy not only reduces the number of pictures for the subsequent-run theatres but seriously impairs the value of such pictures as they can license because of the long time they must wait before the pictures become available to them.

Myron M. Blank, President of TOA, the largest exhibitor organization, composed of independent theatre owners and some of the divorced circuits . . . told the Committee, “The plight of the exhibitor today is this: He must either subject himself to the whims and to the unreasonable demands of the producers and distributors or he must close his doors. That is no exaggeration. The distributors know this and are playing it for all it is worth.”

Robert J. O’Donnell, appearing before the Committee on behalf of the Council of Motion Pictures Organizations, urged repeal of the federal admission tax to help alleviate the economic plight of exhibitors. He stated that of the 19,200 theatres in the nation, there are 5,200 operating at a loss and 7,000 more which are doing little more than breaking even. Last year, theatre admission taxes to the Federal Government amounted to $80 million and this sum of money could very well mean the difference between continuing in business or closing out to more than 10,000 exhibitors.

Herman M. Levy, General Counsel of TOA, devoted his testimony to the issue of arbitration. As the person who represented exhibitors in the drafting of the ill-fated 1955 arbitration plan, he said “it was entirely too narrow for the system to be used enough by exhibitors to warrant the tremendous cost involved,” and that when TOA’s board of directors approved the draft last October they did so “reluctantly.”

George Kerasotes, Vice President of TOA, in his testimony, emphasized the point that “reduction of film production in the United States is, basically, the primary reason why theatre grosses are declining here.” Along with a product shortage the exhibitor is faced with higher film rentals.

Distributors’ Presentation

Adolph Schimmel, Vice President, Secretary and General Counsel of Universal Pictures, presented a comprehensive statement which dealt with the issue of arbitration and as strongly opposed federal legislation to regulate film rentals.

On the subject of arbitration of film rentals, Mr. Schimmel made it quite clear to the Committee that the film companies are most vigorously opposed to any such proposition:

The proposal strikes at the very heart of the business of producing and distributing pictures. Reduced to its simplest terms, the producers, which in every instance but one are publicly owned companies, with thousands of stockholders, are called upon to risk the expenditure of millions of dollars for their product and asked to delegate the fixing of the prices which they are to receive for their merchandise to the inadequately informed, even though well-intentioned, judgment of arbitrators.

In regard to regulation of film rentals by federal legislation as proposed by Allied, Mr. Schimmel condemned it as involved and time-consuming. He told the Committee:

If there were a designed and avowed purpose to utterly destroy an important industry which relies so much on the creative talents of human beings and not at all on molds, dies and factory production, I know of no surer way to do so than to enact legislation to regulate it, in particular if, as we have every reason to believe and expect, that legislation is drafted in the American spirit, which is to be fair and equitable to all concerned.

Y. Frank Freeman, Vice President of Paramount Pictures and in charge of studio operations in Hollywood, is answering exhibitors’ charges of increased film rentals, told the Committee of the steep rise in production costs in recent years.

Commenting on exhibitor complaints as to a film shortage, Mr. Freeman said:

In conclusion I wish to state that Paramount is as anxious as the exhibitors to make as many pictures as possible, provided the pictures are of the caliber that the public will buy. However, we are not interested in making pictures solely for the sake of making numbers. Paramount is making fewer pictures because it believes that it can make greater pictures if it makes fewer, under the existing conditions. When the conditions in the industry are such that Paramount can make a greater number of pictures, pictures that the public will buy, we will certainly be happy to make them.

Charles M. Reagan, Vice President and General Sales Manager of Loew’s, testified that “the charge that Loew’s has prospered at the expense of the exhibitor is absolutely without foundation.”

He told the Committee that the cost of producing pictures is going up steadily while domestic film rentals are diminishing due to a falling off of theatre attendance. High production costs are necessitated to “induce the patron to leave their homes and pay admission prices at the theatre box offices.”

Abraham Montague, Vice President and Director of Co
Television. Drive-ins Changed Movie-going Pattern

Sindlinger Pictures, reiterated prior distributors’ testimony that with television competition the film companies have had to produce better and more costly pictures to entice patrons to the theatres. He told the Committee that his company, prior to television, did a thriving business on low cost films such as westerns and mysteries, but such pictures no longer have box office appeal and as a result have been dropped altogether in favor of the so-called “big” pictures.

Arnold Picker, Vice President in charge of foreign distribution for United Artists, testified as to the importance of the foreign film market to American film companies and so of the conditions under which the industry operates these foreign lands.

Taking issue with Julius Gordon’s testimony that foreign countries, for the most part, regulate film rentals, Mr. Picker stated:

“There regulations, where they do exist in one form or another, are there to protect and foster a national motion picture industry in its entirety. Invariably, I believe that this protection is essentially designed to build up and strengthen a local production industry, which these countries consider vital as a form of national expression . . .

Louis Phillips, Vice President and General Counsel of Paramount Pictures, told the Committee that although distributors regret the large number of theatre closings, it is at their fault. He attributed many theatre closings to (1) the growth of drive-ins, (2) television, (3) population shifts, (4) unemployment in certain areas and (5) obsolete marginal theatres.

William C. Gehring, Vice President of Twentieth Century-Fox, testified in regard to the charge of exhibitor witness Trueman Rembusch that there was a “battle of the filaments” which had for its purpose eradicating thousands of small theatre owners in the country.

He told the Committee that the improvement which has been made in motion picture exhibition are a direct result of television competition.

The final distribution witness, Charles J. Feldman, Vice President and General Sales Manager of Universal Pictures, in his written statement, asserted that a greater number of pictures will not solve the exhibitors’ problems and that the only way to attract patrons to the theatre is with quality pictures. “How foolish for our company not to make more pictures if we thought there was a chance to profit,” he stated.

DILEMMA OF EXHIBITORS

Theatre attendance has fallen off steadily from its all-time peak of eighty-two million patrons a week in 1946 to less than forty-six million patrons per week in 1955. These figures are even more startling when it is noted that during this period the total number of adult potential moviegoers fell by fifteen million. The outlook for the present year is far from bright with Sindlinger & Company reporting movie attendance running below 1955.

The decrease in theatre attendance and the changing pattern in moviegoing have been primarily caused by the parallel growth of television and the drive-in movies. It is interesting to note that prior to these two new entertainment mediums, movie attendance normally fell off in the spring and was at its peak during the fall months. Today the situation is exactly reversed with attendance up sharply during the warmer months when all the drive-ins are open and the television summer replacements are on.

Basic reason for falling attendance is not that fewer individuals go to the movies today, but rather that fewer people go frequently to the movies than before. Sindlinger estimates that in 1946, sixty-one percent of the adult population attended the movies more than once a month while in 1955, this group of frequent moviegoers had dropped to twenty-six percent.

The sharp decline in attendance and admission receipts has resulted in a financial crisis for exhibitors—especially for the small conventional four-wall theatre owners who, in most cases, have no other source of income.

In the peak year of 1946, net theatre profits before taxes on admissions alone amounted to more than $290 million; by 1953, admission receipts had fallen off so that total theatre expenses exceeded admissions by more than $165 million. Since partial tax relief was granted by Congress in 1954, the situation has improved, but Sindlinger estimates that theatres on a consolidated basis are still running in the red by $11.8 million a year, excluding profits realized from concession sales. It should be noted that these figures include drive-ins so that the crisis faced by the four-wall theatre owners is, if anything, minimized.

Divorced Circuits

In 1945 the five major film companies had interests in 3,137 theatres throughout the United States. As a result of the judgments in the Paramount case, separate independent companies were set up to take over the divorced circuits. The number of theatres they own has been reduced to approximately 1,400 due to divestment of 1,200 theatres under the consent judgments and the sale of other theatres which were not considered profit makers. Almost all of the theatres of the divorced circuits are conventional as the judgments prevented the newly formed companies from buying or building drive-ins until they divested themselves of specific theatres in closed situations.

The divorced circuits have not been as hard pressed as the smaller theatres in the suburbs and small towns for a number of reasons. First of all, most of their theatres are first-run and play pictures for at least a week and often longer. Therefore, they require fewer pictures and can be more selective in choosing films which will have box office appeal. The local subsequent-run theatres do not have such an advantage as they must play several pictures a week which places them in a difficult position. Secondly, (Continued on Page 18)
more and more on spectzctuals which will eatch the public's fancy, the price of making movies has risen astronomically.

Warner Brothers testified that fifteen years ago all but three of its pictures cost less than one million dslars each while during the 1954-55 season only five cost less than million dslars, three cost more than one million, four more than two million, three more than three million, and on more than four million. In the past two years the averag negative cost of pictures made by Loew's has gone up b more than half a million dslars. Columbia reported that the amount of money it has invested in film inventories has more than doubled since 1951, due largely to more expensive films.

In making "blockbuster" pictures the film companies have to have topflight writers, directors, producers and stars. They cannot afford to take a chance on unknown as they could a few years ago when almost any picture would do well at the box office. Hollywood's top talent knows how dependent the industry is for their services and acts accordingly. It should also be noted, although film company witnesses did not mention it, that salaries of top movie executives are still fabulous despite the industry difficulties.

The cost of prints has increased substantially because more pictures in color and more prints required due to faster playoff of pictures than before. Costs run from $15 to $1,000 per print and the average picture made by the majors requires more than 300 such prints.

The cost of distribution has gone up largely as a result of the Paramount case which prohibited compulsory block booking and thereby forced distributors to market picture on an individual basis. This means an increase in ma hours spent in calling upon exhibitors. Abraham Montagu of Columbia told the Committee their salesmen call upon small town exhibitors six or seven times a year as compared to only one or two visits under the old system. He estimated that Columbia branch salesman travel 2,500,000 miles annually at a cost of more than $1,000,000 to service such accounts which produce only twenty-eight percent of the company's domestic revenue.

In order to assure box office success for these big expensive pictures, it is necessary to do extensive advertising. Film companies report that their advertising costs have more than doubled in recent years.

Film Company Profits

Overall corporation profits in the United States have more than doubled in the past ten years while film company profits have dropped by more than sixty-five percent. The low point of producers and distributors was reached in 1953; since then the situation has been slowly improving.

Although film company profits are far from spectacular they are substantial. Basic reasons why they have been able to continue profitable operations while thousands of exhibitors are being forced out of business is because of...
SMALL BUSINESS REPORT

The increase in the foreign market, production of films for television and sale of older pictures for showing on television. The sale of theatres, as a result of the Paramount case, just when television was becoming important, may very well have been a blessing in disguise for the majors.

One important reason why American film companies have been able to continue profitable operations has been the tremendous growth in the foreign market. Fifteen years ago, the foreign market accounted for only twenty or twenty-five percent of film rentals received by distributors while today the film industry receives almost half of its income from the overseas market.

Sale of Features to Television

The film companies have in recent months succumbed to the temptation of the ready money available through sale of old pictures to television. In the past eight months more than 2,600 pre-1949 pictures have been made available for showing on television. The only companies which are still holding back are Universal and Paramount. Loew's, which had reportedly been offered fifty million dollars for its backlog of 770 features, is the latest to make its move with its announcement in June that it had decided to make available to television its entire library of pre-1949 features.

This latest sale by MGM prompted Clark Gable to comment:

"It is a direct invitation to the public to stay at home by their TV sets, and I know it is going to hurt my box office as well as other players earning their livelihood from this business."

"I was frankly shocked the other day when I heard that Metro-Goldwyn-Mayer had sold out a great backlog of its fine product pictures running up to as far as 1949. A number of mine are in the group, of course, and when my current features go out to theatres I will find I am definitely in competition with myself."

"Why should the public pay to see the stars they like when they can see them on TV at home for nothing? Of course, you cannot force people to go to the theatres, but we shouldn't give them such a legitimate excuse to stay away."

The effect of such sales cannot help but hurt the small exhibitors. The public is not going to be easily moved to the movies when classics such as Loew's and other companies are releasing can be seen in one's own home of charge.

CONSIDERATION OF EXHIBITORS' COMPLAINTS

The number of pictures available to exhibitors has fallen sharply in the past fifteen years. The major companies before World War were releasing from 360 to 400 pictures per year. With war time restrictions the number of films fell less than 300 annually and with the exception of two years remained at around the 250 mark until 1954 when mature releases dropped to 225 and then to an all-time dustry low of only 215 in 1955.

Some exhibitors have charged that curtailment of film output is a calculated scheme by producers to create a product shortage and thereby force film rentals upward. Examination of the number of releases each year by the "big five" reveals, however, that in the post-war period, when they still owned theatres, the number of pictures produced by them was not much higher than it is now—despite the fact the circuits which they owned accounted for a considerable portion of their gross income. Film companies contend that they have reduced the number of pictures because the public will not pay to see the low-cost "B" pictures any longer due to free television and therefore emphasis must be upon high quality films which require tremendous financing. While this argument has considerable validity it does not account for the fact that the number of pictures fell by more than one hundred a year from pre-war levels even before television became significant competition.

Increase in Film Rentals

Along with product shortage the most widespread exhibitor complaint is high film rental charged by distributors. While the exhibitor and distributor spokesmen before the Committee differed sharply as to the amount of film rentals, they both attested to the fact that although total film rentals have dropped in the past ten years they have risen in terms of percentage of box office receipts. A comparison of the figures on domestic film rental (see Table III) with box office receipts (excluding admission tax) indicates that film rentals have increased from thirty-one percent in 1946 to almost thirty-six percent in 1955.

<table>
<thead>
<tr>
<th>Year</th>
<th>Trend in Domestic Film Rental by Years</th>
</tr>
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<tbody>
<tr>
<td>1946</td>
<td>$466.3 million</td>
</tr>
<tr>
<td>1947</td>
<td>455.9</td>
</tr>
<tr>
<td>1948</td>
<td>413.3</td>
</tr>
<tr>
<td>1949</td>
<td>404.3</td>
</tr>
<tr>
<td>1950</td>
<td>391.5</td>
</tr>
</tbody>
</table>

Source: Sallinger & Company

The basic reason for the rise in film rentals has been the mounting percentages demanded on the better pictures.

High percentage rentals are not limited to the large theatres in metropolitan areas, but are often applied even in smaller communities as well.

Not all small exhibitors, however, have experienced rental increases. Many small theatres, especially in sparsely populated areas of the country, still pay modest prices with top pictures going oftentimes for fifteen to fifty dollars. Most subsequent-run theatres are still able to rent pictures on flat terms although the trend has been toward more high percentage deals. Distributors still depend for the bulk of their income on the big first-run houses.

The smaller theatres have been the ones to feel most keenly any increase in film rentals because their attendance has fallen the most and their admission prices are not high enough to make up the difference. The big first-run houses have also felt the effect of increased rentals, but they are in a much better position to stand the cost due to higher admission prices and the playing of fewer and better pictures.

(Continued on Page 32)
"The Ambassador's Daughter"

Business Rating 3 3 3

Lively lightweight comedy should do OK in metropolitan areas. Not so in small towns. Olivia de Havilland bolsters marquee.

A happy comedy-farce about the highly-polished diplomat's daughter and the lowly, spit-and-polish G.I., "The Ambassador's Daughter" is a pleasant change-of-pace from most recent film fare. Practically everything else around is heavy, so this Norman Krasna Technicolor-CinemaScope production, released through United Artists, should be welcomed by moviegoers, especially in metropolitan areas. It does not figure so well for the hinterland houses. Made entirely on location in Gay Paree, it has Olivia de Havilland and John Forsythe in frothy romantic roles, with Adolphe Menjou as a grouchily Senator, and the late Edward Arnold as the ambassador. Myrna Loy smartly handles a straight part as Menjou's wife. Krasna's screenplay raises the tongue-in-cheek question: should American boys stationed in Europe be allowed to roam loose in naughty Paris? Miss de Havilland volunteers her services as date-bait and Sergeant Forsythe is the lucky fish tested on a night out with the ambassador's daughter. Krasna, who also directed, keeps the story moving brightly, and the camera's wide eye on some refreshing views of Paris. Tommy Noonan, as Forsythe's Army buddy, contributes many of the laughs. Miss de Havilland, strikingly attractive in Christian Dior costumes, lights up appealing when furloughing Forsythe turns up. Menjou is in France to investigate the conduct of American military personnel in Paris. Miss de Havilland dates Forsythe to prove Menjou evil minded. Just as she falls for Forsythe, wires get crossed and it appears he's scheming to maneuver her to his hotel. She freezes up. Forsythe comes to believe she's living off Menjou, and he turns sour. The Senator's wife patches things up.

United Artists. 102 minutes. Olivia de Havilland, John Forsythe, Myrna Loy, Adolphe Menjou. Produced & directed by Norman Krasna.

"Bigger Than Life"

Business Rating 3 3 3

James Mason "exposes" miracle-drug dangers. Fairly engrossing fare for mature audience. Exploitation will put it over.

A graphic account of what happens when James Mason overdoses himself with cortisone, a miracle-drug tranquilizer, makes this a fairly interesting and highly exploitable film. The controversial drug theme, produced in CinemaScope and De Luxe color by Mason for 20th Century-Fox release, deals with an average-type guy who takes too many pills to fight the pain of an ailment. The stimulant turns him into a Jekyll-Hyde character. The story is so morbld in spots, a shadow is cast over its value as entertainment, limiting its general boxoffice appeal. However, this same factor give "Bigger Than Life" its principal exploitational gimmick—which the 20th-Fox showmen are promoting so effectively. Mason is effective in the lead. Rush does a restrained job as the wife who suffers through his harrowing hallucinations. Nicholas Ray's direction makes the most of psychological dangers in the drug's abuse. Screenplay by Cyril Hume and Richa Maibaum is from an article in New Yorker magazine that stirred up much interest last year. Public school teach James Mason tries to earn extra money as a taxicab driver, but is halted periodically by excruciating pain. He collapses at home, is examined and told he has a rare artery disease, usually fatal. Cortisone is given him to ease the pain. He takes too many tablets and becomes strangely cruel to his wife, their son, Christoph Olsen. When the boy tries to destroy the pills, Mason distorted mind reasons he must die. Friend Walter Matlau arrives to stop the diabolical act, gets him to a hospital, and Mason is freed of all drug influences.


"Storm Center"

Business Rating 4 4 Plus

Controversial story about librarian accused of left-wing sympathies. Loaded with exploitables. Fine Bette Davis performance.

This Julian Blaustein production for Columbia sets Bet Davis in the role of small-town librarian who refuses to take a controversial book about communism off its shelves. Those who like their movies provocative will find it engrossing, often exciting entertainment. In this day sensitivity about such subjects, "Storm Center" is a ratherraring enterprise. It is bound to attract the attention of class audiences. The problem, obviously, will be to sell in the general market, but where the film's controversial theme is properly exploited grosses should run above average. Miss Davis delivers a fine performance, creating ten realism as she defies the whole town on behalf of civil rights and freedom to read, and against accusations of nebulous left-wing affiliations. Director Dan Taradash who wrote the screenplay with Elick Moll, gets at the heart of the matter, and builds suspense to an explosive conclusion in which the library is burned down by a boy whose mind is completely confused. Brian Keith, Keith Hunter and Paul Kelly bolster the dramatic impact with first-rate supporting performances. Librarian Bette Davis is fired after 30-odd years on the job when she refuses to let city council's request to remove a volume on communist propaganda from the shelves. Fear overtakes the town and Miss Davis is shunned. Young Coughlin, bookish lad with a lively imagination, is pitted against the librarian by his father, Joe Mantel. Brian Keith, up-and-coming politician, hopes to use the issue in his campaign platform. Young Coughlin denounces Miss Davis at dedication of the library's new wing for children, and the night burns down the building. The townspeople realize their error. Miss Davis stays to rebuild the library, an attack fear of free thought.


Business Rating 3 3 3 TOPS 3 GOOD 2 AVERAGE 0 POOR
“The Bad Seed” Deeply Engrossing Shocker for Adults

**Business Rating **


Maxwell Anderson’s Broadway stage hit dealing with the deadly deeds of an angelic-looking little girl has been transferred to the screen by Warner Bros. with all its impact intact. Certainly, this is the most harrowing, off-beat suspense drama of the year. Designed to shock unmercifully, the Mervyn LeRoy production comes off with a stark realism that leaves its audience limp. It has been fashioned strictly for the adult trade and should be exploited for exactly what it is, so the unsuspecting and the queamish don’t react with negative word-of-mouth.

Mervyn LeRoy’s highly professional black-and-white production captures the intimacy of the stage play, yet goes beyond the three-wall limits. LeRoy, who also directed, takes some of the action out to the back yard and on to a picnic area. He was wise in assigning the principal roles to the performers who had scored so successfully in the Broadway version. Nancy Kelly’s portrayal of the child’s mother is of Academy Award-winning quality. She develops terror by subtle degrees as she comes to the realization that her only offspring is a psychopathic murderer. It is an overwhelming moment when, in a gesture of empathy, she clutches at her stomach and cries, “What have I conceived?” Young Patty McCormack is just right as the demonic youngster. She makes this frightening character thoroughly believable. In the fine supporting cast, outstanding performances come from Henry Jones as the slow-witted janitor who torments Patty, and Eileen Heckart, as the tippling mother of one of Patty’s victims.

John Lee Mahin’s screenplay, taken from the play and novel by William March, perhaps delves a bit too long into psychology, dream analysis and heredity vs. environment. But as soon as the characters are established and the little girl is revealed in all her sinister, evil capabilities, Patty McCormack, a precocious eight-year-old dressed for a school picnic, decries the fact that the penmanship medal, she deserved, was given to another pupil. When the boy who won the medal is mysteriously drowned during the picnic, his mother arrives in a drunken stupor to question Patty (the last to speak with him). When Miss Kelly discovers the medal in Patty’s drawer, the terror begins. Janitor Henry Jones taunts Patty about the boy’s death. Distraught Kelly questions her father about details of her own birth, and discovers she was the adopted child of a confirmed murderer. Miss Kelly is convinced she has passed the bad seed on to her daughter. Patty confesses the crime—but with no remorse. The next day, when Patty thinks the janitor has evidence of her crime, she sets his basement bed afire and he dies. Miss Kelly, who promised the little girl “nobody will ever hurt you”, gives her sleeping pills, then shoots herself. The shots awaken neighbors who revive the child. Miss Kelly also survives. When the child returns to the lake to retrieve the medal, she is struck by lightning.

Nancy Kelly receives word of a child’s drowning at the school picnic, suspects her daughter’s homicidal hand.

“The Bad Seed” is a throat-clutcher. One must see to believe drama like that in the scene when Miss Kelly, verging on a neurotic breakdown, hears her child calmly playing piano etudes while the janitor, whose bed she just set afire, is heard screaming in agony. Hereditary characteristics is the basis for the child’s action, but this premise is later debunked. The grim stage ending has been altered to appease the Motion Picture Code, and the whole cast take a final curtain call to release the tension.
**"These Wilder Years"**

**Business Rating O O Plus**

Touching drama with controversial subject. For adult audiences. Good cast. Strong exploitation angles.

A provocative, tender drama that attempts to show what happens when conscience catches up with a man who fathered a child out of wedlock is effectively presented in this Jules Schermer production for M-G-M. The theme is handled with both open honesty and good taste. Strictly for adult audiences, "These Wilder Years" has those provocative elements that spell boxoffice. Where properly exploited, grosses should be well above average. James Cagney, a dynamo of energy, plays a rich tycoon bucking authorities to locate the son he deserted twenty years before. He is tremendously effective in the tender scene when he meets his son, realizes they are strangers to each other, and parts with a handshake. Barbara Stanwyck rates praise for her sturdy portrayal as director of the adoption home. Walter Pidgeon plays a high-power, deep-feeling attorney. Director Roy Rowland has followed through with a deft handling of Frank Fenton's script that keeps it from dissolving into a tear-jerker. Cagney is hell-bent on making amends to a son he fathered out of wedlock and left for adoption. When Stanwyck refuses to disclose the boy's identity and whereabouts, Cagney employs attorney Walter Pidgeon, but the case is thrown out of court when Miss Stanwyck introduces evidence to show Cagney denied paternity twenty years ago. Cagney finally meets his son, but it is too late to claim affection. He adopts pregnant, unmarried 16-year-old Betty Lou Keim to fill his empty life.


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**"Miami Expose"**

**Business Rating O O Plus**

Crime melodrama has factual tone, good pace. Ample exploitation angles. Best for action spots.

Based on Miami police files, Sam Katzman has turned out a factual-type crime-expose meller that has good tempo and plenty of action. Excellent use is made of plush location shots in sunsoaked Miami and Havana as backgrounds for the hard-hitting story of how organized crime infiltrates a city. Lee J. Cobb, as a cop avenging the murder of his long-time boss, turns in his usual dynamic performance, while curvaceous Patricia Medina's portrayal of a moll is convincing. The late Edward Arnold makes his last film appearance as a smooth undercover man supplying political connections for the gambling syndicate. James B. Gordon's script captures the vernacular of the bigtime swindlers, and Fred Sears' direction moves at finger-snapping pace. A double murder is committed by a gambling syndicate determined to take over Miami. The plan is to push through a legalized gambling bill by undermining the State's most influential men. Cobb, chief of homicide, uses Miss Medina as live bait to track down the killers who fear she may identify them. Cobb hides the girl in his Everglades cabin. In tracking her down the hoops walk into a police trap.


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**"Lisbon"**

**Business Rating O O Plus**

International intrigue melodrama is colorful, engrossing. Milland, O'Hara, Rains comprise well-balanced cast.

An assortment of interesting characters moves through this melodrama concerned with international smuggling, operating out of Lisbon. The setting is beautifully captured in Republic's wide-screen Naturnara and Trucolo while the adventure and intrigue ingredients keep the plot moving at a good clip. The plot offers little that is new but a fine cast headed by Ray Milland, Maureen O'Hara and Claude Rains lend sufficient credence to the developments. Milland—who also produces and directed—plays happy-go-lucky American smuggling for kicks. Maureen O'Hara is seeking to get her aged husband back—dead—from behind the Iron Curtain. Claude Rains does a car care of himself as an intellectual sadist. Attractively Yvonne Furneaux is one of the beauties Rains keeps on his payroll for pleasure. Soundtrack tune, "Lisbon Antigua" offers a nice lift. O'Hara makes a deal with unscrupulous Rains to have her elderly husband's corpse brought out of eastern Europe so that she can claim his millions. Rains hires Milland and his boat to do the job. Milland finds O'Hara nice to clinch with, but when he learns she agrees with Rains about murdering the old man, his atten
tions turn to cutie Furneaux. Lederer tries to kill Milland in the old man, but Furneaux tips off Milland. Police chief Jay Novello is on hand to arrest the whole gang. Milland turns to Miss Furneaux and The Good Life.


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**"I've Lived Before"**

**Business Rating O O**

Interesting yarn with timely reincarnation theme. Has exploitable, but no names for marquee. OK dualler.

On the heels of the nation's "Bridey Murphy" furor comes this interest-holding melodrama dealing with re
carnation. The topical theme is rather haphazardly developed, but the exploitation implications are there and should attract those who have followed the "Murph headliner. Absence of any well-known names in the cast will probably relegate this to the lower half of dual bills in most situations, but the title should be a boxoffice stimulant. Howard Christie's modest production is highly uti
tarian. Richard Bartlett's direction is uneven, occasional lingering for lengthy dialogue passages. Performances are adequate. Pilot Jock Mahoney crash-lands his airplane when he lapses into another life and hears the machine gun fire and whine of World War I fighter planes. In the hospital he tells doctor John McIntire he believes he was shot down and killed over France, April, 1918. The airline's investiga
tor believes him deranged. Mahoney slips out of the hospital to track down Ann Harding for some clues into his previous life. At a showdown, Mahoney is able to answer intimate questions put to him by Miss Harding, whose sweetheart flier (apparently Mahoney) was killed in a World War I plane crash. Says the doctor: "Believe whatever your hearts tell you is true."

ABRAM F. MYERS backed up the Senate Small Business Committee's recommendation for "improvement and objective appraisal" by the industry's exhibition's problems again by calling for a top level conference between distribution and exhibition. The SSBC request was contained in its detailed report, issued last week, based on exhibitor-distributor testimony gathered at hearings held this spring. The report was generally unfavorable to exhibition's demands, especially those requesting government regulation and arbitrament of film rentals. Allied general counsel Myers termed the analysis a "very spotty report", but commended the Committee for its grasp of industry conditions. He said its outstanding feature was the pointed reminder to film companies that they have a "very real obligation to the independent exhibitors (which) has not been met to the extent that it should".

Formal proposals for the top-level meeting will be addressed to company presidents in the near future by Allied president Ruben Shor. Comment on the SSBC report also came from the Distributors Committee of the MPA, which said, "It is a source of satisfaction to us that the Committee has seen fit to agree with views expressed by distribution at the hearings". Particularly pleasing was the recommendation that the industry try to solve its problems internally through cooperation. "We have always thought this way to be in the best interest of the entire industry", the MPA committee declared.

The SSBC also rejected the idea of theatre circuits entering into movie production. (See highlights of the SSBC report in this issue.)

ROBERT J. O'DONNELL, chairman of COMPO's tax campaign committee, said the reputedly "hopeless" task of obtaining additional admissions tax relief rewarded with at least tentative success when both houses of Congress passed the King bill prior to adjourning. The bill went to President Eisenhower on July 30 and has been in his hands since that date. By August 10 he must decide whether to sign it, veto it, or allow it to die without his signature. Admissions of 90 cents or less are exempt from the 10 per cent federal tax under the bill, while on admissions over 90 cents, the entire amount would be taxable. The bill, introduced by Rep. King (Cal.), originally called for tax relief on admissions up to $1, but the Senate lowered this to 90 cents. Jubilant exhibition spokesmen singled out for special commendation for their work in getting the bill passed O'Donnell, COMPO special counsel Robert W. Coyne and Charles McCarthy, COMPO information director. The House Ways and Means Committee had held hearings on the bid for tax relief, finally approving the amended King measure. It was sent to Congress and on July 26 both houses, anxious for quick adjournment, speedily passed it.

JACK L. WARNER told company stockholders that the new Warner management will do their utmost "to put the company in the forefront of the motion picture industry, and keep it there." In a letter addressed to his "fellows stockholders", the new WB president also revealed: (1) that he has signed a five-year employment agreement with the company as principal executive officer; (2) he personally continues to own more than 200,000 shares of company stock; (3) the board of directors is working on a plan to grant options to "key personnel, including myself", to purchase the company's stock. This plan will be submitted for approval at the next stockholders meeting. Two more developments concerning Warners made the news recently. Executive vice president Benjamin Kalmenson and PRM, Inc., vice president Maxwell Goldhar announced the completion of the sale of the Warner film library of 750 features and 1500 short subjects to PRM for $21,000,000. And it was announced that Warners is liquidating its newsreel subsidiary of long standing, Warner News, Inc. Company operations will cease August 31. Proceeds from the sale of the film library will be taxable as capital gains.

NEW WARNER SALES HEAD TAKES OVER


[More NEWS on Page 24]
THEY Made the News

MYRON N. BLANK termed a "positive plus to the industry" the two-day Showmanship Conference held by Theatre Owners of America in Chicago recently. Purpose of the conclave, which attracted 53 showmen, representing large and small theatres around the country, was to review and develop new showmanship ideas to be presented at TOA's International Convention in New York Sept. 20-24. Ernest G. Stellings chair-...
HEADLINERS...

IRVING RAPPER, who directed "The Brave One" for RKO, has purchased Jerry Tickell's novel, "The Hero of Saint Roger." Expect to line up a major release... Variety Chief Barker JOHN R. ROWLEY and executive director GEORGE HOOVER are on the move covering Variety activities around the country. On the itinerary: Mexico City, Denver, Las Vegas and Pittsburgh. Playwright WILLIAM INGE won his case to keep 20th-Fox from releasing "Bus Stop" prior to Dec. 1 as long as a first class road company is touring in his play during that time.

ROY HAINES, new Warner sales manager, announced the promotion of FRED GREENBERG from Los Angeles branch manager to West Coast district manager. JOSEPH SAFARTY takes over the L.A. branch.

DORIS SUCARY followed up his warning to MGM brass to cut costs with an announcement that the company has scheduled an average of three films a month for production during the next sixteen weeks. "Even though there can be no let-up in the drive for sharp, down-the-line economies now being put into effect, there has been no change in overall planning to continue a program of quality pictures with the objective of maintaining employment at the highest possible level," the production head said. "This program backs up our confidence that with vigilance, the close cooperation of management and labor and squarely facing today's problems, a more realistic relationship can be achieved between costs and profits."

ELMER C. RHODEN reported to National Theatres stockholders that both gross and net income were down for the nine months ended June 23 compared to year ago. The figures, according to the IT president, do not reflect the "strong appeal" of several recently released pictures such as "The King and I". Profits from the sale of unproductive properties amounted to $418,000 to earnings during this period. He also revealed that an option agreement has been entered into for the sale, under lease-back arrangements, of the Roxy Theatre property in New York. If completed, he explained, the sale will result in a sizeable capital gain for the company. Gross income for the nine months was listed as $42,656,463, old net income $1,378,974. A year ago, gross income was $45,943,063, net income $768,490.

SCHARY

ROBERT S. TAPLINGER was elected vice president in charge of advertising & public relations by Warner Bros. board of directors. Taplinger is president of Robert S. Taplinger Associates, international public relations firm which he formed seven years ago. He has occupied several key advertising and publicity posts in the industry. Taplinger assumes his new job October 1, headquartered in New York. Gil Golden will continue as advertising manager, will be executive assistant to Taplinger, with additional duties to be announced later. Larry Golob, Eastern publicity director, becomes national publicity director, with Charles Steinberg taking over Golob's post.

Raymond A. Klune, executive manager of RKO studio, producer Himan Brown and William Dozier, r., RKO production head, chat on set of "Brave Tomorrow" at Galabed Productions, Manhattan.

ARThur M. LOew blamed a "drop in domestic theatre grosses generally" for the decline in net profit of Loew's, Inc., for the 40 weeks ended June 7. Consolidated net profit amounted to $2,698,261 compared with $4,514,242 of the same period last year, a difference of $1,815,981. This is equal to 51 cents per share, compared to 85 cents a share of the fourth date. Gross sales and operating revenue for these 40 weeks of the current fiscal year was $127,992,000, against $131,272,000 of last year.

Syrus Kouras chats on the set of "Anastasia" in London. From l: David O. Selznick, to produce "A Farewell to Arms" for Fox release, "Anastasia" director Anatole Litvak, star Ivd Bynner.

MPA executive Kenneth Clark and Mrs. Clark chat with Jan Sterling, star of Columbia's "1901", at screening in Washington.

third 20th-Fox film shot in CinemaScope 55 and the first to be released in 55mm... HECH-LANCASTER signed up bright literary luminaries for its script department, TENNESSEE WILLIAMS, JOHN VAN DRUTEN, PADDY CHAYESKY, CLIFFORD ODETS and TERRANCE RATTIGAN... National Film Service, Inc., to handle Buena Vista films for another 3 1/2 years according to president JAMES P. CLARK and BV president LEO F. SAMUELS.

Sindlinger Says:

"THE THEATRE TRAILER IS DIRECTLY RESPONSIBLE FOR 34.8 PERCENT OF THE AVERAGE WEEKLY GROSS OF THE FIRST-RUN THEATRES IN OKLAHOMA CITY."*

*In other words, the Theatre Trailer is directly responsible for $348 out of every $1,000 expended for admissions in the first-run theatres in Oklahoma City. This is but one of the many valuable facts contained in the comprehensive statistical survey prepared by Sindlinger & Co. for its theatre clients in Oklahoma City and County, covering an 84-week period ending June 9, 1956.Copies of the entire report will be furnished on request as an industry service by NATIONAL SCREEN SERVICE.

Trailers —

Your Showmanship Dynamite!
Preminger Global 'Saint Joan' Search Enlists Theatres, Public

Otto Preminger, a firm believer in getting the public talking about his films long before the cameras start turning (witness "The Moon Is Blue" and "The Man With the Golden Arm") and keeping 'em talking when the picture goes into release, is at it again. In a matter of fact, he's at it on an intercontinental scale this time with a world-wide search for a talented newcomer to play the key roles in his forthcoming "Saint Joan", a United Artists release, due to go before cameras at the end of the year.

The scope and importance of this latest Preminger promotional coup was pointed up by the producer's grandiloquent presentation of his plans. Flanked by UA president Arthur B. Krim and distribution v.p. William Heineman, Preminger convened press representatives from three continents to disclose details of the "Saint Joan" talent search:

Girls between 16 and 22 will be invited through a theatre trailer to fill in application blanks at theatres in all English-speaking countries beginning this month. The trailer will first be available in first-runs, then to second-runs in following weeks. Blanks will be filled in at the theatre and mailed to the producer in Hollywood along with photographs of the aspirants. He will personally audition in a dozen key U.S. cities between Labor Day and October 12 with some 5,000 expected eligibles competing via screen tests. These will be narrowed down to six finalists, from whom Preminger will make his final selection.

The winner will receive the coveted role and a long-term contract with Preminger's Carlyle Productions, Plans are in the making for the finalists' screen tests to be shown on national TV program.

In stressing the wide-scale theatre participation, Heineman estimated that a minimum of 13,000 theatres in this country alone would be actively engaged in the search. Beginning August 6, movie houses here and abroad will designate a "Saint Joan" week for showing of the trailer and distribution of the applications. The search is expected to cost Preminger and UA better than $150,000, but won't cost theatres a penny with UA supplying the trailer, posters and blanks.

Preminger made a special point of quashing any doubts as to the validity of the talent search. "I don't want this to be the usual publicity stunt — and then cast an established star after arguing with her agent," the big-time thatched producer emphasized.

RKO Theatremen Recreates Old Era for Theatre's Golden Ann'y

A dream of an idea made Rochester happily movie conscious, thanks to RKO Theatres' Jay Golden. The enterprising theatremen conceived the idea of celebrating the city's 50th anniversary of its first movie house, the Bijou Dream, and worked up a special half-hour program at the RKO Palace to salute the event.

With the Mayor as head of Rochester's honorary anniversary committee, Golden presented an old Mae Marsh movie on a 17-foot square screen — in striking contrast to the 60-foot Cinemascope screen which was filled with current attraction, "The King and I" — complete with a piano of 1884 vintage and the original pianist from the old Dream at the keyboard. He also found the old gentleman who again did his stint of singing illustrated songs at the old house.

Golden's recreating of the turn-of-the-century atmosphere was completed with a lobby exhibit of a hand-operated projector, a camera similar to the type used for making the old Biograph features and some yellowed posters of the era. Stunt made big space newspaper copy.

Headlines Hypo 'Titanic', 'Suez'

The front pages have cued timely issuance of two films to dovetail neatly with the headlines. 20th-Fox is tying in the sinking of the Andrea Doria with a wide-scale re-release of "Titanic" (1953) with its shockingly parallel disaster, albeit, fortunately, with far less loss of lives. Louis de Rochemont's color part-cartoon on, part-live three-reel documentary, "Suez Canal", has received a hot shot in the arm, after a five month engagement at the Broadway Sutton Theatre, with the Egyptian fuss over the North African ditch.
What the Showmen Are Doing!

Paramount on Broadway Finds 'Miss Title' Contests Good Bally

Robert K. Shapiro, managing director of the N. Y. C. Paramount is apparently convinced that contests to find a “Miss ----” (title of picture) is a worthy stunt, since the big Broadway showcase has recently conducted a number of such contests. If the idea is a good one for a large metropolitan house, it certainly should be for smaller towns and nabobhoods, where a contest can make a big splash.

Latest of Paramount’s “Miss Title” contests was a pulchritudinous promotion on behalf of Warner Bros.’ “Santiago” with the winning beauty being crowned “Miss Santiago” and winning a variety of prizes, including a savings bond, a swimsuit, perfume and jewelry. The winner of this particular contest was Francis D’Angelo, a well-proportioned 17-year-old Brooklyn high school student. Judges included Shapiro and Joe Franklin of ABC-TV.

Miss Universe Goes Universal

Miss Universe of 1957, tantalizing Carol Morris, will represent Universal-International at the world premiere of “Walk the Proud Land” at Walter Reade’s Community Theatre in Hudson, New York. In addition, the curvaceous fem, who has been signed to a term contract, will make the rounds in N. Y. C. to meet the press and talk via radio on behalf of U-I’s “Away All Boats”.

‘Bigger Than Life’ Blasts Airlines in Saturation Drive

Twenty-first Century-Fox continues to feed the promotional fires on “Bigger Than Life”, the controversial drama about drug addiction. To garner the New York potential and saturate the metropolitan market, 20th’s bookings with 1156 commercials, ranging in length from 20 to 60 seconds with spot announcements over 13 stations during a seven-day drive from July 27 through the debut date of August 2. A penetration in excess of 28 million is expected by Fox exploiters to pre-sell the James Mason film with this persistent ear-campaign over network, independent and foreign language stations.

RKO Sets Nationwide Allied Stores Promotion on ‘Saleslady’

An astute promotional tie-in has been set by RKO and Allied Stores Corporation, operating eighty department stores throughout the country, to plug “The First Traveling Saleslady”.

The extensive campaign is keyed to the song, “A Corset Can Do A Lot For A Lady” as sung by energetic Carol Channing in the Arthur Lubin Technicolor comedy. Each Allied outlet will spotlight the disc in the record department, the sheet music in the music department. The tie-in will be keyed to the local debuts of the first “big” production from RKO’s new management team. The eighty stores will use window and department displays plus newspaper ads with full credit to the film and stars in plugging the musical promotion. Included among the department stores taking part in the tie-in: Jordan Marsh Co., Boston; Peck’s, Kansas City; Stern Brothers, New York; Cahn-Stoan, Nashville; Donaldson’s, Minneapolis; Joske’s, Houston; Rollman’s, Cincinnati and Sterling-Linder-Davis in Cleveland.

United Artists’ “The Ambassador’s Daughter” is getting the full treatment with radio and TV and in-person appearances by its star MYRNA LOY talked about her role in to Merv Griffin’s Talkfest. "Myrna Loy" is set for an appearance on NBC radio network show, “Weekday”; producer-director NORMAN KRASNA took on series of 17 TV and 12 radio appearances Chicago prior to the film’s debut July 27 the “Windy City”. Krasna also held court at press interviews with the film and viewers from key midwestern dailies. Five topcast stars will cover these different areas with p.a.’s prior to openings; ADOLF MENJOU and MYRNA LOY, New York; TOMMY NOONAN, West Coast; JOH FORTYTHE, New England; OLIVIA HAVILLAND, London and Paris; associating producer DENISE TUAL heads a bakery to team covering Italy, Germany, Switzerland.

JAMES MASON along with his Mrs. daughter Portland, who has a role in the film, were on hand for the August 2 debut of 20th-Century-Fox’s “daylight premier” for “Bigger Than Life” at New York City Victoria Theatre.

Producers JANE RUSSELL and BO WATERFIELD became vagabonds with their first promotional tour on behalf their Russ-Field production “Run For Ti Sun”, which UA is releasing. They beg the junket with appearances in Houston, Dallas and Ft. Worth in connection with Texas openings. Star RICHARD WILSON is currently on the promotional tour with a six-city tour covering Boston, Cleveland, Chicago, Detroit, Milwaukee, St. Louis.

NATALIE WOOD represented the film industry at the annual Minneapolis Aquatennial. From there, the Warner Bros. star rambled to Chicago for a whirl of pre-radio and television interviews in connection with her latest film, “A Cry In The Night” Jaguar production made for WB.
Wisconsin Manager Sells 'Fastest Gun' Via Contests

Eddy Johnson, manager of the Strand Theatre in Madison, out Wisconsin way, teamed up with an alert MGM field exploitation rep, Louis Orlove, to skyrocket "The Fastest Gun Alive" to be the best grosses at the midwestern theatre since "Guys and Dolls".

Backbone of the exploitation gimmick was a radio contest where perfume was given to the winners with the promotion aimed directly at the fem audience to counteract the usual indifference of women to an outdoor attraction. Another radio contest raked up attention with the kid crowd when comic books and passes were distributed to the winners. Johnson, able promoter that he is, made merchant tie-ups for the promotion so his costs were nil. On opening day every fem was given a bottle of the intriguing perfume and each got a comic book. In addition to ballyhooed the main streets of Madison, all the advertising and promotional material stressed the idea that no one would be admitted to the theatre during the final 20 minutes of the film because of it's unusual ending. This oft-used stunt seemingly aroused curiosity and accounted for plenty of extra admissions.

MAG-NETS

LIFE gave generously of its July 30 cover and three inside pages to petite Pier Angeli and her work in Metro's "Somebody Up There Likes Me". Article also covered her home and domestic life with crooner Vic Damone.

Marilyn Monroe worked her usual magic and came up with the cover and a spread in the August 3 COLLIER'S. Titled "That Old Monroe Magic", the story throws the spotlight on her work in 20th-Fox's "Bus Stop".

TV GUIDE, in its July 21-27 issue highlighted RKO's "Public Pigeon No. 1" with a full color page of stars Red Skelton and Janet Blair, followed by two and a half pages of copy about the Harry Tugend production.

Warner Bros. hit the jackpot in the July 24 issue of LOOK Magazine. "Moby Dick" and "Giant" received first-rate displays with the cover and seven inside pages devoted to Gregory Peck, and six more pages to Elizabeth Taylor.

20th Century-Fox's "Bigger Than Life" received a nice display in the July 23 NEWSWEEK. An article, in the medical section, highlighted the controversy over the film's theme and quoted the views of several doctors who had seen the picture at a special preview.

Bustling, Hustling Debut
For 'Ambassador's Daughter'

There were great goings in Chicago the evening of July 27 as United Artists made exhaustive use of just about every possible exploitation angle to kick off "The Ambassador's Daughter".

More than 125 department stores and women's dress and specialty shops sparked the world premiere at the Esquire Theatre with window displays, fashion shows and co-op ads spotlighting the sleek Dior gowns seen in the Norman Krasna comedy. Additional exposure of the film to the feminine trade was garnered by the introduction of an "Ambassador's Daughter" hair-do at 90 outstanding beauty salons in the Windy City area.

Supermarket giants Kroger and National Food put their promotional shoulders to the wheel with giant-size newspaper co-op ads pinpointing special values that were recommended by "The Ambassador's Daughter". Displays, banners and valances stressed the grocery tie-ins. The location filming of the CinemaScope production in la belle Paris was keyed to penetration at travel agencies and airport terminals with 40 x 60 posters of the stars at famous Parisian sites. The display sheets, with credits to cast, picture and premiere details had a see-the-film-see-Paris angle.

Fifth Army units in the Chicago area staged a sparkling debut day parade to kick off a tristate recruiting drive covering Illinois, Indiana and Wisconsin. In addition, the Army is ballyhooing the UA release with displays, posters and playdate announcements at all recruiting stations. Mass-audience penetration was gained through 300 TV and radio spots, plus telecasts of TV film clips made available to local stations.
Laughter, a refreshing change of pace for the showman surfeted with banging away at action and high drama, opens broad vistas for light, breezy ballyhoo with RKO's "The First Traveling Saleslady." Implicit in the title, laughs are the thing to sell in this Technicolor spoof of mores and morals of the 1890's, loaded with sure-fire comic situations, backed by happy ads, and brimming with stunt possibilities.

One of the major assets in the campaign is the versatile draw of the cast, culled from stars of the screen, stage and television. They exert their lure on every faction of the public—Ginger Rogers for the regular moviegoers; Carol Channing, who set Broadway on its ear with "Gentleman Prefer Blondes," "Lend an Ear" and "The Vamp", making her movie debut as an established name for the sophisticates; and for the TV crowd, no less than three major video series stars: Barry Nelson ("My Favorite Husband"), David Brian ("Mr. District Attorney") and James Arness ("Gunsmoke's" Marshal Matt Dillon). These are featured in ads.

RKO boxofficeers have worked up a tongue-in-cheek teaser campaign around the "don't tell" gimmick. "Please Don't Tell What Ginger Sells" is the theme (it may be safely, we believe, named here without violating any confidences as barbed wire) and several variations have been dreamed up to exploit it. Among them: salesman's suitcase with the lettered legend, snippets posted around town, a boxed teaser on the amusements page, a lobby peep box with teaser hints for the viewer. The theme even runs through the ads, with the additional teaser, "It's banned in Texas!"

Saleslady stunts are, of course, a natural. RKO has given local theatre showmen a special assist, sending a group of beauteous salesmodels on the road in a co-op with Jantzen. The bevy of belles have been garnering a high quota of space wherever they go, with RKO fieldmen setting up the press, TV and radio to tie in with theatre credits and playdates. Another tie-in has been made with Allied Stores Corp., which operates 80 major department stores throughout the country, working out of the store's foundation garment department for displays and special promotions tying in with theatre playdate, based around the song, "A Corset Can Do a Lot for a Lady."

One of the campaign's most effective stunts is a special preview for salesladies, staged as an early morning event with the novelty screening set to start at 6 a.m. one day during week in advance of opening. This could be a really big thing, sponsored by the newspaper and Retail Merchants Association, who would issue special invitations to sales personnel. Added gimmick might offer coffee and doughnuts for the "Breakfast Preview", so the girls could go right in to work.

The two songs are an important factor in airwaves and jukebox promotion. Fran Warren has recorded "Corset" to make this a big one for the disc jockeys (the more gags they toss in about it, the better) and the title song is on two labels, Unique and Coral, for more d.j. boosting. Going farther, the platter spinners can be encouraged to salute several old-time tunes to tie in with the film.

An idea-packed pressbook is available with lots more—all with the stress on fun and laughs. It should find favor with showmen and their public everywhere.

THE FIRST TRAVELING SALESLADY

Producer-director Arthur Lubin, who knows his way around audien risibilities territory (as witness his "Francis" series), makes another pitch the funnybone in "The First Traveling Saleslady". Producer Lubin has made a canny selection of players for this broad comedy of the 1890's. In the title role is the ever reliable Ginger Rogers, aided and abetted by one of Broadway's foremost comedians, the robust and clever Carol Channing; the three male co-stars come from the popular TV front-line regulars, Barry (My Favorite Husband) Nelson, David (Mr. District Attorney) Brian, and James Arness (Gunsmoke) Arnsw. The tales leaves ample room for director Lubin's penchant for situation comedy. It introduces Ginger as a saleslady for corsets, who, with her chorus girl sidekick, Carol Channing, plans a stage-show concert exhibit on Broadway. Their plans are knocked for a loop when Ginger sample bags are laced in a brush with Barry Nelson's horseless carriage and the Purity League closes Channing's show. Ginger jumps from the frying pan into the fire when steel tycoon David Brian sends her to Texas to barbed wire to cattlemen. The Texans, it seems, are dead set against the tangled fencing, and, led by "the biggest cattlemen of 'em all", James Arness have the hapless saleslady jailed for "cruelty to animals". It takes a stampede of cattle into a barbed wire enclosure to prove Ginger's product and salesmanship, leaving the way clear for Ginger and Nelson to chug to California. TV songs enliven the film, the title tune and "A Corset Can Do A Lot for a Lady..."
The traveling saleslady (Ginger Rogers) adds zest to a fashion show by modelling new corset line to the delight of wide-eyed buyers as the dismayed salon owner (Jack Rice) gapes in horror at such brazen methods of 1890 salesmanship.

The saleslady, complete with boldly emblazoned suitcase, comes to the aid of Barry Nelson with old reliable Dobbin when the chagrined Nelson's California-bound horseless carriage breaks down. Later, Barry returns the favor when the saleslady is ousted from town.
One basic reason for increased film rentals is the fact that Hollywood is concentrating its efforts on quality rather than quantity production.

The Committee feels that competitive bidding has inflicted an added hardship upon many exhibitors, but it must frankly admit that it does not have an alternative solution to offer as to what a distributor should do when two or more exhibitors demand the same picture. It should be noted that the exhibitors have not offered any suggestions as to how this system could be eliminated and still provide for licensing of pictures without favoritism or discrimination.

Special Handling of Pictures

Exhibitors complained to the Committee about prereleasing and special handling of many of the top pictures which they assert is proving increasingly burdensome to the smaller exhibitors.

Because of the unique nature of the motion picture industry, pictures are not marketed in the same manner as cars or drug products. A picture may rent for several thousand dollars in a showcase theatre in a major city, and a few weeks later be offered in a small town for only a few dollars. In distributing pictures, the film companies must take into consideration what method will realize for them the largest receipts.

Today many top pictures are “specially handled” in each city or area in a manner which distributors feel will reap them the largest return. Such pictures are shown in carefully chosen high-grossing theatres throughout the country on extended run and oftentimes at advanced prices—similar to the method used in prereleasing—but they are not then withdrawn nationally for an extended period of time. Instead the distributor will then decide area by area how and when he will make such pictures available for general release.

Exhibitors contend that special handling has a serious effect on subsequent-run and small town exhibitors as it adds an additional waiting period before such movies are made available to them; it disrupts a steady flow of pictures; and having run for weeks on extended run, they are “bled white” by the time they are made available to the small exhibitors.

There can be little doubt that special handling of pictures does increase the playoff period in an area. There is reason to believe, however, that many pictures today are being played off too quickly thereby cutting down on theatre attendance.

The Committee does not hold to the position that distributors are resorting to illegal clearance in their special handling of pictures. The meaning of clearance as spelled out in the Paramount judgments, referred to above, is quite explicit in stating that there must be a “period of time stipulated” in the contract between exhibitor and distributor. In the absence of any specific bilateral agreement between the parties, the Committee does not believe legally speaking, that the question of clearance is involved.

Regardless of the legal question, however, the Committee can see little practical difference so far as subsequent-run exhibitors are concerned between a bilateral agreement as to clearance and a distributor unilaterally withholding a picture after the merchandising engagement when it seems fit to release it generally. Although clearance is the benefit of the earlier exhibitor, the Supreme Court has placed definite limits upon it in order to protect subsequent-run exhibitors. For this reason the Committee feels there is considerable merit to the recommendation of Allied that the definition of clearance be made broader.

The term clearance as used in the 1955 arbitrating draft means “the period of time stipulated in license contracts between runs of the same feature within a particular area or in specified theatres.” Allied suggests that it be amended by adding the phrase, “or which regularly occurs between the prior and subsequent runs in competing theatres in the absence of any express contract provision describing the same.” In 1952, when efforts were being made to work out an arbitration plan the distributors agreed to this amendment which indicates that it would not work severe hardship upon them. The Committee recommends that in considering any arbitration agreement the definition of clearance be broadened as suggested herein.

Although it can be argued that extended runs cut down a picture’s value by the time it is played in subsequent-run houses, the Committee is not prepared to categorically recommend that extended runs be done away with. For one reason, even the exhibitor spokesmen who criticized extended runs did not propose that they be abolished. Secondly, many of the smaller theatres are able to successfully bid for first-run pictures against the larger showcase theatres only because they can play a picture for several weeks and thereby realize a high gross. Also to be seriously considered is the effect there would be on production of quality pictures which the public will pay to see if extended runs at high-grossing theatres were not permitted. Such a major change in the distribution pattern might well jeopardize the ability of the film companies to make quality productions which all exhibitors need so much today.

Action by Justice Department

The Antitrust Division of the Department of Justice which has the responsibility to see that the judgments in the Paramount case are enforced, has been criticized as having been derelict in its duty. Specifically the Division is alleged to have condoned price fixing and legal clearances, and with being too lenient in regard to the acquisition of additional theatres by the divorced circuits.

The judgments in the Paramount case clearly state that clearance involves stipulation in the contract between licensor and licensee as to the period of time which elapse before showing of the picture in a competing theatre. In special handling of pictures the distributors determine when they shall be made available for later showing. As the Committee has already stated, it does not consider this to involve clearance as the term is defined in the Paramount judgments. Therefore, it cannot agree with Allied’s assertion that the Antitrust Division is not enforcing judgments when it permits the special handling of pictures.
The question of the fixing of admission prices is much more delicate. Allied contends that when distributors, in setting bids for pictures, ask the exhibitors to state what mission prices they intend to charge, this involves a form of price fixing.

Even though, as Allied charged, distributors are forcing mission prices up, the question remains whether this is legal.

Allied recommends that when a divorced circuit applies for permission to buy or build an additional theatre, the part of Justice notify the independent exhibitors in the area at least sixty days prior to determination or hearings so that such exhibitors will have sufficient time to prepare and submit their facts and arguments on the matter. The Committee feels that such recommendation is pre-notification should be carefully considered by the part of Justice in order to assure the small exhibitors every opportunity to present their case.

The examples offered by Allied as to situations in which the Division was allegedly negligent are in the Committee's opinion far from being black and white situations. While the exhibitors presented convincing testimony as to alleged misconduct by the Division, the reply by the Division itself indicated a sincere effort to assist the theatre owners in difficult situations. On the basis of the record submitted to the Committee it cannot condemn the Anti-Trust Division in these specific cases.

CONSIDERATION OF EXHIBITORS' PROPOSALS

The most controversial issue presented to the Committee was arbitration of film rentals. Under the joint proposal of Allied and TOA, the two largest exhibitor organizations, when an exhibitor shows a picture and finds that box office receipts are not sufficient to pay the agreed-upon film rent and still "realize a fair profit" he could invoke arbitration to determine what a "fair rental" should be and obtain a refund from the distributor. Such arbitration could only be invoked by exhibitors, never by distributors regardless of the profit a theatre owner should be able to realize on a particular picture.

In answer to a Committee question as to why film rental arbitration should not be a "two-way street" with distributors also having the right to ask for arbitration when they feel the rent charged proved to be too low, Mr. Myers stated:

"I don't believe there is any factual basis that would justify that. Senator Goldwater. Moreover, we are thinking of arbitration as an adjunct to the decree in the Paramount case. It has always been considered on that basis and no other. Every draft you may have noticed in the record, has contemplated that it be entered in the court records as a part of the proceedings in that case . . ."

that Mr. Myers failed to point out was that the purpose of arbitration which distributors and exhibitors have been attempting to work out is to settle disputes arising over matters regulated by the Paramount judgments. The question of film rentals is an entirely separate and distinct matter which has no connection with the Paramount case.

Exhibitor witnesses admitted in answer to questioning by the Committee that there is no precedent in this country for arbitration of film rentals, it is, therefore, quite understandable why distributors should be so vigorous in their opposition to such a proposal.

The right of a seiler to determine the price at which he will sell his goods is basic to our economic system, and it is only in the case of extreme emergencies or unusual circumstances that such right can be legitimately curtailed.

The Committee is not convinced that the motion picture industry is or should be considered a public utility which in effect Allied and TOA are asking be done. Film rentals are not an arbitrable subject since arbitration is not designed to guarantee a profit on every picture for every exhibitor. The Committee does not agree with the contention that an arbitration system which does not deal with film rental would be meaningless.

Production by Divorced Circuits

TOA and Allied jointly have proposed that the divorced circuits "be permitted to produce and to distribute motion pictures with preemptive rights for their own theatres, when they now own, and legal replacements thereof, and not to theatres that they may hereafter acquire."

The proposal of Allied and TOA does not, in the Committee's opinion, provide an equitable solution. Under 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 preemptive rights on the pictures they make. This was one of the evils which brought about the Paramount case in the first place. The dangers and inequities involved in this plan are too great. The Committee therefore rejects this proposal and urges the Department of Justice to oppose it.

Tax Relief

On Saturday, July 21, 1956, the House of Representatives passed H.R. 9875, a bill to raise the theatre tax exemption from the present fifty cents to one dollar. On behalf of the Committee, Senator Sparkman as Chairman and Senator Humphrey as Subcommittee Chairman wrote on July 23 to the Chairman of the Finance Committee, Senator Byrd, respectfully recommending that H.R. 9875 be approved and reported to the Senate for consideration.

(Continued on Page 34)
Situation Does Not Warrant Gov’t Regulation

(Continued from Page 33)

The Committee is most pleased to note that the Finance Committee reported this bill to the Senate which acted upon it July 26. The bill as finally approved by Congress completely exempts from the theatre admission tax all admissions of ninety cents or less.

Loans by SBA

The suggestion was made to the Committee that the Small Business Administration provide funds to theatre owners when they cannot obtain loans in connection with their business from financial institutions. Lending institutions are understandably hesitant to lend money to exhibitors due to the downward trend in the industry.

The Small Business Administration was established by the government for the purpose of assisting small business and furnishing loans when such are not available from ordinary lending sources. The Loan Policy Board of SBA, has ruled that no funds shall be granted to finance “amusement facilities” which includes theatres. The Committee recommends that the Small Business Administration carefully consider the advisability of revising its rules so that theatre owners may qualify for loans.

Legislation to Regulate Film Rentals

It is true, as Mr. Myers notes in his supplemental statement, that Congress has regulated in various degrees certain fields such as banks, railroads, trucking, radio, television, shipping, petroleum, meat packing, and electricity. All of these, however, with the exception of the banking and meat packing industries, are regulated because by their very nature free, unrestricted competition is impossible. The film industry is not analogous to any of these operations. There is no limitation on anyone who may desire to become an exhibitor, producer or distributor. Prior to the Paramount case there were very definite restrictions in the motion picture industry which made it difficult if not impossible for anyone to enter the field, but this is not the case today.

The basic philosophy upon which our nation was founded and which continues to this day is that the people themselves should control their own affairs as much as possible and government regulation should be resorted to only when certain people or groups of people interfere unjustly with the freedom and rights of others in the society. The Committee, in accord with this basic philosophy believes that the motion picture industry itself is best suited to settle its problems such as that of film rentals. It does not feel the present situation warrants government regulation. If men on both sides in the industry will sit down in a genuine effort to arrive at an equitable settlement of their differences the Committee believes a satisfactory arrangement can be arrived at. The antagonism which is so evident between the distributors and exhibitors is only making matters worse. If this hostility continues the time may very well come when Congress will have to, through sheer necessity, take remedial action. Mature conduct on the part of industry leaders is needed if the current problems are to be settled on a voluntary basis without involving federal government.

CONCLUSIONS AND RECOMMENDATION

Motion picture exhibitors have been experiencing very difficult times. Those who have suffered most have been owners of conventional four-wall theatres in rural areas, the smaller towns and cities, and those playing subsequent run pictures in the larger communities. Literally the hands of four-wall theatres have been forced to close their doors as a result of declining attendance and box office receipts. At the present time, total theatre expenses are in excess of income received from admissions. Attendance down this year over last. Unless the situation improves significantly during the remainder of the year, attendant figures will be the lowest since before World War II.

A major cause of declining theatre attendance has been the phenomenal growth of television. Studies have clearly shown that as television enters an area theatre attendance declines and theatre closings continue until the saturation point in ownership of television sets is reached. The public will not leave the comfort of the living rooms and in TV entertainment, except to see movies of unusual quality.

A further reason four-wall theatres have been experiencing economic difficulties is that the rapid growth of drive-in theatres which have more than offset the closure of conventional houses in terms of the total number of theatres in operation.

Exhibitors who have been fortunate enough to survive despite the competition of television and drive-in theatres are facing the difficulty of obtaining a sufficient number of pictures which have box office appeal. The big showcase theatres, owned for the most part by the five major circuits, are able to do a reasonably good business because they show a picture for anywhere from one week up to several months and can therefore be selective in the films which they exhibit.

Exhibitors face another difficulty in that while attendance and admission grosses have been going down, the price of pictures has been steadily going up.

The rise in production costs has been reflected in distributors’ demands for higher film rental. With emphasis on fewer and better pictures which have high box office appeal, distributors know full well they have an advantage over exhibitors who are dependent upon such pictures for survival. In this sellers’ market distributors are driving harsher bargains than ever before. Another factor contributing to increased rentals is competitive bidding up in as many as 750 situations, involving more than 2,000 theatres, where two or more competing exhibitors desire the same picture at the same time.

Another contributing factor for declining attendance will be the faster payoff of pictures and the increased multiple showings. The public is limited in its choices.
pictures because so many subsequent-run theatres play the same movie at the same time. Not only is there a resulting loss of patronage, but with several theatres in an area showing the same pictures at once the attendance at each is cut down. Faster playoffs have reduced the valuable word-of-mouth advertising which is so important to a picture's success; by the time many potential customers hear about a particular movie it has already played and gone in their community.

While the major film companies have seen their income drop, they have been more fortunate than the small exhibitors and have operated at a reasonable profit. One reason for this is that film companies are turning out fewer and better pictures which the public will pay to see.

Recommendations

The Committee believes that many of the problems and disputes between distributors and exhibitors can be settled within the industry itself if the responsible leaders on both sides will put a stop to the constant fratricidal warfare which does nothing but worsen a difficult situation.

An arbitration system dealing with such topics as clearances, run, competitive bidding, forced sales and contract olations would be a major step toward a more amicable atmosphere. The arbitration draft prepared by industry members in 1955, would, in the Committee's judgment, be of benefit to exhibitors and distributors alike.

Perhaps the arbitration draft did not contain all that exhibitors would have desired, but it was at least an effort in the right direction. If the situation is as serious as the committee was led to believe by exhibitors' complaints and testimony, then it is an absolute necessity that both sides be willing to compromise in order to settle their disputes.

In order to give subsequent-run exhibitors a measure of protection and insure that special handling of films will not result in an unreasonable period of time elapsing between initial showing in an area and subsequent-run release, the committee recommends that in any arbitration plan worked out by industry members the definition of "clearance" be broadened to include the period of time elapsing between prior and subsequent-runs of a picture shown in competing theatres.

Competitive bidding has been a contributing factor to the rise in film rentals. This method of licensing has been adopted by distributors as the fairest way in which to set pictures desired by competing exhibitors for the same day-and-date showing. This system has not only proven to be time consuming and cumbersome, but it has also been a heavy burden on many exhibitors. The restrictions which were contained in the 1955 arbitration draft are certainly an improvement.

Four of the five divorced circuits have completed the sale of certain theatres they are required to dispose of under the terms of the Paramount judgments, and they are now free to buy or construct additional theatres so long as such acquisitions do not substantially restrain competition. At the present time, when application is made by a circuit for permission to acquire a theatre, the Department of Justice places such notice in the trade press for the benefit of exhibitors who might be affected by the acquisition and therefore wish to raise objections. The Committee recommends to the Department that in addition to notice through the trade press, exhibitors located in the area where the acquisition is to be, should be sent letters informing them of such application and the date of hearing.

Saturation Bookings

The Committee suggests that the industry study what effect this has had on theatre attendance and what possible changes can be made that would still assure equal treatment to all exhibitors.

The Committee does not approve of the proposal offered by Allied and TOA that the divorced circuits be given permission by the court to produce and distribute pictures with preemptive rights for their own theatres.

The Committee looks with disfavor upon legislation to regulate film rentals which has been proposed as necessary if distributors will not agree to arbitrate film rentals.

Need for Cooperation

The small independently owned motion picture theatres are an important institution in thousands of communities throughout the country. They offer to millions of men, women and children economical and wholesome entertainment. They represent a sizeable investment in capital and offer employment to tens of thousands of people. Despite the growth of television, the public still enjoys motion pictures; the large box office returns of top pictures in recent years proves this point. The smaller theatres can and should continue to play a significant role in the motion picture industry.

The Committee after having carefully studied the copious testimony and exhibits presented at the hearings this spring, is of the opinion that there is a vital need for a new spirit of cooperation between the various segments of the industry. The producers and distributors have a very real obligation to the independent exhibitors, and the Committee does not feel that this responsibility has been met to the extent that it should. The recent release of older pictures by producers for showing on television, which is certain to work a hardship on the smaller theatres, indicates a lack of regard as to the plight of exhibitors.

The Committee cannot overemphasize the responsibility resting upon the large film companies to do everything in their power to make it possible for independent motion picture exhibitors to continue in business and to realize a fair and reasonable profit. The time is at hand for a mature and objective appraisal by the industry of all the factors involved in the exhibition of pictures with the goal in mind of rendering assistance to independent theatre owners so that they may be able to thrive and prosper.
THUNDERSTORM Carlos Thompson, Linda Christian, Charles Korvin, Producer Mike Frankovich, Director John Gilling, with a history of a beautiful woman who was an omen of ill-fortune, 81 min.

Navy WIFE Joan Bennett, Gary Merrill, Shirley Temple, Producer Warner, Director Edward Bernds, Drama. Wife of American soldier, 74 min.

SCREAMING EAGLES Tom Tyrone, Jacqueline Beer, Six men struggle to live down Charles Haas, Adventure, The saga of a platoon in an airborne infantry division during WWII, 81 min.

COLUMBIA May

COCKLESHELL HEROES Jose Ferrer, Trevor Howard, A Warner Production, Based on the story of heroically brave men in the British Navy and methods they used to pare down Nazi merchant shipping during WWII, 97 min., 3/5

JUBAL, CinemaScope, Technicolor, Glenn Ford, Ernest Borgnine, Rod Steiger, Drama, Producer William Fadiman, Director Delmer Daves, A boy-volunteer, with a single-minded determination to defeat Nazi submarines, 93 min. 4/30

SECRET OF TREASURE MOUNTAIN Valerie French, William Prince, Raymond Burr, Producer Wallace MacDonald, Director Seymour Friedman, A search for a fortune, 81 min. 5/28

JUNE

GAMMA PEOPLE, THE Paul Douglas, Eva Bartok, Leslie Caron, A Metro-Goldwyn-Mayer Production, with a mad dictator rules Balkan nation with deadly gamma rays, 76 min. 5/18

SAFARI Technicolor, CinemaScope, Victor Mature, Janet Leigh, John Justin, producers Irving Allen, Al Broidy, Drama, Producer William Wyler, A hunt across the African plains, 77 min. 5/1

EARTH VS. THE FLYING SAUCERS Hugh Marlowe, Joan Taylor, Donald Curtis, Producer Sam Katzman, Director Fred Sears, A Breed of alien spacecraft attack the United States, but are beaten back by a secret weapon, 83 min. 6/1

EODY THE CINEMASCOPE, Technicolor, Tyrone Power, Kim Novak, Rex Thompson, Vic Morrow, Producer Roger Corman, A young woman, a carpenter, a school official, a young adventurer, while hunter seeks revenge for the murder of her sister and ex-wife at the hands of the Mayans, 91 min. 4/30

SECRET OF THE LOST CAVE Valeiire French, William Prince, Raymond Burr, Producer Wallace MacDonald, Director Seymour Friedman, A search for a fortune, 81 min. 5/28

July

GAMMA PEOPLE, THE Paul Douglas, Eva Bartok, Leslie Caron, A Metro-Goldwyn-Mayer Production, with a mad dictator rules Balkan nation with deadly gamma rays, 76 min. 5/18

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SECRET OF THE LOST CAVE Valeiire French, William Prince, Raymond Burr, Producer Wallace MacDonald, Director Seymour Friedman, A search for a fortune, 81 min. 5/28

Independents

June

FLAME OF AFRICA (Cavalcade) Eastman Color, A can drama with all Zulu cast, Producer A. O’Brien, Director T. Bulipa, The story of a terrible Zulu kid, 80 min.

FORBIDDEN CARGO (Jaco) Nigel Patrick, Elsbeth Sellars, Terence Morgan, Roger Sidney Boyce, O.B. For Harold French, Drama, Undercover agents international transport, 77 min.

FRONTIER Woman (Top Pictures) Yistarama, Eastman Color, Adventure, Saga of the daughter of Davie Crockett, 80 min.

Great Locomotive Chase, The (Buena Vista) Technicolor, Fascist, Forrest Parker, J. H. Herlin, A political conspiracy, with American spies attempting to deliver the American secret weapon to a foreign government, 77 min.

PROUD AND THE BEAUTIFUL, THE (kingline) Michele Morgan, Gerard Philipe, Victor M. MOS, Director Mervyn LeRoy, Drama, Drunkard and a woman find love and consolation together, 94 min. 72
JULY


WILD OAT. THE (Carrere Pictures) Fernando, Madeleine Sylvain, Francis Leline, director. Henri Vanel. Comedie. The old man believes his son is other than illegitimate son, 107 min.

August


EAPOLITAN CAROUSEL (IFE) Lux Film, Rome Pathetics, produced by Technicolor, Sophia Loren, Leo Lollovits, director. Technicolor. The history of Naples traced from 1460 to date in song and dance. 90 min., 7/28.

MIXED BAGS (Westward) Reel Incorporated. Technicolor, Richard Denning, Peggie Castle, Lewis Wilson, director. A themepark is closed down. 71 min., 7/29.

METRO-GOLDWYN-MAYER

April


RITUAL TO A BAD MAN (Columbia) CinemaScope, Eastmancolor, Anthony Quinn, director Robert Aldrich. Drama. In the story of a man who took the law into his own hands. 95 min., 4/16.

May

ABY (Eastmancolor, CinemaScope, Leslie Caron, John Warer, director Charles Vidor. Comedy. Based on Mohat's 'That Man from Nowhere.' A tale of a princess who falls in love and becomes a wife. 74 min., 5/13.

CITY OF VISION (Technicolor, Gene Kelly, director) Tige Kaye, director Arthur Freed. Comedy. In the story of a man who took the law into his own hands. 95 min., 5/16.

June


INVITATION TO THE DANCE (Technicolor, Gene Kelly, Orry-Kay, director Arthur Freed. Comedy. Gene Kelly, Cyd Charisse, and Leslie Caron in a rumba, comedy and pathos told entirely through the rhythm of the music. 72 min., 6/15.

BACK, THE (Eastmancolor, Technicolor, Robinson, director Jack Webb. Drama. In the story of a man who took the law into his own hands. 100 min., 6/16.

July

FIST GUN ALIVE (Fox) Glenn Ford, Jeanne Crain, director Vincente Minnelli. Drama. In the reputation of a storekeeper with a "fast gun" rings 3 drunks to a sleepy town. 89 min., 6/28.

August

HIGH SOCIETY (Eastmancolor, Eastman Color, Bing Crosby, director Stanley Donen. Drama. A beautiful raven is shot down. 99 min., 7/22.


BRIDESHEAD, THE (United Artists) Technicolor, director Herbert Ross. Drama. Millionaire seeks information on his son who was placed for adoption twenty years ago.

Coming


PARAMOUNT

May


June


THAT CERTAIN FEELING (Technicolor, VistaVision, Bob Hope, Ewing Earl Martin, director Charles Vidor. Comedy. In the story of a man who took the law into his own hands. 95 min., 6/14.

PARDONERS (VisaVision, Technicolor, director Charles Vidor. Drama. In the story of a man who took the law into his own hands. 95 min., 6/14.

COMING

FUNNY FACE (VisaVision, Technicolor, Fred Astaire, Cyd Charisse, director Charles Vidor. Comedy. In the story of a man who took the law into his own hands. 95 min., 6/14.


MEN IN THE WEST (Technicolor, Technicolor, Elaine Devry, director Charles Vidor. Western. Drunken badman hunts for murderer of his cheating brother. 80 min., 7/29.


LOVES OF OMAR KHAYYAM, THE (VisaVision, Technicolor, director Cornel Wilde, Michael Rennie, Debra Paget. Drama. In the story of a man who took the law into his own hands. 95 min., 7/29.

September

MOUNTAIN, THE (VisaVision, Technicolor, Spicey Tracy, Bob Wagner, Claire Trevor, director Charles Vidor. Western. In the story of a man who took the law into his own hands. 95 min., 9/1.

REPUBLIC

April

CIRCUS GIRL (Color, Kristin Soderbaum, Willy Birgel, director Charles Vidor. Drama. In the story of a man who took the law into his own hands. 95 min., 4/14.

TOMMY (Theo. Rejlander, director Charles Vidor. Drama. In the story of a man who took the law into his own hands. 95 min., 4/14.

May

MAYVICK QUEEN, THE (Breward, Barbara Stanwyck, director Charles Vidor. Drama. In the story of a man who took the law into his own hands. 95 min., 5/14.

June

DODO INCIDENT (Trucolor) Linda Darnell, David Bianco, director Charles Vidor. Drama. In the story of a man who took the law into his own hands. 95 min., 6/14.

July

DOD DOX (Dribble Reynolds, director Charles Vidor. Drama. In the story of a man who took the law into his own hands. 95 min., 7/14.

August

A STRANGE ADVENTURE (William Wellman, director Charles Vidor. Drama. In the story of a man who took the law into his own hands. 95 min., 8/14.

LISBON (Trucolor, Ray Milland, American English. Associate Producer W. O'Sullivan, director Charles Vidor. Drama. In the story of a man who took the law into his own hands. 95 min., 9/14.

Features scheduled for August release number 26, five under the July total of 31. The leading supplier will be United Artists with six releases. Allied Artists, Columbia, Republic and 20th Century-Fox will release three each, while Metro and Universal will put two on the release roster. Paramount, Warners and RKO will release one each. More than half of the August films, 16, will be in color. Seven features will be in VistaScope, two in Superscope and one in Superscope, one in Superscope and one in Superscope.
Otto Preminger presents Bernard Shaw's

SAINT JOAN

All motion picture theatres are invited to participate in the first joint producer-exhibitor world-wide competition to discover a 'new face,' an unknown young actress to play Joan of Arc in Otto Preminger’s film version of Bernard Shaw’s greatest play, ‘Saint Joan.’

All National Screen Service exchanges can now supply free to exhibitors:
1) Specially-filmed one-minute trailer  
2) 30 x 40 posters  
3) Entry blanks with rules of competition and full information on how contestants may win auditions and screen tests.

If you wish to take part in this search, contact your United Artists branch.

SAINT JOAN WEEK STARTS AUGUST 6th
THE INDUSTRY NEEDS A

CONFERENCE
of
COMPATIBILITY

Lesson in the Tax Victory

TV "Not Insurmountable"
--Value Line Analysis
In the long run it

20th's Most Daring

The One and Only

Nothing Can Stop

Pictures like this
DARRYL F. ZANUCK presents

RODGERS & HAMMERSTEIN'S

The

King and I

starring

DEBORAH KERR • YUL BRYNNER

with RITA MORENO • Produced by CHARLES BRACKETT

Directed by WALTER LANG • Screenplay by ERNEST LEHMAN

Music by RICHARD RODGERS • Book & Lyrics by OSCAR HAMMERSTEIN II

Choreography by JEROME ROBBINS

CINEMASCOPE

55

COLOR by DE LUXE

ON SINCE "THE SNAKE PIT"!

Bigger than Life

starring

JAMES MASON • BARBARA RUSH

costarring WALTER MATTHAU

Produced by JAMES MASON • Directed by NICHOLAS RAY

Story and Screenplay by CYRIL HUME and RICHARD MAIBAUM

COLOR by DE LUXE

CINEMASCOPE

IN BROADWAY'S BIGGEST HIT!

BUS STOP

starring

Marilyn Monroe

and introducing DON MURRAY

Produced by BUDDY ADLER • Directed by JOSHUA LOGAN

Screenplay by GEORGE AXELROD

COLOR by DE LUXE

CINEMASCOPE

SWAGON" FROM COMING THROUGH!

The Last Wagon

starring

Richard Widmark

co-starring Felicia Farr • Produced by WILLIAM HAWKS

Directed by DELMER DAVES • Screenplay by JAMES EDWARD GRANT,

DELMER DAVES and GWEN BAGNI GIELGUD

COLOR by DE LUXE

CINEMASCOPE

are your box-office a lift!
BIG! BOLD! BLASTING!
as a gun-running, woman-hungry adventurer who grenaded his way across the roaring inferno called Mexico to the cry...

ROBERT MITCHUM • URSULA THIESS • GILBERT ROLAND
in “Bandido” ZACHARY SCOTT

with RODOLFO ACOSTA • HENRY BRANDON • DOUGLAS FOWLEY

Story and Screenplay by EARL FELTON • Produced by ROBERT L. JACKS • Directed by RICHARD FLEISCHER
Music by MAX STEINER

CinemaScope COLOR by De Luxe
Conference of Compatibility

In quick response to the Senate Small Business Committee’s urging of an “objective appraisal” of exhibition’s problems by all factors concerned, Allied president Ruben Shore has again given voice to the hopes of exhibitors for a conference between top level film executives and exhibition leaders to establish a reasonable degree of compatibility.

That such a meeting is necessary, nay, imperative, if the industry is to survive, has been stressed in these columns over and over again. If we have belabored this Viewpoint, it is only because its urgency cannot be over-emphasized.

Now the Government has called upon the distributors to meet their “very real obligation” to the independent exhibitors, an obligation that the Small Business Committee feels has not been properly met. The goal of such a meeting would be, in the Committee’s own words, “rendering assistance to independent theatre owners so that they may be able to thrive and prosper.”

The success of such a meeting is hinged upon three requirements:

First, the participants must be absolutely top brass, so that the executives who hear the problems firsthand are the same ones with the power to make decisions, instead of shuffling the buck back and forth.

Second, the atmosphere must be one of honesty and open-mindedness, resolutely shoving aside petty issues and habitual rancor, so that the parties can concentrate on a realistic approach to basic problems.

Third—and perhaps, if this one requirement were met, all others would follow—distributors must start thinking in terms of “customers” in their relations with exhibitors. Up to this point, unfortunately, they have not.

In all the golden history of American business, one of the most widely accepted precepts for successful operations has been good customer relations. Fortunes have been spent in other industries to establish and maintain a congenial rapport between buyer and seller. In such an atmosphere businesses thrive.

Yet in our great industry, relations between the distributor and his exhibitor customer have disintegrated into a shambles of adversity and bitterness that retards our progress and bodes disaster for all.

Let’s have that “objective appraisal” meeting. Call it a conference of compatibility, and let the theme be, if you will, “good customer relations”. If we can have that as the basis, the solution will be as simple as the requirements—one, two, three.

The Lesson in The Tax Victory

There can be naught but admiration and applause for the small, hard core of fighting COMPO men who refused to recognize the word “impossible” and led the admissions tax fight to a successful conclusion.

They are largely the same group who poured their sweat into the last two industry efforts—Bob O’Donnell, Bob Coyne, Sam Pinanski, Pat McGee. These men pushed the battle doggedly against heavy odds of indifference and even opposition within the industry. The King Bill’s speedy passage in Congress, followed by the President’s signature making it law, is a tribute to them and to the educational processes they employed to acquaint the legislators with our problems.

Without detracting from the tireless efforts of all among those front line fighters, it would not be remiss perhaps to single out Bob Coyne as probably the greatest single force in the tax struggle. Coyne’s extensive background in Governmental procedures was a key factor in plotting the course of the battle and cutting the legislative red tape to gain passage at the 11th hour.

How appropriate it is, too, that Bob O’Donnell, chairman of the COMPO tax committee, should be named “Pioneer of the Year”, with the tax fight a prominent feather in his capful of achievements.

And what a source of gratification the victory must be to Sam Pinanski who was looked upon askance by many in the industry when he agitated for the campaign more than a year ago and persisted in the fight to its wonderful conclusion!

Due largely to the efforts of these men, exhibitors and distributors alike will benefit. Many theatres in critical economic straits will be saved from closing by gaining the formerly taxed portion without increasing their prices to the public. Thousands of others will be enabled to increase their scale slightly without falling within the range of the tax. And, of course, the distributors will gain a fair share of the added net revenue and from theatres that might otherwise have closed.

There is another important aspect to this victory. It provides proof positive that there is no limit to what this industry can do if it learns the virtue of cooperation. When movie men in all the branches work together as the tax-fighters did, our external problems will be met and overcome.
“The Solid Gold Cadillac” Brilliant Comedy Entertainment

Business Rating ★★★★★

Uproarious take-off on big business showcases Judy Holliday in a role that matches her “Born Yesterday”. A boxoffice gold-mine in all situations.

Judy Holliday, whose unforgettable Academy Award-winning performance in “Born Yesterday” (1950) is still a cherished memory of millions, has done it again. In “The Solid Gold Cadillac” Columbia and exhibitors have a brilliant comedy and a smash boxoffice attraction.

This is a polished, faster-moving version of the George S. Kaufman-Howard Teichmann stage hit that rocked Broadway for two seasons. Humorist Abe Burrows has custom-tailored the screenplay to Miss Holliday’s unique comedy talents. With rare good humor, and often hilarity, “Cadillac” turns on the national craze for playing the Wall Street markets. Whereas the stage play was fashioned for elderly Josephine Hull, the central figure in the film is younger, but equally wide-eyed and naive Miss Holliday, standing a group of business executives on their collective, corporate heads. She’s dumb as a fox and, at times, utterly charming as she innocently gets caught up in the big business whirl and, through her ten shares of common stock and a keen sense of some crooked dealings, finds herself suddenly in a position of power. With a fine assist from her comedy partner of “Born Yesterday”, Paul Douglas, as the only square dealer in the corporation, Judy allows hardly a single scene to go by without at least a chuckle.

Fred Kohlmar’s production is first-class, despite the absence of color or wide-screen process. A clever gimmick is the final scene in which the “solid gold Cadillac” makes its appearance in color. Richard Quine’s direction keeps the action flowing at a lively clip from start to finish and he gets the most out of a fine group of supporting players. The blustering, bluffed corporation magnates are riotously portrayed by Fred Clark, John Williams, Ralph Dumke, Hiram Sherman and Ray Collins, all perfect foils for Judy’s broad naivete. George Burns does an unobtrusive off-screen narration. In their scenes together, Douglas and Judy are as “natural” a comedy pair as can be imagined and they infinitely compliment each other with their totally different personalities and refreshingly underplayed comedy techniques. Neva Patterson is also delightful as Judy’s secretary who metamorphoses from a spinsterish career girl to one in love and lovely under the magic Holliday touch.

Judy Holliday, an actress by trade, attends a stockholders’ meeting, representing ten shares. She senses that incoming corporation chairman John Williams, treasurer Fred Clark, and other board members are about to juggle the books because retiring prexy Paul Douglas is going to Washington as a dollar-a-year man. When the board votes itself a salary raise, she starts popping pertinent questions. To get her out of their hair, the board offers Miss Holliday the job of caring for small stockholders. She begins corresponding with stockholders all over the country. She is sent to Washington to get Douglas to throw some business their way, but Douglas and Miss Holliday begin throwing glances at each other. Williams tries to prevent Douglas from returning as head of the firm, but Miss Holliday ousts the swindlers with the power of thousands of proxy votes in her name. She takes over and reinstates Douglas as president. They marry. The cadillac is a wedding gift for a gal who now has everything.

“Bus Stop” with Marilyn is Great Comedy, Sock Attraction

Business Rating ★★★★

Delightful, spirited, meaningful comedy-romance with Marilyn Monroe in an outstanding performance. May very well be the year’s biggest grosser.

Here is a great attraction—great entertainment—great boxoffice—with a great new Marilyn Monroe. Basically a romantic comedy about an emotionally naive Montana cowboy and a saloon floozy, “Bus Stop”, in CinemaScope and De Luxe Color from 20th Century-Fox, has just about everything any audience or any showman could ask. Director Joshua Logan, who translated another William Inge stage play, “Picnic”, into an outstanding movie, handles this one with the same masterful touch. Boxoffice returns will soar to new highs in all situations.

Secret of the appeal of “Bus Stop” is dramatic momentum, moving fast from light-hearted comedy situations to subtle examination of some universal man-woman relationships. Director Logan’s pacing is superb.

Marilyn Monroe, as a cafe cutie (she calls herself a “Chantoosie”) from the Ozarks, turns in the most vivid, provocative and convincing performance of her widely publicized career. Intoning her lines with a lush southern accent, she slithers through the role with that familiar know-how and fine talent. She is a revelation, sure to stir plenty of word-of-mouth. Her satiric rendition of “Old Black Magic” is the show-stopper of the year. Don Murray, a screen newcomer, is a virile dynamo as broncobustin’ young cowhand who chooses Miss Monroe as his own private angel. His wooing of her with the same technique he uses in handling livestock makes for some very unusual situations. Murray (he’s future star material), at the same time, gets beneath the surface of the boy-meets-girl theme with some genuine pathos, gives their relationship a very human touch.

The screenplay by George Axelrod, who also wrote “The Seven Year Itch”, another Monroe hit, takes the action out of the stage-version beanery, and gives it scope across Arizona, to include some excellent business in a rip-snorting rodeo. Buddy Adler’s large-scale, bustling CinemaScope-De Luxe production is expressly designed to make the stars seem small and unimportant amid the tumult of rodeo festivities. Supporting portrayals are of high caliber, with Arthur O’Connell playing the wise old cowboy who raised Murray, Betty Field as the proprietress of the diner, and Eileen Heckart as saloon waitress who sympathizes with Miss Monroe. Milton Krassen’s camera work is highly imaginative. Alfred Newman’s background music, features a bright melody called “Bus Stop Song”, which the Four Lads sing.

Twentieth-Fox has wisely combined the well-tested, legitimate theatre talents of Logan, Axelrod and Murray with the sure-fire appeal of the world’s most famous glamour queen. The result is a unique and wonderful blend of the Monroe sex-appeal with a believable story and eminently believable characters. And, for the first time, it gives Marilyn a chance to prove that maybe she could do “The Brothers Karamazov” after all.

On a bus to the Phoenix rodeo, O’Connell tells brash, unsophisticated Murray it’s time he got a gal. Miss Monroe, nightclub singer who also hustles drinks, has fantastic hopes of going to Hollywood. Murray takes one look at her on stage and decides to change her plans. He overpowers Miss Monroe with physical exuberance, insisting they marry. He becomes forceful and she retreats, convinced he’s crazy. Murray takes all the rodeo prizes, lassos his bride-to-be and drags her aboard a home-bound bus. Heavy snowfall stops the bus at a diner run by Miss Field. Murray continues to man-handle Miss Monroe until bus driver Robert Bray knocks him for a loop. Murray slowly begins to understand that tenderness is the secret to a woman’s heart and he apologizes. Marilyn, meanwhile, realizes that this boy is really for her, because while she has been loved by too many men, he has loved none before.

“Chantoosie” Cherie (Marilyn Monroe) sings “That Old Black Magic” to a bunch of cowboys in a cheap Arizona restaurant.

[More REVIEWS on Page 8]

Film BULLETIN August 20, 1956 Page 7
Fast-moving CinemaScope-WarnerColor Western should draw above-average grosses in general situations.

A suspenseful, rugged Western arrives from Warner Bros., with young Tab Hunter on the run over some beautifully photographed hill country. While the plot follows well-trodden paths, producer Richard Whorf and director Stuart Heisler have turned out 94 minutes of two-fisted action-drama that never lags. Hunter co-stars with Natalie Wood, and this pair enhance the film's attraction for the younger set. Strikingly CinemaScoped in WarnerColor, its warm, young-love aspects should appeal as well to almost all audiences. Miss Wood, the child star who gracefully leaped over adolescence, emerges as a spitfire Anglo-Mexican beauty who nurses Hunter's gun wounds and helps him escape the men seeking to kill him for his land. Fine support is provided by Skip Homeier, Eduard Franz and Ray Teal. Screenplay by Irving Wallace, adapted from Louis L'Amour's Santevenop serial, opens with Hunter gunning for Teal, kingpin land owner who murdered his brother. Teal wounds him and sends his son, Homeier, and foreman Claude Akins, to finish the job. Miss Wood finds Hunter in an abandoned mine. When he is well enough to travel she sends him to a hiding place, and promises to follow. Indian guide Eduard Franz keeps the gang on Hunter's trail until Indians wipe out the gang. Hunter battles it out with Homeier on the rocky cliffs and in a swift river, vanquishes him and rides off with the girl. [31x524]Akins, Eduard Franz and Ray Teal. Screenplay by Irving Wallace, adapted from Louis L'Amour's Santevenop serial, opens with Hunter gunning for Teal, kingpin land owner who murdered his brother. Teal wounds him and sends his son, Homeier, and foreman Claude Akins, to finish the job. Miss Wood finds Hunter in an abandoned mine. When he is well enough to travel she sends him to a hiding place, and promises to follow. Indian guide Eduard Franz keeps the gang on Hunter's trail until Indians wipe out the gang. Hunter battles it out with Homeier on the rocky cliffs and in a swift river, vanquishes him and rides off with the girl. [31x524]Akins, Eduard Franz and Ray Teal. Screenplay by Irving Wallace, adapted from Louis L'Amour's Santevenop serial, opens with Hunter gunning for Teal, kingpin land owner who murdered his brother. Teal wounds him and sends his son, Homeier, and foreman Claude Akins, to finish the job. Miss Wood finds Hunter in an abandoned mine. When he is well enough to travel she sends him to a hiding place, and promises to follow. Indian guide Eduard Franz keeps the gang on Hunter's trail until Indians wipe out the gang. Hunter battles it out with Homeier on the rocky cliffs and in a swift river, vanquishes him and rides off with the girl.

Broad farce draws fair share of laughs. Exploitable and Ginger Rogers will give b.o. lift. Requires strong support.

This lightweight farce, first feature produced by the new RKO regime, is a tepid comedy that figures to draw fair response. Fast-talking Ginger Rogers sells the laughs as corset and barbed wire huckster, with Barry Nelson chasing after her and songstress Carol Channing kidding from the sidelines. As a comedy change-of-pace programmer, it should serve as a good dualler in all except action houses. It would best be coupled with a drama or outdoor melodrama. Arthur Lubin's Technicolor production, set at the turn of the century, moves at a hectic pace from New York to Kansas City to Texas, spoofing women's suffrage, the horseless carriage, business tycoons, and cattle barons. Lubin's direction makes the caricatures broad. "A Corset Can Do a Lot For a Lady" is sung by Miss Channing in her dizzy-dame manner. Corset saleslady Ginger Rogers goes broke and attempts to pay her debt to steel magnate David Brian by selling his barbed wire to Texas ranchers. When Barry Nelson gives her a lift westward in his auto, a friendly feud begins. Cattlemen are afraid barbed wire will bruise their herds, so Rogers, and model Channing are escorted out of town. Rogers sells the local women, gets her orders placed, continues westward in Nelsons' arms.

Italian-made spectacular with biblical setting loaded with sex and brutality. Big money-maker for ballyhoo houses.

Pagan love and barbaric savagery are the magnetic qualities combined by Nat Wachsberger in this ornate spectacle, made in Italy, which 20th Century-Fox is releasing in the U. S. With Rhonda Fleming romping around in scanty costumes as the luscious peasant girl who gets to be queen, and romantic Ricardo Montalban performing amazing feats of daring as the warrior leading the revolt against a lustful tyrant, "The Queen of Babylon" is obviously checkful of exploitation elements. Where these angles are properly promoted, it should sell like French postcards. Adventure and action fans will enjoy it no end. Miss Fleming treats her audience to a provocative cove dance, a dip in the lake minus suit, and a torrid necking party with Montalban, who overcomes a horde of starved crocodiles. The costumes, huge palace sets, and lush backgrounds are caught in Technicolor with a sweeping majesty. Direction by Carlo Ludovico Bragaglia is a hodge-podge of sex and sabers, yet the action is fast and stimulating. Montalban, revolts against Roldano Lupi, who rules Babylon with terror. Fleming, a farmgirl, nurses Montalban when he is wounded, and they fall in love. When Fleming is enrolled in the palace as a concubine, the king, too, finds her irresistible. Carlo Ninchi, a jealous minister, poisons the king and accuses Fleming. As she is being tied to the stake for burning, Montalban arrives with his cohorts to save the day. Miss Fleming is acclaimed queen.

Low-budget dualler about psychopath on the run with captive teenager. Has exploitation angles. For lower half.

This low-budget Jaguar production for Warner Bros. release is an off-beat melodrama about a psychopath who kidnaps a teenage girl. Suited strictly for lower-half billing in action and ballyhoo houses, it might be exploited as a "where-are-your-children?" shocker. Performances by a better-than-average cast are better than story material. Neither Frank Tuttle's direction nor George C. Berthonol's production add much to the programmer look of the picture. Teenager Natalie Wood and her boyfriend, Richard Anderson, are necking in Lovers' Lane when psychopath Raymond Burr sacks the boy and makes off with the screaming girl. Her father, Edmond O'Brien, is a hard-hitting police captain. Brian Donlevy, the police officer on duty, starts a relentless all-night police search. Burr alternately threatens and caresses the girl. Police track them down in an old brickyard. Burr runs for it with Miss Wood, after shooting a cop. O'Brien corners him, rescues his daughter, realizes that to keep her out of trouble, he must make his boyfriends welcome in their home.
CALL FOR CONFERENCE
Text of Ruben Shor letter to film executives

I think you are aware that Allied States Association alone and in conjunction with TOA has on several occasions advocated the holding of a top level conference to discuss industry problems and, especially, ways and means of stabilizing the business on a permanent and prosperous basis.

You do not need to be reminded that the business of theatres other than the metropolitan first-runs is at the lowest eb since the dark days of the depression. We have many times contended that to enable those theatres to survive this crisis is in the interest of the industry as a whole and of the American people.

Our government support for this view is contained in the report of the Senate Select Committee on Small Business released on July 27.**

We of Allied feel that these expressions by a group of United States Senators make it proper for us to renew our proposal for a meeting between the presidents of the film companies and the heads of the principal exhibitor organizations. Such a meeting at this time would have an excellent effect in restoring the confidence and reviving the courage of the personnel of all industry branches.

What I am proposing in the first instance is a rather small meeting with only those in ultimate authority in their respective companies and organizations. Such a meeting could discuss ways and means and, perhaps, agree upon principles for giving effect to the Committee's recommendations. The follow-up, including the details, could then be handled by their designated representatives.

BERGER ON SSBC REPORT
North Central Allied

Most of you have undoubtedly read the main points of the Senate Small Business Committee's report. You were probably as disappointed in the report as I was. Nothing came out of it to help the small theatres in their present plight. While I very much appreciate Senator Humphrey's recognition of our problem in undertaking to spearhead this investigation and his devoting a great deal of time and effort to our problem, I feel that the Senator and the rest of the Senate committee have failed to understand the meat of the problem. We have made every effort to establish for the committee the problem and the seriousness of it. As you can see from the report, nothing was accomplished.

The problem, with which you are familiar, is very simple. Because most people now have a theatre in their own homes, theatre-goers have become very selective. Consequently, it is necessary for every theatre, in order to live, to play all the top motion pictures which are released. The present sales policies are confiscatory in nature. Film companies are well aware that small grossing theatres can't possibly pay the prices they are requesting. Since the theatre-goer does not wish to see the secondary pictures and the theatres cannot buy the so-called top pictures, it goes without saying that the theatre is being gradually exterminated. The pitty of it all is that the so-called "brains" of the distribution don't have sufficient mentality to realize that this policy means the eventual destruction of the entire industry. The present sales policies are such that it destroys the incentive and, consequently, destroys showmanship. The result is that a generation of people is now being raised without the motion picture theatre-going habit.

The present economic condition of the theatre owners is such that the physical appointments of the theatres are deteriorating to a point where a patron will not wish to go to the theatre even if he desires to see the picture.

I make the following prediction. The small communities don't wish to see their only theatre closed, making a moribund out of the town. Therefore, merchants and civic groups in many communities have been getting together to reopen the theatre. This has happened in a number of places in the country and will continue. When these community-operated theatres discover the film companies' confiscation policies, they will come out with such a public attack against the industry that no congress will be able to stop legislation making this industry a public utility. When a so-called top motion picture is released and announced to the public, it should be made available to every theatre in the land at prices the theatre can afford to pay.

Although the report was very detrimental to our cause, I feel that we cannot stop fighting now. There are sufficient brains among the theatre owners to devise some new plan for forcing the distributors to recognize the problem. We owe it to ourselves, our families, and our communities to fight with every power at our command to continue to keep our theatres in operation.

Benjamin Berger, President

FOREIGN FILM FAIR
Theatres Owners of America

Theatre Owners of America's recent announcement of a "Foreign Film Fair" to inject an international aspect into its forthcoming fall Convention, has created such wide-spread interest and attention that the Planning Committee finds it has a feature attraction on its hands and is treating it accordingly. Already 23 films have been made available for screenings by Foreign Distri- butors of the New York area, but most significant were cables and long-distance requests from the Philippines and China to enter their product in competition for the six coveted spots just prior to the organization's Convention dates next month.

To make certain that all have an opportunity to participate in the Film Fair, each distributor may submit his most outstanding foreign-produced films for the Screening Committee's consideration. Only those films which will be ready for distribution in the relatively near future, will be considered and screened. When the final selection of six pictures are made they will be presented in the Auditorium of the Museum of Modern Art in New York in the following manner:

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<td>8:30 P.M.—Thurs., Sept. 13</td>
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<td>8:30 P.M.—Mon., Sept. 17</td>
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(About to these special showings will be by invitation only.)

Walter Reade, Jr., Executive Chairman of TOA's International Convention and Trade Show stated yesterday, "The primary purpose of the Foreign Film Fair was to dispel any thought of prejudice on the part of the American exhibitor toward foreign-made films. This is not a new conclusion inasmuch as it was previously defined in a survey conducted by T.O.A. in December, 1955. "There is no basic prejudice on the part of American exhibitors against the showing of British pictures. The evidence is overwhelming in that regard." When advised of the interest shown in this phase of the Convention, Myron N. Blank, T.O.A.'s President stated, "We are elated at the acceptance of the Foreign Film Fair. It is an effort on our part to re-introduce the showing of foreign films to our American exhibitors who operate outside the Metropolitan areas. We are also attempting to acquaint him with another service to his community, and another source of revenue at the boxoffice."

FOR SALE
Since my recent serious illness, my doctors advise me to sell my five drive-ins and nine Conventional Theatres. Will sell either singly or collectively. Appointment by letter and in person.

MANOS ENTERPRISES, INC.
TORONTO, OHIO

Film BULLETIN August 20, 1954 Page 9
ROBERT W. COYNE, declared that admissions tax bill signed by President should add about $51,800,000 to the industry's annual income. The COMPO special counsel, who, along with COMPO chairman Sam Pinanski and tax committee chairman Bob O'Donnell, was instrumental in bringing the drive for passage of the King Bill to a successful conclusion, said research analyst Sindlinger estimates that of the $51.8 million, $16,400,000 will be absorbed by distribution and $35,400,000 will remain with theatres. Coyne said it appears that theatres made exempt from Federal tax by the bill number 8,991. Following their elation over the signing of the tax bill by President Eisenhower, theatre owners are now settling down to a sober consideration of the problems presented. Since the bill exempts tickets of 90 cents or less from Federal taxation, exhibitors with admission scales within that range face the decisions of whether to raise or lower prices, or keep them constant. Meanwhile, the Internal Revenue Bureau has issued a directive permitting theatre owners to use admission tickets printed prior to the Sept. 1 deadline for a reasonable time, provided the admission is not more than 90 cents.

TRUEMAN T. REMBUSCH, exhibition's stormy petrel from Indiana, is involved in another fight with the film companies. Syndicate Theatres, of which he is secretary-treasurer, has brought an anti-trust suit against seven major distributors and five Indianapolis first-run theatres charging monopolistic practices and discrimination against Syndicate's Franklin, Ind., theatre. Named in the suit are Paramount, Columbia, Loew's, RKO, United Artists, Warner Brothers and Universal. Syndicate is asking $3,840,000 in damages, as well as an injunction against the first-run theatres and the seven distributors. The complaint charges that the five first-runs are operated as a monopoly and that top films are withheld from the Franklin theatre 40 to 90 days, or longer.

ROBERT S. TAPLINGER, recently named vice president in charge of advertising and public relations for Warner Brothers, will divide his time rather evenly between the home office and the studio, it has been learned. While his headquarters will be New York the present management is understood to feel that the promotional department should have a closer contact with production. Taplinger's predecessor, the late Mort Blumenshost, in the last five years of his directorship of the department, headquartered at the Burbank lot, with Gilbert Golden and Larry Golob in charge of the promotion operations at the home office. Taplinger, currently vacationing in Europe with Boston banker Serge Semenenko, who headed the new WB syndicate, will assume his post Oct. 1. Another impression current about the new Warner organization is that Benjamin Kalmentez, former general sales manager and now executive vice president, will devote a considerable amount of his time to the production scene. Taplinger's appointment was one of several made since the new group, headed by Jack L. Warner, took control. Roy Haines, newly appointed general sales manager, was elected president of Warner Brothers Distributing Corp., while Bernard R. Goodman, formerly co-ordinator of field sales activities, was made vice president in charge of domestic operations for the distributing arm. In his first policy statement since assuming the presidency of the company, Warner warned that "no blueprint, no industry-wide plan, no committee report can take the place of the basic axiom that nothing succeeds like a successful motion picture".

RUBEN SHOR'S suggestion for a top-level distributor-exhibitor meeting has met with little response so far from film company executives. National Allied's board of directors, however, at its Aug. 14-15 meeting in Louisville, Ky., considered the proposal thoroughly and decided to pursue the idea exhaustively. Allied president Shor issued the call for the top-brass meeting as a result of the Senate Small Business Committee's recommendation for a "mature and objective appraisal" by all branches of the industry of its problems. In a formal letter to the presidents and general sales managers of the major film companies, Shor declared that such a meeting at this time "would have an excellent effect in restoring and reviving the courage of the personnel of all industry branches". He said that he is proposing at first only a "small meeting with only those in ultimate authority in their respective companies". They could discuss means for giving effect to the SSBC recommendations, he said, with details to be worked out by designated representatives. Commenting on the SSBC report, which was generally unfavorable to exhibition's demands, Shor said that Allied was surprised by some of the positions taken and some of the statements made in the report. "However, if the film companies will in good faith carry out the recommendations...of the Committee report, the effort can be written off as a total success."

ROBERT J. O'DONNELL has been appropriately named Pioneer of the Year for 1956 by the board of the Motion Picture Pioneers. Announcement was made by the organization's president Jack Cohn following a meeting of the board. O'Donnell, vice president and general manager of Interstate Circuit, Texas, is the 10th industry veteran so honored by the organization. He'll be guest of honor at the Nov. 30 annual membership dinner at the Waldorf-Astoria. The Texas theatre executive played a vital role in getting the admissions tax relief bill passed in Washington.
THE TURNING OF THE CORNER (continued). Slowly but inexorably moviedom is rounding into profit-making form. Recent workouts have proved sensational.

For instance:

a) A report by Sindlinger & Co., amusement industry market analysts, asserts that attendance at motion picture theatres during the week ended July 28 totalled 82,399,000, the greatest single seven-day figure since Thanksgiving week, 1946. We appraise this estimate as being somewhat exaggerated, but even a figure of 70-75 million is mighty healthy.

b) The Sindlinger report further reveals that overall July attendance ran just 2.2% under the same month’s attendance one year ago. Considering the moribund circumstances which have invaded the industry in the interim, July 1956 attendance represents a noble achievement and a magnificent rally in the face of conditions immediately preceding the summer.

c) In many sections of the nation, July’s steadfast recovery was accomplished without aid of moviedom’s Quartet patron saint, Old Sol, himself. According to information from U.S. weather agencies, most of the east, southeast, south-central and mid-central states shivered through the second most sub-normal July in 37 years. If the significance escapes you, be informed that industry pundits universally — this observer included — accept as gospel the canon that moviedom must make its profits when the weather is high. The point is therefore taken that perhaps the virtues of films rather than the virtues of climate have more than a little to do with controlling b.o.

d) Encouraging to moviedom, too, is a condition far divorced from its control, namely the incisive reaction by top television critics to this summer’s video fare. Incisive is possibly too mild; acrid is more like it. From Gould to Crosby to the national weeklies, friends all of the electronic tube, has poured forth an uncommon flow of spleen against what one commentator calls “a retrogression to the point of Holly-woodheadedness.” With good puns we don’t argue — besides a birch-like timber has been heard descending upon more than one cinema skull. We argue “retrogression.” You’re not witnessing retrogression, fellows, you’re witnessing the strange form of progression that seizes an art medium after it has said everything it can say, do everything it can do. Perhaps TV’s well is beginning to run dry. Like Hollywood before wide-screen, it must prospect after untapped production resources. It is now, while TV’s geo-physicists stake out new fields, that moviedom enjoys a fresh opportunity.

Such is the most farraginous of hopeful items to buttress our belief in a steadily improving economic status for the movie business. Taken together with tax relief on admissions up to 90c, the outlook brightens perceptibly. As always, most everything pivots on product, both in number and in fettle. Given its share of top-drawer merchandise, the industry can prosper; be it otherwise, the industry will slide. Now law, moral or economic, supercedes that truth. It is irrevocable and absolute, and holds come rain, shine, revolution or Elvis Presley.

BOND, RICHMAN & CO., a New York investment firm, has made out a searching case for Columbia Pictures ($22), which it considers vastly underpriced. In a forward to its survey, it states:

“In a quarter of a century of growth, Columbia has grown from a small, insignificant film producer to a position of leadership in the industry. It now ranks as the fourth largest company in its field. Within 25 years, its gross annual revenues have soared by approximately 900%, whereas the income of the leader of the motion picture industry, Loew’s, Inc., has risen only 36%. Nevertheless, Columbia common stock is selling for less than 5 times annual earnings, while Loew’s commands a price which is 22 times annual earnings.”

Bond, Richman goes on to project Columbia prospects should that company catch up to the various financial ratios prevailing in the industry.

“If Columbia common stock were to sell at a price 13 times earnings (the price-earnings ratio of competing equities) it would rise to a price of $57

“In order for Columbia’s dividend of $2.15 to represent a yield of 5.6% of selling price (the dividend of competing equities) Columbia’s common stock would need to rise to $38

“If Columbia shares were to sell at 104% of book value (the average selling price of competing equities is 104% of their book value) it would need to rise to a price of $29

“If Columbia common stock were to sell at a price which was 172% of its working capital equity per share (competing shares are selling at an average price which is 172% of working capital equity) it would need to rise to a price of $39

The average of the four above “target” figures is $40.4. While Bond, Richman doesn’t anticipate an immediate rise to this level, it feels that due recognition of Columbia’s “impressive progress”, together with discovery of its undervaluation will eventually bring this company into line with representative shares in its field.
Sound Economies, More Quality Films
Will Put Industry on Firm Basis—Value Line

HOW MOVIES CAN COMPETE

Over the next three to five years, there will be a sharp increase in the population of young people in their teens to early twenties—the very element that comprises the largest segment of moviegoers. How can the motion picture industry best gird itself to compete for their patronage?

Value Line, the authoritative financial analysis sheet published by Arnold Bernhard & Co., in its current study discusses the current status and future prospects of the movie business, and expresses the view that the industry is embarked on a program that will enable it to compete with other mediums of entertainment, especially, of course, TV.

“While television is a keen competitor,” says the Value Line survey, “it is by no means an insurmountable obstacle.” In the report reprinted below are recommended (1) sound economies in production and distribution; (2) liquidation of unproductive assets; and (3) “a demonstration of showmanship by supplying theatres throughout the world with an abundance of quality motion pictures”.

Recommendation

Given a powerful stimulus by the larger supply of excellent films from Hollywood, theatre attendance has finally taken a decisive upturn. Since the beginning of June, weekly theatre admissions have climbed persistently from about 35 million to the present 70 million level. Unfortunately, the upswing did not come early enough. Most of the motion picture companies reviewed herein have reported unfavorable earnings comparisons for the first half. Unless the current recovery should gather momentum throughout the remainder of the year, it appears than 1956 will be a poorer one for the motion picture industry than 1955. (A few companies will probably be able to report higher earnings on the strength of non-recurrent capital gains.)

The market prices of many of the motion picture stocks seem to have discounted adequately the poorer financial results indicated for this year, however. A few of them are now available near their respective 1956 lows. As a result, their prices are capitalizing current earnings and dividends at ratios substantially more conservative than those being accorded stocks as a whole at this stage of the market. Many of the issues in this group provide current dividend yields of more than 6%, far superior to the average 5% return afforded by all dividend-paying stocks under survey. Moreover, based on the assumption that the motion picture companies’ present efforts to increase the return on their assets will be successful, the 3- to 5-year appreciation potentialities of these motion picture stocks are also impressive. In contrast to the average 22% gain projected for all stocks, the 3- to 5-year appreciation potentiality of the amusement stocks as a group is 44%.

Detracting somewhat from this favorable prospect, however, is the fact that the motion picture industry is a volatile one and the stocks in it have poor stability records. With the exception of Eastman Kodak, which is not directly connected with the production or exhibition of motion pictures, the quality ranks of the stocks in this group range from an average B down to a subaverage C. Most of them therefore do not qualify for inclusion in investment-grade portfolios. But to sophisticated investors, willing to accept the inherent risks involved in exchange for generous current income and interesting capital growth prospects, the following stocks currently classified in Group II (Underpriced) appear interesting: National Theatres, Paramount Pictures, Stanley Warner, Technicolor, Twentieth Century-Fox and Universal Pictures.

Timely Help from Uncle Sam

The Eighty-Fourth Congress has extended its benefactions to the motion picture industry. Just before they adjourned a week ago, both Houses of the Congress unanimously voted to approve a bill (H.R. 9875) exempting all theatre admissions under 90c from the 10% federal excise tax. Heretofore, only those admissions below 50c were exempt from the tax. This tax relief, which will become effective Sept. 1st, assuming Presidential approval, will give a much-needed shot in the arm to the depressed motion picture industry. Inasmuch as a great majority of the theatres operating in this country are charging admissions of 90c or less, and since most theatres are expected to retain the tax savings instead of passing them along to the movie going public, elimination of the 10% tax should result in a substantial increase in overall domestic revenues for the motion picture industry. This increase in reve-

(Continued on Page 17)
THE WORLD'S TOP STAR-POWER COMES YOUR WAY FROM Universal!

PRESENTED IN ALPHABETICAL ORDER

JULIE ADAMS in "AWAY ALL BOATS"

JUNE ALLYSON in "INTERLUDE"

LAUREN BACALL in "WRITTEN ON THE WIND"

LEX BARKER in "AWAY ALL BOATS"

NELL BORCHERS in "ISTANBUL"

ROSSANO BRAZZI in "INTERLUDE"
<table>
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<td>IN HIS FIRST AMERICAN PICTURE</td>
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<td>ERROL FLYNN</td>
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<td>VAN HESTON</td>
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TIM HOVEY in "MAN AFRAID"

JEFFREY HUNTER in "GUN FOR A COWARD"

VAN JOHNSON in "KELLY AND ME"

ARTHUR KENNEDY in "THE RAWHIDE YEARS"

JANET LEIGH

DOROTHY MALONE in "PILLARS OF THE SKY"

ROCK HUDSON in "BATTLE HYMN"

MARThA HYER in "MISTER CORY"

CURT JURGENS SENSATIONAL EUROPEAN STAR

PIPER LAURIE in "KELLY AND ME"

FRED MacMURRAY in "GUN FOR A COWARD"

VIRGINIA MAYO in "CONGO CROSSING"
AUDIE MURPHY
in “WALK THE PROUD LAND”

GEORGE NADER
in “CONGO CROSSING”

LAUREEN O’HARA
“THE WORLD AND LITTLE WILLIE”

DONNA REED

EBBIE REYNOLDS
in “TAMMY”

ROBERT STACK
in “WRITTEN ON THE WIND”

JAMES STEWART
in “NIGHT PASSAGE”

LANA TURNER
in “MY MAN GODFREY”

STHER WILLIAMS
in “THE UNGUARDED MOMENT”

JANE WYMAN

Yes...THE WORLD’S TOP STAR POWER
keeps coming from Universal...
VALUE LINE ANALYSIS

TV “By No Means Insurmountable Obstacle”

(Continued from Page 12)

Value is particularly significant in that it will not be accom-
ppanied by any corresponding expansion in operating ex-
spenses; most, if not all of the gain can therefore be carried
to the pre-tax income of both exhibitors and producers. To
many marginal theatres, this gain in earnings will spell the
difference between deficit and profitable operation.

Actually, the benefit of the new tax relief bill also ex-
tends to those theatres that have been charging admissions
of 50c or less, even though they are already exempt from
circle tax under the existing law. Most of the picture
houses in this group have been charging the top tax-free
ticket prices of 50c. Although their operating costs have
been mounting persistently, they have been reluctant to
up their admission prices since any increase would put
them in the taxable bracket and would automatically mean
an increase of more than 10% to their customers. Now,
they are better situated to offset their mounting costs with
moderate increases in admissions. A hike of 5c in ticket
prices from 50c to 55c, for example, would provide a 10%
enlargement in box office receipts. Assuming other things
remain the same, then, we can readily see an appreciable
increase in earnings beginning Sept. 1st for the motion
picture industry, particularly the theatre circuits which
derive the bulk of their revenues from domestic exhibitions.

Self-Help Is Essential Too

Although the coming tax relief is helpful and indeed re-
vitalizing to the motion picture industry, it does not solve
Hollywood's basic problem—the long-term downturn in
theatre attendance. Only a little over two years ago, the
federal excise tax on theatre admissions was halved from
20% to 10% and tickets selling below 50c were exempted
from the tax entirely. Although that tax relief generated
higher earnings for Hollywood for a while, its benefits
proved ephemeral. During the second half of 1955 and the
first few months of this year, the motion picture industry
umbled back into its hole. It is thus apparent that, even
given Uncle Sam's help, Hollywood still has to gather all
its strength and resources to fight its own battle for survi-
val and to build its own groundwork for future prosperity.

It is easy for motion picture people to blame Holly-
wood's misfortune on the advent of television. We believe,
however, that while television is a keen competitor, it is
by no means an insurmountable obstacle. A case in point
is the recent upsurge in theatre attendance. After averag-
ing below 40 million during the early months of this year,
weekly attendance has climbed determinedly since the be-
inning of June. It now stands at about 70 million. Why
has this significant recovery come about?

The principal reasons for the upsurge appear to be two:
(1) many of the big television shows are being substituted
for by less attractive programs during the summer; and
(2) there are a large number of excellent movies playing in
the neighborhood theatres currently. Pictures such as
"The King and I", "Moby Dick", "Trapeze", and "The
Eddy Duchin Story" have been and still are doing remark-
ably well. These two factors strongly suggest that even
in the face of continuing competition from television, Hollywood can still draw Americans from their living
rooms to their favorite theatre, as long as it turns out prod-
ucts superior in quality and attractiveness to the programs
offered by the home television screen. What is needed in
the motion picture industry, then, is not rationalization nor
pessimism, but rather a demonstration of showmanship by
supplying theatres throughout the world with an abund-
ance of quality motion pictures.

Production Limited by Cash Resources

Unfortunately, it is not a simple task for Hollywood
producers to send a heavy stream of excellent films to the
theatres continuously. The number of pictures that can be
produced in a given time is necessarily limited by the
amount of cash resources available. Filming a picture to-
day requires an investment many times the amount needed
in the pre-war era. Actors, actresses, writers and directors
alike are all seeking much higher salaries; many of them
are also demanding rights to participate in the profits of
their pictures. Moreover, Hollywood producers can no
longer turn out a string of run-of-the-mill films such as
were commonplace 10 or 15 years ago, and remain com-
petitive with television. In view of the fact that the cost of
an average picture produced by a major studio today has
risen above the $2 million level, whereas not too long ago
it was no more than $500,000, it is already amazing that
the number of features released by major studios this year
will total as many as 230, a drop of only 35% from the
1940 level.

Investors might well ask at this point: Is it not true
that "Marty", the 1955 Academy Award winner, cost no
more than $300,000 to produce? The picture was success-
ful because it depicted a down-to-earth story about an
average American. Why, then, do major Hollywood
studios not produce more of these films, instead of spend-
ing millions of dollars on spectacular fictions? Indeed,
Hollywood likes nothing better than to be able to make
many such low cost pictures and to know that they will
gross well. The fact, however, is that only a small percent-
age of such low-budget films have become nearly as profit-
able as "Marty"; the bulk of them have turned out to be
"flops". Furthermore, Hollywood studios derived almost
half of their revenues from foreign countries, where audi-
ences may not be moved by dramas depicting life and cus-
toms peculiar to this country. In addition, Hollywood
shies away from producing the kind of film that can be
readily duplicated on TV. Hence, it is understandable why
major producers prefer to stake their investments in multi-
million dollar extravaganzas.

Attacking Problems on Two Fronts

All this does not mean that Hollywood cannot increase
its output of big pictures. By expanding working funds on
the one hand and cutting production costs on the other,
producers are planning to release about 10% more films
this year and still more in 1957.

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Cites Hollywood Economy Moves

(Continued from Page 17)

Basically, the motion picture industry is a very rich one. But a sizable portion of its assets is hidden or unproductive. For example, most of the major producers have (or had, until recently) large backlogs of fully amortized pictures. Many of them also own real estate properties and/or subsidiaries that are operating not too profitably. While mass liquidation of these and other assets merely for the sake of giving stockholders or financiers a quick profit would limit Hollywood's ability to turn out a topflight competitive product and would thus be highly detrimental to the entire motion picture industry, converting these unproductive properties into earning assets or much needed cash seems a highly desirable step to take. It was for this consideration ostensibly that Hollywood studios decided to sell, lease, or otherwise make available their pre-1948 film libraries for telecasting. It is also for this reason, we believe, that many producers are considering disposal of some of their real estate properties that are in no way needed for film productions and divestment of some of their unprofitable subsidiaries. Over a period of time, all these hidden assets will probably be translated into ready cash for film production.

An Intensive Economy Drive

Concurrent with the building up of working funds, Hollywood is also determined to shave production costs and other operating and distributing expenses. A decade or two ago, the motion picture industry had a virtual monopoly over the American recreational dollar. Having practically no other means of low-cost, mass entertainment, the average American patronized his neighborhood theatre several times a week, regardless of what pictures were being exhibited. No matter what Hollywood did, its fortunes just mounted and mounted. Hence, there was no incentive whatsoever for the industry to stop spending prodigally. But the tide of fortune has changed. Today, other than motion pictures, Americans have found many mediums for entertainment, including, of course, home television; a smaller portion of their amusement dollar has thus reached the theatres' box offices. Because revenues no longer expand simply with the increase in population, Hollywood has found its profits shrinking rapidly. Realizing that unless it can halt the trend of dwindling returns on its stockholders' investments immediately, it would be, in effect, inviting outside interests to take over its fortunes through mass liquidation, Hollywood has finally decided to undertake an intensive economy drive. For example:

1. For the first time in the industry's history, several film companies have called in outside efficiency engineers to make complete surveys and to map out new systems of operational methods. They have indicated their readiness to adopt modern management procedures.

2. Most studios have been reducing the number of people they employ, and a few have even cut the salaries of top executives. Leow's, for example, recently announced that the wages of executives making more than $1,000 a week would be trimmed by 25% to 50%. Meanwhile, the expense accounts of most key personnel are also being carefully scrutinized. At one or two companies, specific permission is required from department chiefs before an "expense account" lunch date can be made.

3. Hollywood is producing a smaller percentage of its features in the expensive color process. A recent survey reveals that out of 211 pictures currently in production, only 115, or less than 55%, are made in multi-hues. This compares with 80% only two years ago. While color can be applied effectively in many instances, producers have found that it does not always provide the extra value that can be translated into larger box office receipts. Indeed, some of the recent monochrome films have met with highly favorable reception.

4. The Motion Picture Association of America, which comprises all the major studios in Hollywood, is seeking assiduously to reduce distributional costs. At present, every motion picture studio distributes its productions through its own so-called film exchanges, located in principal cities throughout the world. An average company has as many as 32 such exchanges in the United States alone. Since these film centers of all the companies perform basically the same functions, it is believed that their consolidation could effect substantial savings to the entire industry.

5. Hollywood is stepping up its fight to combat the increasingly exorbitant demands of artists. Knowing that the present supercilious attitude of today's established actors, actresses, writers and directors stems from an acute lack of new talent, Hollywood is engaging in an intensive search for new faces. Most producers have signed up a large number of young aspirants under long-term contracts in the hope of developing them into future big name stars. Twentieth Century-Fox has even established a school for the sole purpose of training and developing new actors, actresses and writers. It is hoped that in time Hollywood will discover a large crop of new talent, while at the same time bringing about a more realistic evaluation of their services.

Conclusion

If the motion picture industry can successfully carry out its programs of expanding its cash resources by converting unproductive properties into much required working funds and of shaving operating and distributional expenses, it will, we believe, be able to turn out an increasing number of quality films over the next few years. With an abundance of good pictures that can compete successfully with television, the motion picture industry would then be in a strong position to take full advantage of the expected sharp growth in the population of its major customer group, the 15- to 24-year-olds, over the next 5 to 10 years. Moreover, the general economic climate we hypothesize for the 1959-61 period suggests that the American public will also have ample funds and more leisure time in which to patronize the industry's theatres. Accordingly, we envisage a rapidly rising trend of earnings and dividends for the companies in this group and, in turn, higher prices for their stocks.
ROSS FROM COAST TO COAST NOW

ROVE THAT IT'S THREE POWER-PACKED

BOXOFFICE HITS IN A ROW FROM THE

PRODUCERS OF "THE COUNTRY GIRL"

AND "THE BRIDGES AT TOKO-RI"!

The Proud and Profane

WILLIAM HOLDEN  DEBORAH KERR
in A PERLBERG-SEATON PRODUCTION

The Proud and Profane

co-starring THELMA RITTER  DEWEY MARTIN with WILLIAM REDFIELD
Produced by William Perlberg  Written for the Screen and Directed by George Seaton
Based on a Novel by Lucy Herndon Crockett
REPORT: The drop in attendance experienced by the motion picture industry in the first part of 1956 has not left Columbia unscathed. Earnings of 18c a share were reported for the third fiscal quarter (ended Mar. 31st). This compares with 72c in the like period of 1955. It is expected that the company did better in the final quarter of its fiscal year despite the uncertain performance of the industry as a whole: "Picnic" and "The Harder They Fall" were both good drawing cards and probably helped earnings pick up. We now estimate that revenues approximated $80 million and earnings, $2.25 a share in the year ended June 30th. Dividends of $1.15 a share were declared. All per share figures in this report and in the accompanying statistical tables have been adjusted for the July 30th stock dividend of 21/2c.

Fiscal 1957 should show some improvement over 1956. It appears now that movie attendance has recovered in the past few weeks. This may be the summer pick-up which has been experienced in the last few years, but it is certainly due in part to the better entertainment that is now being offered . . . "Solid Gold Cadillac" is scheduled for release by Columbia in the fall. It should help to extend the period of expected high receipts. Fiscal 1957 revenues and earnings are now estimated at $85 million and $2.60 a share. The 30c quarterly dividend will probably continue.

Screen Gems, Columbia's television film subsidiary, is becoming increasingly important as an earnings contributor. It was recently announced that $1 million was being spent on a new series for the 1957-58 season. Although the number of television programs being broadcast is not increasing so rapidly now as was the case a few years ago, there is now more interest in filmed TV, as opposed to "live" entertainment, so that Screen Gems' market is actually growing impressively. Also, the foreign TV market, still in its infancy, will undoubtedly provide a good growth factor for this portion of the business.

Columbia's total revenues should grow along with disposable income in the years ahead. In the economy which this Service hypothesizes for 1959-61 (characterized by a consumer disposable income of $320 billion) the over-all volume of Columbia should average $96 million. This would probably produce earnings of about $4 a share from which dividends of $1.85 might be paid. Such earnings, capitalized at 7.5 times to accord with past norms adjusted for trend, would command an average price of 30 (a 6.2% yield basis).

ADVICE: At 21, Columbia stands about one standard deviation above its rising Rating and is therefore classified in Group III (Fairly Priced). Although the issue now sells at 8.1 times estimated 1957 earnings (compared to the 10 year average of 5.5), it provides an indicated current yield of 5.7% over the next 12 months, superior to the average of all stocks under survey. In addition, the stock offers an appreciation potentiality of 43% over the next 3- to 5-year period, almost twice the market average.

LOEW'S, INC.

REPORT: Loew's is stepping backward to marshal its resources for a move forward. In a drive for economy and self-sufficiency, the company has lopped 25% to 50% off its executive salaries, resisted the lure of TV dollars for purchase of its film library, and announced a departure from the "big picture" policy of recent years. Loew's concentration on costly extravaganzas has proved an expensive process, since a number of these films failed to pay their way at the box office. Two more entries remain to test the policy: "Lust for Life" and "High Society", both scheduled for fall release. The inability of either of these films to earn their production costs would probably sound the death knell of MGM as a big feature studio.

The loss of prestige resulting from such a development might easily be compensated for by larger earnings from less ambitious film undertakings. MGM's most profitable pictures in the past year and a half have been relatively low-budget films, such as "Tender Trap", "Trials", and "Ransom". Furthermore, Loew's has chosen to undertake the lease of its film library to TV by itself, rather than by selling the films to a distributing organization. Although such rentals are fully taxable (vs. the rate of only 26% which would have been applied to capital gains from outright sale), they will provide a permanent increment to company earning power, rather than a single windfall profit.

Divestment proceedings have been stymied by an inability to reach a decision regarding the proper allocation of Loew's funded debt between the producing and theatre divisions. The separation, originally scheduled for Sept. 1st, will probably be delayed several months beyond that date. Until plans are disclosed and adequate financial information concerning the separate divisions is released, we continue to estimate results for the company as presently constituted.

The $1 dividend is not secure. The possibility exists that a quarterly payment may be deferred, pending final disposition of the company's assets. However, a strong financial position and the probability of improved earnings
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over the next 12 months suggest that every effort will be made to continue the payment.

In the hypothesized 1959-61 economic environment, the revenues of the present Loew's, Inc. are projected to an annual average of $208 million, earnings to $1.70 a share, and dividends to $1.20. While normal capitalization rates would indicate a price no higher than the current for the stock, systematic liquidation of a portion of the company's assets could result in a price of 30 or more 3 to 5 years hence.

ADVICE: The impending segregation of Loew's theatre and producing divisions, together with the possible disposition of other company assets, precludes a recommendation based solely on the relationship of price to current and prospective earnings and dividends. The possibility of eventual asset value realization, in conjunction with current overvaluation relative to earnings and dividends, leads us to accord this issue a compromise classification of Group III (Fairly Priced).

PARAMOUNT PICTURES

BUSINESS: 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., 85% interest in Inter-

REPORT: Paramount Pictures recently demonstrated a color television set which, according to Pres. Balaban, could be sold to the public at a price below $400. The receiver, developed by Paramount's 50%-owned affiliate Chromatic Television Laboratories, is not yet in production on a commercial scale, however. Some manufacturing difficulties still have to be ironed out. If perfected, it would represent the lowest-priced color receiver on the market. (At present, the cheapest color unit available is priced at about $500.) The company is "hopeful" that the manufacturing difficulties can be overcome this year.

Although the color television industry is expected to display a vigorous growth trend over the next few years, eventual sale of the Chromatic tube is not likely to contribute significantly, if at all, to Paramount's earnings in the immediate future. Whatever profits are realized by Chromatic over the near term will probably be plowed back into the business. The fortunes of Paramount Pictures in the next year or two, therefore, will remain keyed to the success of its motion picture ventures. In this respect, the company is betting heavily on two of its spectacles—"War and Peace" and "The Ten Commandments". About $20 million is estimated to have been invested in the production of these two films and many more millions of dollars will probably be expended to promote them. "War and Peace" based on the famous classic of the same title by Tolstoy, is scheduled for widespread distribution beginning in August, and "The Ten Commandments" will be released on a road show basis around Christmas.

Meantime, this year's reported income will be enhanced by non-recurrent profits. Substantial capital gains are being realized from the installment sale of 1,600 short subjects for $2.8 million arranged last December and the more recent sales of (1) the "Popeye" shorts for about $1.5 million and (2) 7 theatres in Great Britain for $5.2 million (all before taxes). With working capital greatly reinforced by the proceeds of these transactions and with operating income far exceeding the annual $2 a share dividend rate, the company may well declare a handsome year-end extra dividend.

Within the hypothesized 1959-61 economy, we project average annual revenues to $145 million, earnings to $5.75 a share and dividends to $.3. Capitalized at an 8.7 times earnings multiple to yield 6%, consistent with past norms adjusted for trend, such results would command an average price of 50.

ADVICE: Paramount Pictures is currently classified in Group II (Underpriced). The stock provides a generous yield estimated at 6.3% to 7.5% for the next 12 months. It is also of interest for its superior long-term appreciation potentiality. To the years 1959-61, the stock possesses an appreciation potentiality of 56%, compared to the average 22% gain projected for all stocks. Paramount Pictures thus appears an interesting commitment for risk-taking accounts seeking generous current income and a large 3- to 5-year appreciation potentiality.

TWENTIETH CENTURY-FOX

BUSINESS: Twentieth Century-Fox produces and distributes Class A feature films primarily. Owns Cinema- Scope, a wide screen projection process and is interested in Eidoscop, a large screen theatre color TV system. Controls important theatre chains in Great Britain, Australia and New Zealand. Foreign revenues account for about 48% 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 19,000 stockholders. President, S. P. Skouras, Vice Presidents, J. Moskowitz, S. C. Einfield, W. C. Michel, M. Silverstone. Incorporated: Delaware, Address: 444 West 56th Street, New York 19, New York. Stock traded: NYSE.

REPORT: As we had expected, Twentieth Century-Fox turned in an unfavorable first quarter report. Lower domestic film rentals, as a result of a decline in theatre attendance during the early months of this year, coupled with heightened distribution and advertising expenses, sent earnings plummeting from 54c to only 17c a share.

The poor showing of the first quarter is by no means indicative of what the company may earn in the full-year 1956, however. In fact, we believe the second quarter report will be a humdinger, with earnings far exceeding those of last year. Many of the film released during the June
SAMUEL ROBERTS named art director of 20th-Fox. Announcement came from vice president CHARLES EIN- FELD... MGM’s “High Society” set Radio City Music Hall grossing records for its first day and first four days... 20th-Fox could release “Bus Stop” as scheduled only after a reported $50,000 payment to playwright WILLIAM INGEL. Author had obtained injunction to keep Fox from releasing film while road company was still operating... Britain’s QUEEN ELIZABETH has chosen to see only MGM’s “Invitation to the Dance” at the Edinburgh Film Festival... JACK COHAN named 20th-Fox Minneapolis branch manager... C. PETE JAEGER to serve in executive sales capacity for MGM’s new TV di- vision... “UFO” producers CLAR- ENCE GREENE and RUSSELL ROUSE signed to a long-range picture deal for United Artists... ARCHIE WELTMAN named secretary of Loew’s Theatre exchange succeeding LEO- POLD FRIEDMAN, financial vice presi- dent. Friedman is now treasurer, replac- ing the late HAROLD J. CLEARY. LEONARD B. ROSEN named comptroller by board of directors... RKO Tele- radio exploitation executive TERRY TURNER was a recent West coast visitor for conferences with RKO production head WILLIAM DOZIER and a look at new product... 20th-Fox publicity manager IRA TULIPAN back from a European jaunt... U-I’s general sales manager CHARLES J. FELD. RKO Tele- radio board chairman Thomas F. O’Neill chats with Anita (“The Iceberg”) Ekberg star of RKO’s “Back from Eternity” at a recent luncheon.}

BLANK

MYRON N. BLANK is taking up the SSBC on its recommendation that Federal funds be made available to the amusement industry for rehabilitating theatre properties and equipment. The TOA president has appointed v.p. A. Julian Brylawski as chairman of a special commit- tee to prepare a brief for submission to the Small Business Administration urging that such a step be undertaken. “In the light of the recent SSBC report,” Blank said, “it is the desire of our organization to take full advantage of the prospec- tive government help and financing which has been so difficult for the small theatre owners and individual operators to obtain”. The brief, submitted to SBA administrator Wendell B. Barnes, stated that the average loan would probably not exceed $25,000. It pointed out that re- vitalizing a theatre through an SBA loan could mean revitalizing an entire business community.


MAN, and company’s foreign film sub- sidary head AMERICO ABOAF, met on the coast for screenings and confer- ences with studio executives recently... “Marty” creators PADDY CHAYEFSKY, HAROLD HECHT and DEL- BERT MANN in New York to repeat their writing-producing-directing chores on “The Bachelor Party” for UA... Top distribution personnel of Buena Vista on hand for a recent sales conference in New York. Attending: BV president LEO SAMUELS, advertising director AL- BERT MARCOLIES. Disney vice pres- ident C. DARD WALKER... T. E. MIN- SKY, Stanley Warner film buyer, and BERNIE BROOKS, recently named as- sistant manager of S-W’s Phila. zone, honored by Variety Club Tent 13 at a luncheon Aug. 20... Mrs. Pamela de- Connick, daughter of Col. Int'l pres. Lacy Kastner, married to TV’s Dave Garaway.

United Artists foreign distribution v.p. Arnold Picker tells a press conference that he is recommending to MPEA member companies that U.S. films be made available to all Iron Curtain countries. Picker recently returned from a Czechoslovakia film festival where “Marty” was shown. With Picker is Louis E. Lober, general manager of UA’s foreign dept.
Boston Theatremen, Merchants Join Forces To Hypo Business

Theatre owners looking for a dynamic plan to hypo business for themselves and fellow merchants would do well to look into the business-building program being mapped out by businessmen in one section of the miles long Massachusetts Ave. shopping area of Boston. Theatres, banks, restaurants and retailers have blueprinted a comprehensive 8-week promotional program to stimulate the public to shop, dine and go to the theatre in their local trading area.

Selling tools to be used during the aggressive campaign include co-op ads, movie trailers, street decorations and display posters. In addition, parking lots will offer reduced prices to patrons of the merchants and theatres, while radio station WBMS has offered free radio spots to ballyhoo the promotion.

Charles Kurzman, division manager of Loew's Theatres, and local bank officials will contact area merchants for cooperation and financial aid. Theatres taking part in the drive include New England Theatres' State and Fenway; E. M. Loew's Strand and the Uptown of Smith Management Co.

Promotional plans for United Artists' summer and fall releases were outlined for West Coast showmen at a recent confab headed by Mari Krushen, UA exploitation chief, and Sherrill Corwin, head of Northeast and Metropolitan Circuits. Seated, l. to r.: N. Newman, Krushen, Corwin, R. Carnegie and Hal Citron. Standing: Bill Sholl, Earl Adams, Murry Laffayette, G. Kirslingbury and Bob Broadbent.

Turn Patron Complaints Into Public Relations Boon

Showmen with a sound sense of public relations values know that a complaining patron who is handled with tact and courtesy nearly always becomes a steady customer and a friendly booster for his theatre. A positive system for soothing jangled nerves of irate patrons is the nine-point plan adopted sometime ago by Florida's Wometco Theatres, designed to help employees of the southern circuit "win friends and influence people" while keeping everybody happy.

Whether your plan to ameliorate the complaints of ruffled theatre-goers has two points or 100, in order to be successful it has to combine tact, courtesy, kindness, understanding and patience mixed to the right formula. Here are a handy half-dozen pointers to keep in mind when faced with a delicate situation: (1) Be understanding of the patron's viewpoint; (2) Don't interrupt him while he is telling his story; (3) Tell the patron you are glad the matter was brought to your attention; (4) Smile; (5) Take action on the complaint, and if referral to a higher authority is needed, do it right away; (6) Tell the patron what action has been taken and then thank him again.

Patrons are your most precious asset; settle their complaints with fairness and dispatch.

FOR RENT: One Solid Gold Cadillac. Tested across the country. Power-packed for a great run in any situation — hardtop or open-air. Good deals for early birds. See the happy Columbia salesman offices in 33 key cities.
M-G-M Pours Plenty Sugar

Into 'Tea' Nat'l Ad Campaign

Leo is planning to sweeten its late September release, "Tea and Sympathy," by pouring plenty of sugar into the promotion campaign. M-G-M's announcement that more than a half million dollars is earmarked for the saturation ad campaign, plus intensive publicity and exploitation, marks the Pandro Berman CinemaScoper campaign as the biggest the company has set in several years.

The $500,000 will be concentrated in magazines, newspapers, radio and television. Full pages in weeklies will reach a circulation of 17,500,000; major woman's magazines set for displays will total 14,600,000 circulation; general mag placements another 20,000,000 circulation and about 3,000,000 copies of fan mags will carry the ads.

Newspaper advertising in September will see placements in Sunday newspapers in cities of 100,000 or more population. Total circulation around 40,000,000. Metro figures over-all reader impressions, including magazines, will top 400,000,000, or about two and a half times the population of the country.

'Best Things' Album Bally

Capitol Records and 20th-Fox are teaming with a movie record album for the third time this year. Latest in Capitol's full-blown promotions was launched Aug. 13 for "The Best Things in Life Are Free" album (others were "Carousel" and "The King and I"), featuring Gordon MacRae in 12 songs from the film, based on the famed team of DeSilva, Brown & Henderson, played by MacRae, Dan Dailey and Ernest Borgnine, with Sheree North co-starred. Capitol is spreading the word to record and department stores, disc jockeys, airwaves musical directors, altering them for mass accessories. The CinemaScoper production is slated for release next month.

Joan' Star Search Sparkles

As 13,000 Theatres Join Hunt

The Otto Preminger-United Artists star search for "Saint Joan" swelled to a climax last week as subsequent runs joined in the $150,000 promotion to blanket the nation with tidings of the talent hunt. The sub run showings of the trailer, abetted by posters and over six million entry blanks brought the number of theatres participating in the stunt to over 13,000 in the U. S. and Canada alone. The domestic phase which has an August 23 deadline for submission of entry blanks, will be followed in October by a quest in five major European cities to find the English speaking young woman (between 16-22) who will land the coveted title role.

The entire American television audience was encompassed with the telecast of contest trailers over 445 stations. In Europe some 2000 theatres and four prominent inter national magazines are participating in the contest arrangements.

Preminger announced the list of hotel ball rooms where aspirants will be given auditions personally conducted by the producer. The tight schedule begins Sept. 4 in New York's Ambassador Hotel Trianor Room and will cover 15 cities, winding up in the Shoreham Hotel's Grand Ballroom in Washington, Sept. 28-29. Entry blanks list the cities and ask the contestants to check the municiplity closest to them. Other questions include vital statistics, measurements and acting experience. Each contestant is asked to submit a photograph. About 50 of the most promising auditioners will be selected for screen tests. The five best tests will be nationally telecast and audience comments invited to help guide Preminger in his final selection.
Stanley Warner Manager Wins Kids with 'Playground Day'

Showman Jay King, manager of Stanley Warner’s Yorktowne Theatre in Elkins Park, Pa., just outside of Philadelphia, scored a promotional grand-slam when he arranged for a “Playground Day” for those all-important kid crowd in his suburban area. Playground officials arranged free transportation for the kids and promoted free prizes that were awarded at a stage presenta-
tion. King did the rest, supplying wonderful entertainment with a dash of keen public relations. Officials in the area, pleased by the results, are planning a “Reunion Meeting” at the S-W house during the Winter.

Manager King is to be congratulated for top showmanship promotion that benefited his theatre and the community.

Boost September Boxfce With ‘Schooldays’ Promotions

With summer days gradually melting away alert showmen are planning bigger September profits by making a hard pitch to the kid and teen crowds with “Back To School” promotions. Here are a few enter-
prising ideas you might find of help in your own particular situation.

(1) An End O’ Vacation cartoon show that will give the kids one big last fling at summer theatergoing. (2) A merchant sponsored back-to-school movie with plenty of avenues open for promotions on school supplies, clothes and shoes. (3) An “Appreciation Show” with promoted favors and free passes in appreciation of the kid’s summer patronage plus a strong plug for attend-
ance during the school year.

‘Frisco ’Popularity’ Poll Ballys RKO’s ‘Saleslady’ Debut

RKO exploiters Dave Cantor, Don Prince and Ed Terhune dug deep into their bag of promotional gimmicks and came up with a boxoffice winner that attracted gobs of notice as part of the advance ballyhoo for the premiere of “The First Traveling Sales-
lady” at the Golden Gate Theatre in San Francisco last week.

The gimmick—a contest to find the city’s most popular saleslady—was backed via a tie-in with the San Francisco News and key retail outlets in the Bay area, including Hale’s, Macy’s, The Emporium, Sears and J. C. Penney department stores. The News invited the public to enter the contest by filling out a ballot carried daily on the front page. Ballots were then deposited at boxes in the participating stores with totals tabulated daily and the results of the day’s vot-
ing given prominent display space in the newspaper along with stills and plugs from the Arthur Lubin production.

The stores featured the film in sparkling window displays devoted to the debut. In addition, the ballot boxes served as the cornerstone of promotions with credits and banners for the Ginger Rogers’ starrer. All salesladies in the participating stores wore badges pushing the tie-in and the contest with a plug for a vote.

The winners—five salesladies, and their guests, garnered a week-long free vacation in Southern California with a visit to the RKO studio as an extra prize.

‘Heaven and Hell’ Takes Aim At Back-to-School Theatregoers

A powerful promotional program aimed at school-age theatre patrons has been set by 20th-Fox for “Between Heaven and Hell” through a tie-in with the Hussco Shoe Com-
pany. The campaign, kicked off August 1, is spearheaded by ads in thirteen national magazines plus newspaper promotions in twenty-three key marketing areas. A new Fall line of Hussie Shoes, introduced as the shoe that “Stars in Style” is being featured alone with eye-catching photos of Terry Moore, topcast in the CinemaScope produc-
tion along with Robert Wagner and Brod-
crack Crawford.

Ad schedules were set up to coincide with back-to-school business and local promo-
tions by Husskie retail outlets. Fetching window display material and free newspaper mats have been released to the stores along with promotional kits for tie-in work be-
tween local theatres and Husskie stores to put over reciprocal selling campaigns.

Exhibs Receive ‘Bandido’ Letter

5000 theatremen have received a personal letter from Bob Mitchum booming “Ban-
dido” on the basis of response at “sneak previews”.

What the Showmen Are Doing!

“Hambassador’s Daughter” made quite an impression on residents of the Windy City during its recent premiere at the Esquire Thea-
tre. Top: Six captivating gals carry signs plug-
ging the premiere of the comedy at the flagship of the H. & E. Balaban circuit. Bottom: Norman Krasna, 2nd from right, producer-director of the film, confers with Balaban executives Joe Full-
er, Elmer Balaban and Harry Balaban on promotion plans.

Triple-Edged Promotions Set For Trio of Tie-in Campaigns

United Artists, Universal and RKO have all started tie-in campaigns rolling on a na-
tional basis to stir up interest in their cur-
rent releases.

Honeybug Slippers will plug nine UA re-
leases in 44 national magazine ads, each ad prominently crediting a UA film and one of its feminine stars. Retail outlets in every UA exchange area will boom the tie-in with window displays timed to coincide with local playdates. Films plugged in the 9-way tie-in include “Bandido”, “The Brass Legend”, “Drango”, “The Killing”, “Spring Reunion”, “Dance With Me Henry”, “Johnny Concho”, “The King and Four Queens” and “Star of India”.

Bantam Books will promote their paper-
backed copy of the novel “Away All Boats” in key metropolitan outlets with counter cards and display posters plugging both the film and the novel. In addition, publishers Grosset & Dunlap will plug their hard-
backed version.

Sarong, Inc., will feature their line of founda-
tion wear in eighty Allied Stores outlets throughout the country, plus other stores in key cities, in a tie-up with RKO’S “The First Traveling Saleslady”. Promotion is based on the song, “A Corset Can Do A Lot For A Lady”, sung by Carol Channing in the film. Tie-in ads and displays will give full credits to the RKO production. Promotion will be keyed to local playdates.
Controversy Keynotes "Storm Center" Campaign

No picture better exemplifies the recently accelerated emphasis on controversy as a boxoffice stimulant than Columbia's "Storm Center." Endowed with a theme as sensitive as a spinster's birth date, this Julian Blau-stein production has set off paeans of praise by important names—and undoubtedly will stir recriminations in other quarters where the things the picture says strike uncomfortably close to home.

Such widely read columnists as Eleanor Roosevelt and Drew Pearson have urged their readers to see it both as a powerful dramatic entertainment and a revelation of the real principles of democracy. One may expect other opinion makers to take the other side of the fence, since the issues of censorship and the extremities of anti-Communism working to smother democracy, as pictured in the film are certain to work up strong opinions everywhere. Whatever the stand, the important factor for the showman is that there will be plenty of talk about the picture — and, needless to say, talk is an invaluable business-builder in today's movie market.

The advertising assists offered by the Columbia boxoffices are powerfully in keeping with the theme. Provocative, stark, attention-pulling, they make capital of the line, "In all the years no picture has said this" and of the star, wherein lies another important plus factor. Bette Davis still reigns intact as dominantly as one of the queens among dramatic actresses. She is an adult's star in an adult's picture—a combination that should appeal discriminating audiences.

This is not to say, however, that its appeal and effectiveness is limited to the grown-ups. To the contrary, the younger element could very likely be even more moved and intrigued by the message—though we use the word with hesitation—and its presentation. In this direction, there is a sturdy peg on which to hang a campaign in the municipal and school libraries. An important aid here is the "Discussion Leader's Guide" prepared by the American Library Association specifically for the film. Miss Davis' role as a librarian faced with an issue that is elemental to the backbone of America's libraries, will draw key support from the nation's librarians who can also help the theatreman to reach editors, columnists, civic leaders, educators and clergymen.

The use of books and stills in displays is readily apparent. Libraries and book dealers can make excellent use of stills to point up the scene in the burning library showing the flames racing through book after book, including the great classics. A striking display of these books with stills and sign reading: "When One Book Was Banned From a Library, All These Books Were Burned! It Happens in 'Storm Center'; Don't Let It Happen Here!" A variation of this could be adapted for an eye-catching lobby display.

Versatile use may also be made of the title and the star. Title promotions around bad weather wear, special sales ("It's Storming Bargains..."), or any lead-in to an ad ("Our Home Was a Storm Center Until We Got a..."), all are good for co-op work. Miss Davis' brilliant record of starring performances offers plenty of ideas for angles.

But first and foremost, it's controversy the showman has to sell to get 'em in and the snowballing talk will do the rest. Screenings are a must wherever possible, with the invited guests encompassing a wide area from the clergyman to the cop, from the mayor to the cabby. A telephone or mail campaign urging key people to give their opinion of the picture is another natural. So are public forums on radio, TV, newspapers, anywhere where people listen, look and think.

That's a great big area for the showman.

STORM CENTER

Daniel Taradash, who won an Oscar for his script for "From Here to Eternity," written—and directed—another hot screenplay in "Storm Center" that tangles with a type of drama on which thinking moviegoers are alert. Right out of today's newspaper headlines of a small town librarian who defies an order to remove a controversial book from circulation. Her resultant missal after a lifetime on the job gives her politically ambitious and bigoted of the town an opportunity they seize to further their own aims. Whipping up a hysterical campaign against the idealistic woman, they force the friends and finally the children she has left and served to turn from her. The ugly emotions aroused by the hate campaign change the townspeople into fearful, quarrelsome factions, eventually spreads to the children.

One youngsters, formerly her favorite, terically denounces her at a public ceremony and sets fire to the library. The book burn brings a shocked, shamed realization of folly to the town, a new stature to the librarian who fought for normalcy.
The sadly pensive little librarian (Bette Davis) who has just learned that her refusal to remove a pro-Communist book from the library shelves means her dismissal, becomes the storm center of a town caught up in politically whipped hysteria that frustrates her plans to build a new children's wing; (directly above) brings a sensitive young boy (Kevin Coughlin) to her defense until he, too, is fired by the opportunist "patriots" to spew hate and finally set fire to the library. Shocked to their senses by the burning of the library, the townspeople stand mutely repentant as the librarian vents her rage at the tragic results.
period did (and still are doing) remarkably well. For example, "The Man in the Gray Flannel Suit", which carried a relatively moderate budget, was the top grossing picture in April, according to Variety, second best in May and among the top 12 in June. Moreover, revenues were further enhanced by the leasing of a small package of pre-1948 pictures for telecasting. On May 14th, the company concluded negotiations with National Telefilm Associates on an agreement to license for a 10-year period 52 features "as an experiment". While the company has not officially spelled out the terms of the agreement, we believe revenues from this source helped boost earnings for the 6 months ended June 30th to a level at least equal to, if not above, the $1.06 a share reported for the initial half of 1955, the unfavorable comparison of the first quarter notwithstanding.

Prospects for the current half are also bright. Since its premiere a few weeks ago, "The King And I" has broken numerous box office records of recent years. With several other highly promising features, including "Bus Stop" starring the audience-drawing Marilyn Monroe, about to be released, the company will probably be able to wind up 1956 with near-record earnings, second only to those of 1954.

Within the hypothesized 1959-61 economy, characterized by a $320 billion disposable income, we project average annual gross revenues (film rentals plus other operating income) to $155 million, earnings to $4.65 a share and dividends to $2.50. Capitalized to yield 6.3%, consistent with past experience, such results would justify an average price of 40 (8.6 times earnings). This price would represent an appreciation potentiality of 60% above the current.

ADVICE: Twentieth Century-Fox is currently classified in Group II (Underpriced). Based on the current annual dividend rate of $1.60 a share, which appears well protected by earnings, the stock provides a current yield of 6.4%, substantially higher than the average 5.0% return provided by all dividend-paying stocks under survey. Moreover, compared to the average 22% gain projected for all stocks, this issue has a superior 3- to 5-year appreciation potentiality of 60%. While perhaps not suitable for high-grade investment portfolios, this stock will interest those seeking generous income and wide appreciation potentialities and able to assume a businessman's risk.

**UNIVERSAL PICTURES**

**BUSINESS:** Universal produces and distributes motion pictures for both Class A and Class B markets. Holds U. S. distribution rights from important British producers. Through subsidiary controls Castle films, one of the largest homes and industrial film companies. Approximately 45% of revenues foreign. Labor costs about 65% of revenues. Dividend payments since Decca Records Inc. took control of company in 1952 about 40% of profits. Decca controls 74% of the outstanding common stock. Employs 3,300, has 2,136 shareholders. Board Chairman, N. J. Blumberg, President, M. R. Baxmil, Incorporated: Delaware. Address: 445 Park Ave., New York 22, New York. Stock traded: NYSE.

**REPORT:** As pointed out in our last quarterly review, the growth of foreign revenues has been the most significant development for Universal in the past decade. In 1955, foreign receipts accounted for about 45% of total revenues. This factor is considered to be one of the main reasons for Universal's comparative earning stability in the past year. While other motion picture producers have suffered from the decline in domestic attendance since the beginning of the year, this company has continued to report a good return on its investment. The foreign market for U. S. films is still expanding. There are many parts of the world—certain parts of the Far East, for instance—which have not yet been fully exploited by American companies. Higher standards of living and increased income should afford excellent opportunities for an enterpriseing U. S. producer in many of these places. The original impact of television in some countries (England, Germany) may slow down this rate of growth, but, as in this country, foreign films will probably not encounter direct competition from the homemade TV product.

Universal has reported pre-tax earnings of $1.7 million for its second fiscal quarter (ended Apr. 28th). This figure equaled the amount reported for the like period of 1955. However, a slightly lower effective tax rate and a smaller number of shares outstanding in the latter period resulted in higher earnings per share: 94c vs. 79c. We have increased our estimate for the full fiscal year to take into consideration the smaller number of shares now outstanding. (Universal has been buying in its own stock. One effect of this policy has been to increase Decca Records' percentage ownership. Decca now holds an estimated 78% of the outstanding common shares.) We now expect revenues of $82 million to produce earnings of $4.40 a share. A year-end extra dividend is likely to supplement the 25c payment. Dividend estimate: $1.25 to $1.50 a share.

Universal should continue to benefit from economic prosperity both here and abroad. In the economic environment hypothesized for the 1959-61 period, company revenues, earnings and dividends are projected to $95 million, $5 a share, and $2.25, respectively. Capitalizing such results at 7.2 times earnings and on a 6.3% yield basis (to accord with past norms adjusted for trend), we would expect an average price of 36 during the 3-year period.

**ADVICE:** At 25, Universal Pictures common stands just above its rising Rating and is therefore classified in Group II (Underpriced). The estimated current yield (5.0% to 6.0%) is above the market average (5.0%) though slightly below the stock's own 10-year norm. In addition, this issue offers a wide appreciation potentiality of 44%, well above the market average, for the 3- to 5-year pull. Accounts willing to accept the low Stability Ranking (Index: 4) should find Universal a rewarding commitment at its present price.
VALUE LINE ANALYSIS

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 holds a 37 1/2% interest in a major British theatre chain. About 65% of revenues derived in foreign markets. Payroll absorbs about 65% of revenues. Directors control about 800,000 shares of common stock, 32% of total outstanding. Company employs about 4,000; has 15,400 stockholders. Pres., J. L. Warner, Exec. V.P., E. Kalmanson, Inc.: Dala. Add.: 321 W. 44th St., N. Y. 36, N. Y. Stock traded: NYSE.

REPORT: The Warner family has finally relinquished working control of the company it founded some 33 years ago by selling approximately 800,000 shares of Warner Bros. Pictures (at a price believed to be $27.50 a share) to a group of investors headed by Serge Semenenko, senior vice president of First National Bank of Boston. Jack L. Warner, one of the three Warner brothers, has joined forces with the buying group and has been appointed the new president of the company. In a letter to stockholders assuring that no mass liquidation would take place, Pres. Warner reaffirmed that "Warner Bros. Pictures will spare no effort to develop a continuous program of quality motion pictures".

The new controlling group, however, has proposed to strengthen the company by liquidating its newsreel subsidiary, which has been operating at a deficit in recent years. It is also believed that the company may wish to dispose of its music publishing subsidiary so that it can better concentrate its efforts on the production of motion pictures. Meantime, a major obstacle blocking the company's proposed sale of its pre-1948 productions was surmounted in June when the Bureau of Internal Revenue confirmed that the $21 million proceeds would be taxable as a capital gain and not as ordinary income.

Despite persistent rumors to that effect, it is not believed that Warner Bros. will ask shareholders to tender their stock in the near future. Instead, the company is likely to apply the proceeds from sales of its "unproduced" properties to finance a larger number of "big" pictures. The current striking success of "Moby Dick" has clearly underscored the advisability of producing an abundance of such quality spectacles. By stepping up its production in both quantity and quality, Warner Bros. will probably be able to effect significant expansion in both revenues and earnings.

Looking ahead to the years 1959-61, in an economic environment characterized by a $320 billion disposable income, we project average annual revenues for Warner Bros. to $100 million, earnings to $3 a share and dividends to $2. Capitalized on a dividend yield basis of 6.3% and at an earnings multiple of 10.7, consistent with industry-wide norms adjusted for trend, such results would command an average price of 32 during the 3-year period, 19% above the current.

ADVICE: Warner Bros. is currently classified in Group IV (Fully Priced). Reference to industry-wide capitalization ratios suggests that at 27, the stock has fully discounted the earnings and dividends in prospect for the year ahead. The estimated current yield of 4.8% to 5.2% is well below the average return provided by the cyclical motion picture stocks as a group. To the years 1959-61, this issue possesses an appreciation potentiality of 19%, also no better than the average gain projected for all stocks. Investors might find better opportunities in such currently under-valued stocks as (B) Paramount (32), (A-) United Gas (33).

ABC PARAMOUNT

BUSINESS: ABC-Paramount owns and operates largest motion picture theatre chain in U.S. (about 90 theatres, principally in Midwest, South and Atlantic seaboard) and third largest radio and TV network (network owns and operates 5 TV stations: has over 200 affiliated stations). Labor costs absorb about 60% 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. Employs 20,000; has 24,700 common stockholders. President, L. H. Goldenson. Vice Presidents: R. E. Kintner, R. H. O'Brien, R. N. Waitman, R. H. Hinckley. Inc.: New York. Add.: 1501 Broadway, New York 36, N. Y. Stock traded: NYSE.

REPORT: Television and radio time and program sales, which represented less than one-third of over-all revenues in 1953 (when American Broadcasting co. merged with United Paramount Theatres to form the present company), are expected to contribute about half of gross income this year. (The other half is from theatre receipts and rentals.) The ABC Television Network has been continuing its determined move to become a prime factor in the telecasting industry; it is now assuming an important competitive position in this field. Led by such shows as "Disneyland", "Mickey Mouse Club" and "Lawrence Welk", many of its programs are winning top ratings for their specific time periods. Apparently convinced of the audience-drawing power of ABC's programming, at least 34 of the nation's top 100 advertisers are now sponsoring shows or buying time on the network. This compares to only 11 three years ago. In reflection of this remarkable achievement, gross time charges of the ABC television network showed a year-to-year increase of nearly 80% during the first half of this year.

The company's theatre business, however, is not been doing quite so well, with profits in the initial 6 months somewhat lower than the year-earlier level. But it still represents a very important source of income, at least on a "cash" basis, i.e., including depreciations and amortization write-offs. Last year, for example, theatre depreciation amounted to $6.7 million, or about $1.60 a share. This sizable cash inflow has enabled the company to finance the expansion of its broadcasting facilities with ease, while at the same time increasing its working capital. Meanwhile, with theatre attendance showing a significant uptrend since the beginning of June, reported earnings from the theatre circuits are likely to turn favorable in the months ahead.

Over the next 3 to 5 years, ABC's television revenues (Continued on Page 30)
will probably continue to grow at an impressive rate. Moreover, the company’s 35% interest in Disneyland Park, 33-1/3% interest in Microwave Associates and 22% interest in Technical Operations are likely to bear fruit by the end of this decade. We project average annual revenues in the hypothesized 1959-61 economy to $275 million, earnings to $4 a share and dividends to $2.40. Capitalized at 10 times earnings to yield 6%, consistent with past norms adjusted to trend, such results would command an average price of 40, 29% above the current.

NATIONAL THEATRES

BUSINESS: National Theatres controls 336 operating theatres located mainly in the Pacific coast, Midwest, and Rocky Mountain area. Also owns Roxy Theatre in New York. 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 132,500 shares of stock (4.8% of total outstanding). Employees: 7,000; stockholders: 16,100; President: E. C. Rhoden; Vice Presidents: F. H. Rickert, Jr., J. B. Bertro, E. F. Zabel, A. May, Inc.: Delaware. Add.: 1337 S. Vermont Ave., Los Angeles 4, Calif. Stock traded: NYSE.

REPORT: Although National Theatres complied with all the divestiture requirements imposed by a Federal Consent Judgment last year, it is still carrying on a divestment program. In the 26 weeks ended Mar. 31st, for example, it realized 7c a share in capital gains from the sale of real estate properties. Ordinarily, investors are advised not to place too much emphasis on the non-recurrent income of a going concern, since the net operating profits are more indicative of that company’s earning power. But in the case of National Theatres, such capital gains should not be overlooked.

The significance of these capital gains does not lie in their enhancement of over-all reported income. National Theatres is not likely to distribute any extra dividend on the strength of such non-recurrent revenues. However, they do represent the building up of long-term earnings potential. Among the 300-odd theatres owned or leased by National Theatres, more than 40 are closed and many others are operating unprofitably. Maintaining these unproductive or unprofitable properties has only added to over-all operating expenses and real estate taxes. By selling them, the company (1) can realize sizable capital gains; (2) apply the proceeds to lessen its long-term debt, which, in turn reduces interest payments (equivalent to 29c a share in fiscal 1955); and (3) reinforce its cash position for diversification and growth.

A reduction in the total number of theatres is not necessarily followed by lower gross revenues. Lately, the number of feature films from Hollywood has dwindled so much that many theatres have to continue showing pictures long after attendance has fallen to an undesirable level. With fewer theatres, each of the remaining ones will have a better supply of pictures to exhibit and thereby should be able to enjoy larger box office receipts. Since a greater portion of the total theatres will be operating profitably, the over-all profit margin is likely to widen and net income expand likewise.

Within the hypothesized 1959-61 economy, average revenues for National are projected to $75 million annually, earnings to $1.65 a share and dividends to 80c. Capitalized at 8.4 times earnings to yield 5.7%, consistent with industrywide norms, such results would justify an average price of 14, 75% above the current.

ADVICE: National Theatres’ price history is too short to enable us to evolve a Rating through correlation analysis. Reference to industrywide capitalization ratios, however, suggests that the stock is currently undervalued. The stock provides a current yield of 6.3%, far superior to the average return provided by all dividend-paying stocks under review. It also possesses a substantially higher-than-average 3- to 5-year appreciation potentiality, 75% vs. the average 22% gain projected for all stocks. The stock thus merits the attention of risk-taking accounts seeking generous income and significant appreciation potentiality. We accordingly classify National Theatres in Group II (Underpriced).

STANLEY WARNER


REPORT: The volatility of the motion picture industry again made itself felt in Stanley Warner’s financial results. An unexpected drop in theatre attendance during March, April and May cut deep into the company’s profits. Although International Latex, a wholly-owned subsidiary, is believed to be progressing satisfactorily, and the company’s Cinerama venture continues successful, the poor results from ordinary theatre operations shaved over-all earnings in the 3 months ended May 31st to only 18c a share, compared to 28c a year ago.

ADVICE: ABC-Paramount is currently classified in Group III (Fairly Priced). The estimated current yield of 4.8%, which assumes a year-end extra dividend of 40c a share and an increase in the quarterly dividend payment rate from 25c a share to 30c early next year, is in line with the average return provided by all dividend-paying stocks under survey. To the years 1959-61, this issue has an appreciation potentiality of 29%, somewhat higher than the average 22% gain projected for all stocks. ABC-Paramount continues to be of interest for increasing dividend income and worthwhile 3- to 5-year capital gain prospects.
VALUE LINE ANALYSIS

Apparently, most of Stanley Warner's ordinary theatres (as distinguished from Cinerama theatres) are operating near their respective break-even points. Thus, even a moderate drop in box office receipts can put the majority of them in the red. By the same token, however, a recovery in theatre attendance will probably find quick reflection in their earnings. According to various trade surveys, theatre business has taken a decisive upturn since the beginning of June in response to a larger supply of excellent films from Hollywood. Accordingly, we expect Stanley Warner to enjoy a significant earnings recovery during the 3 months ended Aug. 31st, the last quarter of the current fiscal year.

Prospects for fiscal 1957 are much brighter. The sales of International Latex, helped by the introduction of pharmaceutical products, will probably continue to fashion an impressive uptrend. With Hollywood studios scheduling the release of many promising films in the months ahead on the one hand, and with Stanley Warner carrying on a program of divesting unprofitable theatre properties on the other, earnings from regular theatre business are likely to improve. Meanwhile, under a new contract recently negotiated with Cinerama Productions, Stanley Warner has agreed to amortize its Cinerama film costs over a longer period of time, which suggests that a larger portion of the robust grosses from Cinerama pictures will be carried down to the net income level.

Within the hypothesized 1959-61 economy, which is characterized by a $320 billion average annual disposable income, average revenues for Stanley Warner are projected to $130 million annually, earnings to $3.90 a share, and dividends to $2. Capitalized at 8.5 times earnings to yield 6%, in line with the capitalization ratios applied to the earnings and dividends of similar equities, such results would command an average price of 33 during the 3-year period.

ADVICE: Stanley Warner is currently classified in Group II (Underpriced). The stock provides a generous current yield of 6.3%, better than the average 5.0% return provided by all dividend-paying stocks under survey. It also possesses a superior 3- to 5-year appreciation potentiality, 106% vs. the average 22% gain projected for all stocks. While this C+ quality issue may not be suitable for investment-grade accounts, it merits the attention of risk-taking investors seeking good income and extraordinary capital gain prospects.

TECHNICOLOR

BUSINESS: Technicolor controls the most widely used color film production process and has entered related fields of 3-color lithography and amateur film processing. Company has subsidiaries in England, France and Italy. Labor costs absorb 39% of revenues; raw materials 31%. Color films have expanded their share of market from 1% in 1939 to more than 50% in 1955. Since World War II, dividend payout has been about 84% of earnings. Director stockholdings are not reported. Employees 1,972; stockholders 9,842. President and General Manager, H. T. Kalmus; Secretary, G. F. Lewis, Jr.; Treasurer, D. S. Shaftuck. Incorporated: Delaware. Address: 15 Broad Street, New York 5, New York. Stock traded: ASE.

REPORT: The change in name of Technicolor Inc.'s wholly-owned subsidiary from Technicolor Motion Picture Corp. to Technicolor Corp. underlines the company's interest in fields related to but outside the motion picture industry. It is becoming increasingly evident that motion picture producers—in their unaccustomed search for economy—are planning to use color only where it helps to bring out the theme of the movie. It has been discovered that some subject matter is more realistic in black and white. Gone are the days when "Color by Technicolor" was thrown in indiscriminately as an additional box office lure. Paradoxically, this development might not cut into Technicolor's earnings as much as it would at first seem. Reason: In those pictures now being produced in color, the emphasis is on quality. This is bringing about an increasing demand for specialized laboratory work which is Technicolor's forte. Therefore, the decrease in film footage processed (from a peak of 560 million ft. a year to the current rate of about 425 million ft.) may be accompanied by an increasing sales price and wider profit margins.

However, as pointed out in our last quarterly review, Technicolor is not depending completely on its improved color processes. It is applying its technical "know-how" to the fields of three color lithography and amateur film processing. In the lucrative (estimated total annual revenues $100 million) but now highly competitive amateur photo processing field, Technicolor has established a direct mail service similar to the old Kodak system. This service—plus Technicolor's excellent reputation for quality—would appear to give the company a running start in a field that once was Kodak's exclusive domain. In our judgment, the company's diversification activities will have no appreciable effect on 1956 earnings. We estimate revenues and earnings at $35 million and $1 a share, respectively. Technicolor has recently reduced its dividend to 12.5c quarterly to help maintain its cash position for expansion purposes. We expect continuation of this payment for the rest of 1956.

Although it cannot be accurately determined at this time just what the future will bring in the way of color motion picture revenues, we expect that Technicolor will benefit from its diversification activities. Sales in the larger economy hypothesized by this Service for the years 1959-61 are projected to $60 million. This would probably generate earnings of about $2.25 a share from which a $1.50 dividend could be paid. Capitalized at 6.5% to reflect past norms adjusted for trend, such a dividend would command an average price of 23 (10.2 times earnings) for the period.

ADVICE: At 9%. Technicolor common stands a full standard variation below its Rating and is therefore classified in Group II (Underpriced). The indicated current yield (5.1%) is in line with the average of all stocks under survey. The stock's primary appeal lies in its appreciation potentiality—133% over the 3- to 5-year pull.
ALLIED ARTISTS

May

THUNDERSTORM Carlos Thompson, Linda Christian, Charles McGraw, Robert Lowery, Director John Guillerman. Drama, the story of a beautiful woman who was an opium-fortune, 81 min.

WIFE Joan Davis, John M. Smith, Shirley Yamaguchi, Director Edward Bernds. Drama, Wife of American widow is ravished among Japanese women. 83 min.

SCREAMING EAGLES Tom Tyron, Jacqueline Beer, Jan Martin, Producers John Paul Rivett, Director Charles Haas. Adventure, The saga of a platoon in an airborne infantry division during WWII, 81 min.

June

CRIME IN THE STREETS James Whitmore, John Cas- sino, Vincent Winfley, Director Lynn Fontaine. Teen-age gang and violence in New York City, 91 min.

FIRST TEXAN, THE, The CinemaScope, Technicolor, Joel McCrea, Wallace Ford, Producers Walter Mirisch, Director Byron Haskin. Western. Sam Houston helps Mexico escape from Mexico, 82 min.

KING OF THE CORAL SEA, Chips Rafferty, Charles Tingwell, Lila Adey, Producers Chips Rafferty, Director Jack Robberson. Drama, A young sailor is the pawn in a deadly game of deep sea fortune hunting and international intrigue. 74 min.

NAKED HILLS, THE, The David Wayne, Marcia Hender- son, Keenan Wynn, James Backus, Producers Director- story John Grant. Drama, Gold rush tale set in California during the 1860's. She devotes her every-thing for the precious metal. 84 min.

July

HOLD BACK THE NIGHT John Payne, Mona Freeman, Peter Carsten, Producer Ben Schwalb, Director Edward Bernds. Drama, Marines fight their way to the Yalu River, 86 min.

MAGNIFICENT ROUGHNECKS Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell, Producers Herman Cohen, Director- story- music Charles Marquis. Two oilmen bring in first gusher in S. American oil field. 75 min.

THREE FOR JAMEI Lorraine Day, Ricardo Mont- tanal, Richard Carlson. Producer Hayes Goets, Director- story- music Terence Young. Drama, A beautiful, notorious woman is sole heir to a vast fortune on trial for murder, 77 min.

August

CANYON RIVER Color, CinemaScope, George Mont- gomery, Peter Graves, Marcia Henderson, Producers Richard Heereman, Director- story- music Terence Young. Ranch owner thwarts plans of rustlers to steal his herd, 75 min.

NO PLACE TO HIDE Deluxe Color, David Brian, Marsha Hunt, Hugh Corcoran, Producers- story- music Richard Heereman, Director Albert Band. Western. Struggles to live down the reputation of his deceased father, a notorious western gunsman, 84 min.

September

CALLING HOMICIDE Bill Elliott, Jeane Cooper, Kath- leen Nolan, Producer Ben Schwalb, Director Edward Bernds. Melodrama. Policeman breaks baby extortion racket in Bronx, 75 min.


October

NOT OF THIS EARTH Paul Birch, Beverly Garland, Producers-Director Roger Corman. Science-Fiction. Series of strange murders plague the western city. 80 min.

TAYO DRUMS Rod Cameron, Mary Castle, Western. 71 min.

Coming

BRINGING UP JOEY Hunts Hall, Stanley Clements, Producers Ben Schwalb, Director Jean Yarbrough. Comedy-drama. Juvenile television star is kidnapped.

CRUEL TOWER, THE, Joaohn Eric, Marian Blanchard, Gail Russell, Character-actors are kept in the tower by Producer Lew Landers. Drama. Steeplejacks fight for woman on high tower. 80 min.


FRIENDLY PERSUASION Deluxe Color, Gary Cooper, Dorothy McGuire, Robert Middleton, Producers-director- story- music John M. Stahl. Drama. The story of a Quaker family in the mountains. 75 min.

TERRA HIGH TERRACE Dale Robertson, Lois Maxwell. Adven- ture. Western. 80 min.


STORM CENTER Bette Davis, Brian Keith, Paul Kelly, Kim Hunter, Producer Julian Blaustein. Director Daniel Taradash. The film is based on a novel by a writer who wrote "controversial." from her library, embroils a small town in a fight. 85 min.

November

October

PORT AFRIQUE Technicolor, Pier Angeli, Phil Carey, Dennis Price, Producer David E. Rose, Director Rudy Mathema. Ex-Air Force flyer finds murderer of his wife.

SOLID GOLD CADILLAC, THE, Judy Holliday, Paul Douglas, Tyne Daly, Producers Terence Young, Richard Quine, Comedy. Filimization of the famous Broadway play about a lady stockbroker in a large holding company.

Coming


GUNS AT FORT PEECOT IDEAU Murphy, Kathy Grant, Producer Harry Joe Brown, Director George Marshall. Western. Young officer organizes women to fight off Indian attack.

KILLER. APE. Johny Wellesmuller, Carol Thurston. Pro- ducer Sam Katzman, Director Spencer G. Bennett. Adventure drama. The story of a giant half-ape, half-man beast who goes on a killing rampage until destroyed by JungleJim. 86 min.

STREET OF SIN Anna Sanscroft, Producer Ted Richmond, Director Jacques Tourneur. Drama, Mistaken identity of a doctor's bag starts hunt for stolen money.


SPIN A DARK WEB Faith Domergue, Lee Patterson, Robert Lowery, Producers. Producers George Maynard, Director Vernon Sewell. Melodrama, Engineer gets involved with international spies. 77/33.


WINDS OF DESIRE, The, Phil Carey, Producer- story- music Paul Martin, Director Ben Heldensett. Drama, A beautiful girl wins a beauty contest and a "different" life.

ZARAH Technicolor, CinemaScope, Victor Maura, Michael Wilding, Anita Ekberg, A Warwick Production. Director Terence Young. Drama. Son of wealthy ruler becomes notorious bandit.

INDEPENDENTS

May


MADAME BUTTERFLY (life) Technicolor, Kaoru Tobu- kuni, Eiko Confliedri, Musical. Director Carmins Galliano, Puccini's famous opera transferred to the screen. 80 min.

ROSANNA (Jaconi Rosanna Posteda, Cro Alvarado, Armando Silvestre. Producer Salvador Eulzono, Directed by Emilio Fantini. Drama,罗斯美。a romance of a beautiful girl with a fugitive. 78 min.

SEPTEMBER-


DANIEL BOONE, TRAILBLAZER Trucolor, Bruce Bennett, Lon Chaney, Faro Young. An Albert Ganter Production. Adventure. Daniel Boone and a group of settlers fight off savage Indians to establish Kentucky settlement.

October


Coming

ACCUSED OF MURDER Trucolor, David Brian, Vera Ralston. A gangland lawyer is murdered by a beautiful girl singer.


DUEL AT APACHE WELLS Naturna, Trucolor, Anna Maria Alberghetti, Benji, Western.

HINKEY DINKEY PARLEY VOSs Mickey Rooney, Wally飞． a--THER. Comedy.

MAN IN QUESTION, THE Ella Raines, Derek Farr. Drama.

OSCEOLA Trucolor, James Craig, Lita Milan, Drama.

RKO

May


MURDER ON APPROVAL Tom Conway, Producers Robert and Norman Schonberg. Hot Rod hothead enthusiasm becomes the vehicle of armed-truck robbers. 70 min.

THUNDER OVER AZURAMA Naturna, Trucolor, Skip Homiere, Kristine Miller, George Macready. Producer- Director Ray Milland. A sea captain defects on the cold-blooded murder of a crew member by a valuable mine belonging to an orphaned beauty, 75 min.

June


July


August

BIGGER THAN LIFE CinemScope, De Luxe Color, James Mason, Barbara Rush. Producer James Mason. Director Joel McCrea. Drama. Young doctor is the target of a candy man who adopts a dual personality. 95 min. 8/6.

BUS STOP CinemScope, Deluxe Color, Marilyn Mom- son, Robert Welsh, Producer Sam Bischof. Director Joshua Logan. Drama. Based on the hit Broadway play by the same title.


September


LASS WAGON, THE CinemScope, Deluxe Color, Richard Widmark, Felicia Farr, Producer Howard Black, Director Howard Hawks. Western. Family travels along Oregon trail against great odds.

October


November


JESSIE JAMES Robert Wagner, Jeffrey Hunter, Drama. Based on the life of one of the most famous outlaws. 94 min.

September

AMERICAN EAGLE CinemScope, Deluxe Color. Robert Mitch- erson, Ingrid Bergman, directed by Howard Koch. Director Richard Fleischer. Drama. Running through the mountains of Mexico. 120 min.

GUN BROTHERS Buster Crabbe, Ann Robinson, Neville Brand. A Grant Production. Director Sidney Salkow, picture boggers-on, each on different sides of law, fight it out together.
TEA 'N TEA!

When Leo of M-G-M brews TEA, it's got a kick that spells B-O-X-O-F-F-I-C-E!

EXCITEMENT!
The reaction to the news of this great picture is unprecedented. It's as though showmen throughout America were waiting for this celebrated play to come to the screen—and now that it's a living, thrilling reality they're eager to bring it to their audiences. It will live up to all expectations. M-G-M, recognizing its unlimited boxoffice ceiling, is putting behind it one of the biggest campaigns—newspapers, magazines, radio, TV—the works!

DREAMS COME TRUE!

Although it will not be available for several months, we want to share with you the good news that "TEAHOUSE OF THE AUGUST MOON" has had its first studio screening and is unquestionably one of the great motion pictures of all time!
This Is The
Season of Decision!

L’Affaire Rembusch

Producers Talk To America
Behind the

THE BAD SEED
A MERVYN LEROY
with the prize-winning cast
starring NANCY &
and introducing PATTY

TOWARD THE UNKNOWN
WarnerColor
starring WILLIAM HOLDEN • LLOYD NOLAN
VIRGINIA LEITH • CHARLES McGRAW
Produced and Directed by Mervyn LeRoy
Toluca Prod.

THE AMAZON TRADER
WarnerColor
starring JOHN SUTTON
Giant
From the novel by Edna Ferber
WarnerColor
Elizabeth Taylor • Rock Hudson
James Dean • Produced by George Stevens
and Henry Ginsberg

The Spirit of St. Louis
CinemaScope-WarnerColor
A Leland Hayward-Billy Wilder Production
starring James Stewart
as Charles A. Lindbergh

Baby Doll
starring Carroll Baker • Karl Malden
Elia Wallach • Mildred Dunnock
Newtown Prod.

Seven Men from Now
WarnerColor
starring Randolph Scott
Gail Russell • Lee Marvin
Batjac Prod.

The Burning Hills
CinemaScope-WarnerColor
starring Tab Hunter • Natalie Wood

A Cry in the Night
starring Edmond O'Brien
Brian Donlevy • Natalie Wood
Jaguar Prod.

...and the continuing holdovers
of mighty Moby Dick!
3 SMASH HITS IN A ROW from 20th

The Long Run King!
8th and 9th weeks hitting 1st week grosses!
Darryl F. Zanuck presents
Rodgers & Hammerstein's
The King and I
CINEMASCOPE
55 COLOR by DE LUXE

Deborah Kerr • Yul Brynner
with Rita Moreno
Produced by Charles Brackett
Directed by Walter Lang
Screenplay by Ernest Lehman
Music by Richard Rodgers
and Book and Lyrics by
Oscar Hammerstein II

The New Champ!
Matching 'The King' in every situation!
Marilyn Monroe
in
BUS STOP
and introducing
Don Murray
Produced by Buddy Adler
Directed by Joshua Logan
Screenplay by George Axelrod
COLOR by DE LUXE
CINEMASCOPE

For Columbus Day!
There's nothing better than The Best
The Best Things In Life Are Free
CINEMASCOPE
COLOR by DE LUXE
Gordon MacRae • Dan Dailey
Ernest Borgnine • North
with Tommy Noonan
Produced by Henry Ephron • Michael Curtiz
Directed by William Bowers and Phoebe Ephron
Screenplay by...
L’Affaire Rembusch

Film BULLETIN, several weeks ago, reprinted an Allied Theatre Owners of Indiana bulletin containing a serious implication that certain film companies were retaliating against Trueman Rembusch because he presented critical testimony before the Senate Small Business Committee. The ATOI bulletin charged that three distributors were withholding their product from his theatres, and threatening suit for payment of contractual obligations under review for adjustment. We called upon the companies named, Paramount, Universal and Columbia, to reply to this grave allegation.

Since that time, the matter has taken on an even more serious aspect in the light of a National Allied Board resolution charging a “concerted campaign of reprisal” against Rembusch, and urging that “steps be taken by the Senate directly or by reference to the proper United States Attorney to terminate the herein-described unlawful and contemptuous conduct, to the end that Mr. Rembusch may be protected…”

The Allied board added Loew’s to the three companies originally named by the Indiana unit.

The BULLETIN has questioned top sales executives of the film companies involved and has obtained replies concerning the position in l’affaire Rembusch.

In all cases it was unequivocally denied that Mr. Rembusch’s criticism of the distributors at the Committee hearings had anything to do with any actions taken by the distributors. Rather, it was intimated that the Indiana exhibitor had seized the opportunity to try to embarrass the companies by using the “retaliation” factor as a club.

There are some anomalous aspects to the affair. The Allied Board meeting, for instance, passed the resolution on August 14, but did not release it until almost two weeks later. Meanwhile, in a wire to this publication on August 16, Mr. Rembusch himself advised that his differences with Universal had been amicably adjusted. And several weeks ago, Rembusch, no slouch at defending himself, filed an anti-trust suit against seven major companies.

The inclusion of Loew’s in the Allied resolution was another puzzling factor. Mr. Rembusch, in the same wire, made no mention of M-G-M, while naming Paramount and Columbia as maintaining their “retaliation” policy. Top executives in Loew’s sales department disclaimed knowledge of any change in policy toward Mr. Rembusch.

Columbia, for its part, declared that it was “more than anxious” to sell its product to every exhibitor, including Mr. Rembusch. The differences with him, a Columbia official said, involved terms on individual pictures, and the dispute antecedent by several months Mr. Rembusch’s appearance before the SBC.

Universal explained its position fully (some weeks before the Allied Board meeting), saying the fuss was “little more than an ordinary business disagreement”, that it was “quite old”, and in the process of being settled. The subsequent wire from Mr. Rembusch confirmed his amicable relations with U-1.

Paramount offered little to clarify its position. A sales department spokesman merely told The BULLETIN that the matter “is in the hands of our legal department”. Our efforts to obtain facts from this company were unavailing.

Unfortunately, Paramount’s attitude displayed here is just what is too often wrong with distributor-exhibitor relations—too much reliance on “legal positions” and too little on give-and-take in seller-buyer negotiations; quick recourse to the legal arm.

The situation in question would not appear to be one that belongs in the “hands” of film company lawyers, except insofar as it concerns the legal attack on them. If the major issue in Trueman Rembusch’s dispute with the distributors is film terms, then certainly that phase of the matter is one for the experienced sales executives of Paramount, not the legal department, to handle. At least one of the companies already has proved that salesmanship, rather than legal tactics, is the way to settle it.

Good Example

In announcing that it will resume production of 2-D trailers on CinemaScope pictures, 20th Century-Fox has again demonstrated the flexibility and maturity to admit that it may have been wrong. Even more important, this company has once again given evidence that it operates on the principle that its interests are one with that of exhibitors.

Faced with the protests of several exhibitor groups that elimination of 2-D trailers would be a hardship on small theatres, sales manager Alex Harrison promptly altered his prior edict against 2-D trailers.

Mr. Harrison—and, indeed, everyone at Fox who has a hand in making policy—is to be commended for their consideration and fairness. It is the kind of customer relations that our industry should strive to make the rule rather than the exception.
BACKLOGS-TO-TV SNOWBALL. Some months ago, General David Sarnoff, electronic communication's chief spokesman, laid down his personal manifesto with regard to the dated film libraries of major motion picture companies. Said he, in effect: in no wise should TV permit itself to be traduced into becoming an advertiser-supported old age home for out-moded film entertainment. In the same breath he indicated that demand for such entertainment was largely spurious. The future of television, the RCA-NBC boss said, lies not with old movies. Considering General Sarnoff's impressive record as both a mover and a visionary, his words were accepted in many quarters as authentic TV dogma.

Can it be the General goofed?

As things stand today, almost every film library has been claimed in some manner by some interest connected with television, be that interest syndicator, promotor, TV film distributor, or network. Hollywood is richer by an estimated $150 million. The snowball has grown so unwieldy that one independent New York station actually has access to the following: 725 MGM films, 152 Warner films, 194 Columbia films—nearly 1,000 oldies of relatively high importance in their day, and at least 25% of which were once top-drawer theatre boxoffice attractions.

On the surface, General Sarnoff looks less visionary than vituperous. But let's look again.

The plus and minus balances of library scales will be debated for years. Second guessers will seek to pin the "sucker" appellation on one industry, "winner" on the other. In our judgment, nobody loses; nobody wins—not yet. A victor will only emerge if one industry applies the fruits of the transactions more successfully than the other. For Hollywood, this means prudent application of its new cash resources; for TV, it means prudent application of its new storage of major film product.

As proof that no victor has clearly emerged, note first the stock market reaction to individual library sales. No film company stock spurted markedly as the result of a backlog deal. Not one single film stock has attracted any particular volume of sales as the result of library profits—and profits they are when one appreciates the write-downs accorded aged film. Indeed, all we see is an industry inching its way up to earlier levels, and this thanks to traditional rather than speculative causes—healthy summer grosses. No, Hollywood hasn't encountered a windfall. It has encountered only a challenge: to spend wisely and well. Apparently, investors are convinced that Hollywood will prosper by the pictures it makes, not by the backlogs it barters to TV.

A glance at Film BULLETIN's Cinema Aggregate below should convince all concerned that no major upswing has flared over recent months when so many film libraries changed hands:

Film BULLETIN Cinema Aggregate*  

And from TV's standpoint, the situation is likewise status quo. Like the little boy and the long yearned-for Xmas toy, it remains for television to react now that its wish is fulfilled. General Sarnoff did not necessarily go astray in his judgment. It was not the film libraries he feared, it was their imprudent application. Now that these major inventories are available, TV can indulge in the luxury of converting itself into a fifth-run movie circuit. That was Sarnoff's fear. Over and over, General Sarnoff has stated his view of TV's predestined role: the creation of material peculiarly suited and adapted to the unique specifications of the medium. As a corollary to this proposition, he has always maintained that most of TV's material should be "live", rather than filmed. Clearly vintage motion pictures play but a minor part in his conception of an unprostituted television art.

A belief is widely spreading both among exhibitors and television people that the aged motion pictures of major companies—important as they once were—will prove something less than divine to the video industry, something less than heinous to theatres than earlier believe. In the last analysis, film libraries will most likely relieve the TV programming problem but without solving it. After all, in Hollywood the new cash surpluses will aid the economic distresses of the moment—likewise without solving the movie industry's problems.

Thus there is no fortune, no folly, no winner, no losers, no dramatic coups, no spectacular advantages. Two related industries have simply transacted some minor business aimed at correcting minor problems. To solve the major problems, each respective industry must dedicate itself to the job of doing what it does best.
FUTURE IN PROCESSES. Many top theatremen are thinking strictly in terms of the super-screen processes like Cinerama, Todd-AO and CineMiracle for their deluxe theatres. You can look for a rush of conversions into the Todd system within the next few months, since two pictures ("Oklahoma," "Around the World in 80 Days") are ready in that "bug-eye" process, and more are in work. Big reason for the showmen's interest is ample evidence that the public is hungry for this special film fare, as evidenced by the healthy state of Cinerama for some three years running, and despite the absence thus far of a single story film in that process. "Oklahoma," after getting off to a rather slow start in its New York debut, steadily built business and is sailing along. Interest in other openings has been strong. The operators of big downtown houses are eager to get out of the competitive bidding hassle in this tight seller's market and prefer to make a single deal that will keep their houses rolling for six months to a year.

AD EXECUTIVE INTO PRODUCTION. Unless his present plans change suddenly, one of the industry's top advertising executives will resign his post within the next three to six months to enter independent production. Firmly convinced that there is a bright and highly profitable future for makers of distinctive motion pictures, he has discussed his program (he already has his fingers on several valuable properties) with money sources and has been assured of substantial backing.

ATTACK! United Artists, which has a marvelous faculty for getting its pictures embroiled in headline-making controversies, has done it again. When Ambassador Claire Booth Luce walked out on the Venice Film Festival in protest against the entry of "Attack!" as one of the American films to be shown, it set off a counter-action in defense of the UA release produced by Robert Aldrich. Representative Melvin Price, Illinois Democrat, and member of the House Armed Services Committee, launched into his own attack on the Pentagon for having refused technical aid in the production of "Attack!" and for reportedly planning to ban the film from military posts. Price declared: "I have recently seen a preview of the new United Artists motion picture... 'Attack!'. That 'Attack!' was one of two American films selected to represent our nation at the 1956 Venice Film Festival is no surprise to me. I consider it an exceptionally fine film. I was therefore greatly disturbed to learn that the Defense Department had refused to extend its usual cooperation in the making of this film."

The Illinois Congressman said he considers it "a shameful attempt to impose censorship on a film because it dares to represent an officer whose character is marred by the human failings of weakness and cowardice". His feeling, Price stated, is there must be a "healthy relationship between the American people and our armed forces".

THAT REPUBLIC OPTION. There's been some head-scratching these past few days over the turn of events of that Cantor, Fitzgerald and Co. option to buy out the controlling stock of Republic Pictures held by president Herbert J. Yates and his group. Not only did the Republic boss turn down the Cantor offer of $10.50 per share, which it sneaked in under the wire of the Sept. 4 deadline, but he has now vowed that he'll never sell because he considers he bears a profound responsibility to his employees in the Republic organization. "These faithful people have been with me for from 25 to 40 years," Yates states at a birthday party luncheon given by his executives and administrative employees last week, "and this will always be a primary factor in all plans for the future." Knowledgeable industryites are wondering whether the upswing in movie fortunes in the past month or so might not also figure in that decision not to sell. Whatever the reason, it apparently wasn't an important factor when the option was offered to the Cantor group, and insiders insist that Yates will sell when he gets his price.

TV STATION BUYERS NOTE. Film companies, circuits, as well as newspapers, all are going to find it tougher and tougher to acquire TV stations, if the FCC follows through with its reported new line. Recently, Sen. Magnuson (Wash.), chairman of the Senate Commerce Committee, warned the FCC to watch the trend toward TV infiltration by big investment houses, some of it via the sale of licenses bought up by promoters. This is said to have also alerted the Commissioners to the concentration of TV stations in the hands of newspaper moguls, giving them news source control in many areas. And it probably will have some restrictive effect on the increased activity of movie interests in the competitive medium.

FOX & LITTLE EXHIBITORS. William C. Gehring's straight-from-the-shoulder talk to the Missouri-Illinois TOA recently is being pointed to by exhibitors as a worthy example of good distributor-exhibitor relations. The 20th Century-Fox vice president said: "It is true that from 2800 to 3000 theatres do provide 85 percent of the film rentals, but no company could survive if their film rental income is reduced by 15 percent, and those rentals paid by the remaining 12,500 theatres of the country are essential to the existence of the companies." This kind of frank and friendly talk has been heard from Fox president Spyros Skouras before, and it is put into practice by his company. The little exhibitors everywhere will tell you that no major distributor tries harder to show consideration for their situation.
"This is DREW PEARSON speaking: In front of me are cans of celluloid dynamite. They contain a motion picture called 'The Boss.' Certain powerful interests, whose names would amaze you, have tried to prevent you from seeing this picture. They were afraid to let you know its shocking story. I helped expose the story upon which 'The Boss' is based. I know this corruption did take place. 'The Boss' is the uncut, uncensored version of a story that rocked this nation to its very foundations. I predict this picture will create the year's biggest screen sensation."
There has never, perhaps, been a more crucial moment for the motion picture industry.

For the first time television is unveiling major Hollywood pictures in millions of American homes.

All that has been said about films on TV, and the millions of guesses made about the effects on the exhibitor, can be relegated to the limbo of things best forgotten.

The reality is with us now, and we are about to learn, in terms of cold boxoffice cash, the true nature of the problem confronting us.

In newspapers throughout the country the avalanche is being heralded. Big display advertisements, including costly full pages, are proclaiming “Movietime, U.S.A.”—a phrase borrowed, ironically enough, from the film industry.


From now on the film exhibitor will have an entirely new competitive factor to contend with: not merely the valry of television as a source of popular entertainment, but the full force of a lavish publicity, advertising and promotion campaign in favor of seeing top Hollywood movies at home instead of in the theatre.

That is the nub of the situation now unfolding; that is why the coming Fall and Winter season may decide for all whether the motion picture theatre is to be a prime bourse of relaxation for the masses, or become a shadow of a former prosperous self.

And because the circumstances of the day are unparalleled in the history of the movie industry, the pundits who occupy the seats of the mighty can no longer—as they have so often in the past—cry out defensively, “We’ve seen all through this before, and we’ve weathered the storm.”

No, this is an entirely different kind of hurricane.

Because it is always useful to know the strength of one’s opponent it is perhaps good that, at long last, the battle has been joined. The period of suspenseful waiting is over, and we can begin without further delay to assay the factors in this new and unprecedented onslaught against theatre business.

On the face of it, all the main factors are adverse, in varying degree. Perhaps the most potent danger of all is that the unleashing of hundreds of old films on the nation’s TV audience may surfeit the public with this kind of entertainment, whether offered on the television screen or in the theatre. Such a development would be as bad for the television industry as for Hollywood.

There is a devout band of worshippers at the shrine of the vintage film, but they form a small, select cult, and certainly do not represent the bulk of TV addicts. Time and again the networks have found that new and original TV entertainment on film lacks the drawing power of even the inferior live show, with its unpredictability and peculiar sense of immediacy.

If, therefore, old films to any great extent displace live shows on the people’s home screens the possibility of a protesting outcry cannot be discounted. Such a development, while apparently lessening TV’s competitive impact as far as the exhibitor is concerned, could, on the other hand, do him much harm by making vast numbers “fed up” with Hollywood films, due to gross over-exposure.

If backlog pictures on television get a “bad name” with the public no-one will benefit. And the probability of their doing so is inherent not only in the vast numbers which have changed hands recently, but in the fact that, when they were made, television was in the embryonic stage. They were never planned, lighted, acted, or edited for the electronic medium, with its very special technical requirements.

Anyone who has seen ancient films on TV, or even recently-produced clips of new movies produced solely for theatre exhibition, is familiar with the blurred image, the “lost” background and the inadequate illumination which usually results.

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Nor were the pre-1948 pictures made with any thought of the commercial interruptions necessary on TV. Some of them will have to be badly hacked to compress them into their allotted running time, and to give the sponsor the advertising break for which he pays. What public reaction will be to such changes cannot be predicted, but we shall not have long to wait for the results.

How Will Young People React?

No fair analysis of the effects on the film exhibitor of movies on TV can be made, however, without classifying the television audience into four well-defined age-groups each having separate leisure-time habits and needs: (a) children (b) 'teen-agers (c) young marrieds and (d) the middle-aged and elderly.

In the motion picture industry's experience young folk in the (b) and (c) classes are the steadiest and most important customers. They determine whether or not a film will make money, which new star shall be born, and what new trends must be considered by the studios' policy-making committees.

They are now being offered a choice of, say, a 1945 Gregory Peck on TV in "Days of Glory" and a 1956 Peck in the theatre in "Moby Dick". They have the option of 1945 Hedy Lamarr (of whom they have possibly never heard) or a 1956 Kim Novak. About to be revealed to them are Jimmy Stewart as a callow youth, and a John Wayne not long out of school. Parents had best be prepared for snickers from their offspring.

If this choice of old entertainment in the new medium, against new entertainment in an old one, were free and equal, there is little doubt that TV "oldies" would run a bad second. But as things stand now there is to be no such freedom of choice. Young people, in their most impressionable years, are to be subjected to a heavy, consistent and imaginative publicity and propaganda campaign which, unless energetically countered, must influence some of them in favor of TV—at least for a while.

Those in the higher age brackets are less susceptible to the mesmerism of the skilled propagandist, which is the reason why they comprise the "lost" audience over which Hollywood has been fusing these past few years. What of them? All that can be said is that if the majority have lost the moviegoing habit, as seems likely, the televising of old films is unlikely to restore it. To this class, more than any other, films on TV may have the strongest—purely nostalgic—appeal, reminding them of the romantic "Seventh Heaven" days beyond recall.

Contest of Merchandising Skills

This contest between Hollywood-on-TV and Hollywood-in-Theatres must, because of these and other factors end in favor of television unless it is turned into a struggle between the merchandising skills of both industries.

We have long since passed the stage of compromise and of such temporary palliatives as tax relief campaigns. There is little to be gained by blind adherence to "tried and trusted techniques" of salesmanship and promotion when the opposition is using new and up-to-the-tick approaches bordering on mass hypnotism.

What is happening on the TV screens of America today, for the first time, must inevitably evoke the question of whether the motion picture industry is going to sit back and await developments, or is in the mood to exploit the advantages it possesses while it still possesses them: the LATEST STORIES, the BRIGHTEST NEW STARS and the DELIGHTS OF ESCAPE FROM TENSIONS OF MODERN-DAY LIVING.

Any such campaign would be fraught with problems: tricky questions of procedure, the levying of equitable contributions, the inclusion of producing companies which are straddling both fences, the composition of the governing committee to ensure against it being dominated by any one element within the industry.

It would have to take into account the complication that what has to be "sold" to the public is not only one kind of
Producers Talk To U.S.

MR. McCORMICK: This is the motion picture capital of the world. Fabulous Hollywood. Here on The American Forum, today, is a group of people responsible for making the films you see, the men behind the scenes, the men who write about them, the men who make the decisions here in Hollywood. Don Hartman, recently chief of production at Paramount Pictures and now head of Hartman Productions; George Stevens, winner of two academy awards and the director-producer of "Shane" and the forthcoming "Giant"; Jerry Wald, for many years executive producer at Columbia Pictures, who now heads the Wald Productions at 20th Century-Fox; Leo Rosten, special editorial advisor to "Look" Magazine, author and critic on the Hollywood scene.

Well, gentlemen, the motion picture business is advertising movies are better than ever.

Are they really? Mr. Hartman, how do you feel about it?

MR. HARTMAN: I believe motion pictures are better than ever before and people come to them in greater numbers and life is better than it ever was and everything in the country has advanced and it is not odd that along with that Hollywood has through the years learned a great deal and used that information to improve itself.

MR. WALD: It is interesting to note that since the advent of television, of the 20 top grossing pictures made, I'd say 10 of them have been released since television came into its own full bloom. Obviously from looking at the box office figures pictures have been better than ever because more people have been going to see them. The good pictures, that is.

MR. ROSTEN: When people ask whether movies are better they really want to say "I wish they were better." My answer to that is a depressing one. Movies are as good as the talents available. In movies as in any other field here isn't enough talent to go around. There aren't enough good scientists, there aren't enough good writers, there aren't enough good playwrights, there aren't enough good anything to turn out as much production as the movies are committed to week after week after week. You don't have enough good novels, plays, stories or ideas. Within that framework, of the movies that have been made, we have fewer bad movies than before. Whether the good ones are better or not, I don't know.

MR. STEVENS: Well, all things progress and I suppose movies are better than ever, but they are not as good as they should be, generally. Probably there are some liberalizing influences in the production and showing of the motion pictures and other forces that are bringing about a trend of better films.

MR. McCORMICK: You gentlemen make motion pictures. How do you go about it? How do you find out that you are going to make a certain kind of picture? Do you do it to please the man who puts up the money, the public, or yourselves or what is the object?

MR. WALD: I don't think the public knows what it wants, really. As movie makers, it is our job to give them what we think is good for them.

MR. ROSTEN: When you say they don't know what they want, do they know what they don't want?

MR. WALD: No, I don't think they know what they don't want. Sometimes they are brought in by enticing advertising and sometimes, when they get in, they walk out in disgust. Sometimes they can be fooled by an ad and go in and enjoy a picture.

MR. HARTMAN: I think the public very much knows what it wants. I don't think they can articulate it and say what they want, but I think our job very much is to anticipate what they do want and very often it is related to what we do. I don't think we are so isolated from the public, or we shouldn't be. I am sure everyone actually starts out to make a good picture and, by good, they mean that thing that interests themselves and they think it will interest others.

MR. ROSTEN: I have great faith in the public's ability to select a good picture when they see one, but I don't think there is any way of ramming down their throats something that they don't want to see or that has been seen too many times before.

MR. HARTMAN: I didn't say that.

MR. ROSTEN: One thing that is interesting, one often hears discussions about something called the box office. People seem to forget that the box office is a polling booth; that every time people go to a movie they vote and every time they don't go to a movie they vote. In a sense, what you men are committed to is a sensitive appraisal of how those votes may go in the future and try to make the kind

(Continued on Page 13)
TO THE FEW EXHIBITORS WHO HAVE NOT YET BOOKED COLUMBIA'S "EARTH vs THE FLYING SAUCERS"


BACKSTAGE
with JAMES LEE

Movie About Flying Saucers
Breaks Four-Month Record

The most surprising movie of the month, from an attendance standpoint, is "Earth vs. the Flying Saucers," at the Capitol Theater. The title sounds like one of those pseudo-scientific films designed for small boys, but actually it's an engrossing action produced in the adult manner, and its quality is reflected in the excellent business it's been attracting. The theater reports that in its first week it has run up boxoffice figures surpassing anything since "Picnic" was shown four months ago. Among the pictures it topped is "The Man Who Knew Too Much." As a result of this potency, it will be held over a few days, and it definitely will remain through tomorrow night and may even go another day or two.

(Please read every word of this article by James Lee in the Worcester Evening Gazette)

From New York, N.Y. to North Adams, Mass. From Dallas, Tex. to Davenport, Ia. Big town or small town, class house or subsequent run, every situation is a block-busting lulu with this BLOCK-BUSTING HIT!
PRODUCERS TALK TO U.S.

(Continued from Page 11)

of pictures that will make money. In order to make money you must attract an enormous audience of the size that no popularity in history before has ever had to handle.

MR. STEVENS: You know, Mr. McCormick, a question of this sort falls on the basis that all films are made the same way. The term “Hollywood”. How does Hollywood make films? Hollywood seems to be a tent supposed to encompass a lot of things all alike. There are all different approaches to making films in Hollywood. Some better than others. Some serving one group, some a special group.

I think the government of the film industry is the public, I know the public is my boss.

There are a lot of people who stand between the public and myself in making the kind of film that I want, and that has to do with big company finances and distribution and all that.

MR. WALD: I think the important thing you have to consider is that which Steve McCormick was trying to arrive at before we started the program. What ingredients do you need for making a good picture? We know the formula for a flop. That is to repeat something that has already been a hit. You cannot take something that has been bad in one picture and repeat it in another picture. It won’t work.

MR. STEVENS: Why do you call it a bad picture if it is successful?

MR. WALD: We have all made pictures that we thought were great and they were flops.

MR. HARTMAN: You have to take into consideration that the audience’s tastes change so rapidly. I am not putting words in your mouth, but it might be what you mean when you say they don’t know what they want. I think they definitely do, but they change so often that what they want now is not necessarily what they want a month from now. Unfortunately, if something is out and it is a success, then everyone is inclined—because there is a great deal of money involved in the making of a picture—to say “This is what they seem to like. Let’s make something like that,” and by the time you come out, the public taste has changed. Everyone would now make “The King and I”, and the audiences would say, “I am tired of seeing ‘The King and I’ in 300 pictures.”

MR. ROSTEN: I have another point, which is that the people who make movies are not only concerned with making successful, profitable films. One of the things that interested me was your comment, Jerry, that sometimes a bad picture makes money. What I suspect is that many men who make pictures which are profitable don’t have the feeling of self-respect for which they yearn, the feeling that they have done something worthwhile. The feeling that the picture counts, that the story is important, is often just as important as the desire to say, “Let’s make a picture which will make a lot of money.”

MR. WALD: I think any time you start out on a venture and you say, “Let’s make a picture to make a lot of money,” usually you are headed for disaster. There are no guarantees in our business. The only guarantee we know of is good taste and the ability to present something unusual and different.

As soon as you become a hitch-hiker and follow yesterday’s hit, it is the road to disaster.

MR. MCCORMICK: How about cycles? What about gangster cycles?

MR. WALD: A carbon copy of anything . . . the first copy you read is clear and concise and crisp. By the time you get down to the fourth copy it is smudgy and you can’t read it.

Television has helped us a great deal by forcing us out of making B pictures in cycles.

MR. MCCORMICK: I am glad to hear a kind word from a movie man.

MR. STEVENS: It seems you are speaking for one kind of picture-making which is big company picture making. A big company has to turn out a number of films or why consider this question of B-making. There is another kind of film-making. That is making a picture for the sake of the picture, directly for the interest of the public and not the over-all pattern of making films to meet a schedule of distribution, or keep a group of stockholders happy. That kind of production, individual production that is going to present itself to the public on the basis of its own interest, would never be an imitation of something else. It would be a new thing, a new idea or a treatment of a theme done before, and based on its own kind of excitement.

MR. WALD: That is why I said before B-making is out the window. Television has fallen into the deadly trap of making an assembly line product and they will fall into a high line of mediocrity.

MR. HARTMAN: I am interested in whether they make pictures for their own satisfaction and how long they will remain in Hollywood if they do so, or do they make pictures in order for the pictures to make money. The two things go hand in hand. I think what we are overlooking is the misnomer that this is a motion picture industry, meaning business. It is not a business, and it is not related to the idea of business, in which if any products were similar . . . if Pebeco tasted like Ipana, there would be an industrial crisis. Each picture is entirely different. If you would make yesterday’s picture today, they won’t come tomorrow.

(Continued on Page 25)
“The Last Wagon”

Business Rating 3 3 5

Exciting CinemaScope Western with Richard Widmark in top-drawer performance. Good story, fresh young cast assure this a strong reception in general market.

An above-average plot and Richard Widmark, with one of his best performances to date as a half-wild white man raised by Comanches, makes this one of the season's better outdoor films. William B. Hawks' first-rate CinemaScope and De Luxe color production, for 20th Century-Fox release, relates a compelling story of Widmark, an accused murderer, and a group of teenagers who make their way across savage Apache country after their families are massacred. Boxoffice prospects are good for all situations, very good for action houses. Co-starring youngsters Felicia Farr, Susan Kohner, Tommy Rettig, Ray Stricklyn and Stephanie Griffin will lure the younger set. Director Delmer Daves gets the most out of his cast in terms of the psychological fears and anxieties of the kids toward Widmark who leads them. Superb photography of the open country and fine mood music are additional plus factors in the Hawks' production. The compact story has Widmark being brought to justice by sadistic sheriff George Mathews, who joins a wagon train. Stephanie Griffin and her half-Indian sister, Susan Kohner, go night swimming with Ray Striclynn. Nick Adams follows with Felicia Farr and her kid brother, Tommy Rettig. They return to discover all their kin massacred and the wagons burned. Widmark, who survived, takes over and leads them to safety by traveling nights. He falls in love with Felicia. Later is tried for murder and acquitted, because he was revenging his family's murder. He is placed in the custody of Miss Farr.


“The Unguarded Moment”

Business Rating 2 2 6 Plus

Suspenseful melodrama about teacher and student with sex neurosis. Will draw well in general market. Esther Williams good in non-swim role. Strong exploitables.

Here is an absorbing, if contrived, melodrama about a school teacher who receives mash notes from a psychologically disturbed student, and is victimized by him and his equally mixed-up father. It is pulp-fiction stuff, but well-done with plenty of suspense and stock with meaty exploitation angles. Grosses figure to be well above average in the mass market. Photographed in Technicolor and released through Universal-International, “Unguarded Moment” presents Esther Williams in her first non-swim role, and she comes through with an excellent dramatic performance. Script by Herb Meadows and Larry Marcus, adapted from an original by actress Rosalind Russell and Marcus, is taut and exciting, and it is made all the more effective by Harry Keller's subdued direction. Gordon Kay's production creates a typical American town. John Saxon is striking dark-haired young man making an in pressive screen debut as the student. He has that Actor Studio touch, and should appeal to boyboysoxers. George Nader is convincing as the detective. Shortly after woman is fatally assaulted near the local high school music teacher Esther Williams starts to receive indecer notes from an adolescent admirer. She keeps an appoint- ment with him in the hope of dissuading him. Though the still unidentified youth tries to assault her, refuses to help detective George Nader to protect the boy's name. Reaching home, she discovers an intruder leaving house. It is Saxon. When Williams reports him to the principal, he denies everything, and his father, Edward Andrews, a psychopathic woman-hater, sets a trap for Miss Williams. Innocently found in the cloakroom with the boy, she is suspended on moral grounds. Saxon admits his guilt, while his father searches Miss Williams' home hoping to discredit her. When she suddenly arrives, he tries to attack her, then rushes out when Nader arrives dropping dead of a heart attack. The boy goes into the Army, while Miss Williams and Nader head for the altar.


“Pills of the Sky”

Business Rating 4 4 Plus

Freshly handled CinemaScope-Technicolor Western stars Jeff Chandler. Has ample action.

The pillars of the sky are loftly mountain territorial borders protecting the ever-shrinking lands granted to America's Christianized Indians. When the U.S. Cavalry cuts a road through this reservation, a bloody battle results making this Universal-International release exciting out door adventure fare, with good boxoffice potential; best of course, for action houses. It is lustily framed in CinemaScope with a print by Technicolor, and has been given compact, fast-moving direction by George Marshall. Jeff Chandler turns in a strong performance as a hard-drinking cavalry sergeant, expert at dealing with Indians. A subplot has Dorothy Malone married to Keith Andes, but carrying a white-hot torch for Chandler. Ward Bond does a great job as a leather-voiced missionary who has given biblical names to the peaceful Indians of his flock. Sydney Chaplin rates mention in his role as shrewd-minded Indian scout. Robert Arthur's production, almost completely outdoors, has a fine rustic flavor. Sam Rolfe's screenplay from Will Henry's novel, "Frontier Fury", reaches deep into the post-Civil War Indian problem. Trouble begins when the Cavalry commanded by Willis Bouchey cuts a road through Indian territory, breaking the peace treaty. Chandler, who heads the Indian scouts, and missionary Ward Bond, are helpless in keeping the Indians from the warpath. A battle and chase results with both factions suffering heavy losses. Bond rides out to appeal to the dissenting chief, and is shot down. His death has an electrifying effect. Peace is regained when the war-bent chief is killed by his own braves.

“War and Peace” Panoramic Spectacle of Tolstoy Novel


The motion picture version of Leo Tolstoy’s monumental Russian novel, a joint venture by Paramount and Italy’s production team of Carlo Ponti and Dino Del Lau- rentiis, is big—have no doubt about that. Directed by Hollywood veteran King Vidor, and filmed entirely in Italy in Technicolor and VistaVision, the sweep and grandeur, big-name talent roster, opulent sets, strikingly beautiful costumes, and meticulous concern for detail and technical perfection was all made possible at a reputed cost of some six-million dollars. The vast drama—a year in actual production—unfolds against a mighty background of Napoleon’s invasion of Imperial Russia in the early 1800’s.

Viewers will come away with varying degrees of praise. Its extended running time of three hours and twenty-eight minutes encompasses something to interest everyone. Three huge battle sequences, employing 12,000 soldiers and 3000 horses, are magnificently staged. There is an elegant Russian costume ball. The combined talents of Audrey Hepburn, Henry Fonda and Mel Ferrer are admirably projected, along with a fine international supporting cast of stars. The screenplay, while often superficial, is geared to many levels of education and sophistication. Hence “War and Peace” will attract mass audiences and high grosses wherever it opens.

Despite all this, it is not a great motion picture in the film-classic sense of the word. Its commercial aspects overshadow the artistic. As “W&P” journeys on to subsequent-run houses and the tumult of exploitation subsides, so will boxoffice returns. This was not true of “ Gone With the Wind”. *

The film, as every other medium of self expression, has its limitations. The creators of this movie have, to some degree, overstepped their bounds. The simple flaw is that while all the elements of the craft—cast, script, photography, direction, etc.—are singularly excellent, they lack integration. This reviewer, at least, soon became aware of the lack of dramatic cohesion as the emotional ingredients failed to come across. The motion picture is basically a chronicle of emotions. It will always be regardless of how big the screen, how subtle the color process, how vast the spectacle, how great the talents, or how much money is poured into production factors. Hence, while “War and Peace” is enjoyable and entertaining—sometimes breathtaking—it is, flat in some scenes, sterile in others. For the most part, the spectacle nature of the film remains with the viewer when he leaves the theatre.

The screenplay writers have attempted to adapt Tolstoy’s book by telling three parallel stories of the protago-

ists. Miss Hepburn, a pixie-like, scintillating Natasha, is the symbol of all womanhood in many phases of growth. Fonda, despite his drawl, is convincing as the brooding Pierre, searching for an answer to the riddle of life with love and destruction paradoxically existing together. Steady Prince Audrey is portrayed by Mr. Ferrer with complete command of the role. One begins to wonder whose story is being told, since the camera shifts attention to relate numerous reactions to the upheaval of Napoleon’s invasion. Napoleon, another example, as played by Herbert Lom, is a majestic vignette of imperial ruthlessness. He cannot be judged in relation to the other stars because they never meet him in dramatic action. Plausible supporting cast vignettes include those of Vittorio Gassman, Britain’s John Mills, Anita Ekberg, Oscar Homolka, Helmut Dantine, Barry Jones, Milly Vitale and many others.

Musical score by Nino Rota, directed by Franco Ferrara has much depth and grandeur, beautifully following the nuances of the mood depicted. Ace cinematographer Jack Cardiff, aided by a crew of ten seasonal cameramen, has caught some of the finest battle scenes ever put on film.

No less than seven noted writers worked on the scenario, besides Mr. Vidor and Irwin Shaw (who refused a screen credit rather than share billing).

Story begins in 1805 with Russians preparing for war with Napoleon. Brooding pacifist Henry Fonda, illegitimate son of a count, will not partake in the excitement. He is fond of Miss Hepburn, Natasha, a bubbling young lady of great sensitivity. When Fonda inherits a huge fortune, voluptuous Anita Ekberg quickly marries him. She then engages in an affair with Helmut Dantine, a Russian officer. Fonda shoots Dantine in a duel, separates from his wife, and joins Miss Hepburn and her family in the country. They meet despondent Mel Ferrer whose wife died in childbirth. Giss Hepburn and Ferrer are immediately attracted. They wish to marry, but Ferrer’s father postpones the marriage one year by sending Ferrer on a diplomatic mission. While he is away, Vittorio Gassman, a notorious rogue, and brother to Miss Ekberg, charms Miss Hepburn into elopement, though he’s already married. Ferrer discovers this, is unable to forgive Natasha, and returns to battle at Austerlitz against Napoleon’s advancing forces. Napoleon crosses into Russia. Ferrer is wounded and brought back to Moscow, where Miss Hepburn nurses his wounds. He forgives her before he dies. French supplies are depleted, Napoleon is forced to retreat, snows cripple his forces, and a Russian cavalry attack finishes the job. Fonda, taken prisoner by the French, returns to build a new life with Natasha.


[More REVIEWS on Page 16]
"Huk!"

Business Rating 2 2
Whips up fair excitement about guerrilla uprisings in Philippines. OK for action duelers.

This fairly exciting adventure melodrama that sets George Montgomery in the jungle frontier of the Philippines, emerges as average dual-bill fare for action situations. Collier Young's Eastman color production, for United Artists release, takes full advantage of the local terrain in depicting the struggle to build the Philippine Republic, while Huk (one-time guerrilla fighters) are bent on violence and destruction. Montgomery is first rate as an unattached American engineer who refuses to get involved in the fight. A sensitive portrayal is turned in by John Baer, as Mona Freeman's husband, rendered impotent in battle with the Huk. John Barnwell's directing is best during a bloody attack by the primitive Huk on a small steamer loaded with native women and children being evacuated. George Montgomery returns to the island of Paoli to claim a sugar plantation left by his father, who has been murdered by Huk. He wants to sell the land and return to the States, rather than remain and help John Baer and his wife Mona Freeman fight the terrorizing Huk. When his old friend James Bell is killed in a Huk raid, Montgomery changes his mind. The village is evacuated by sea and the Huk pursue in an armada of canoes. In the ensuing battle, Baer is killed and most of the Huk are wiped out. Montgomery returns to the island with Miss Freeman to rebuild the burned-out plantation.

United Artists. 84 minutes. George Montgomery, Mona Freeman, John Baer. Produced by Collier Young. Directed by John Barnwell.

"Showdown at Abilene"

Business Rating 2 2
Actionful Technicolor Western. Lacks names. OK dueller.

Universal-International offers a feud between Texas cattle ranchers and farmers, with some good psychological undertones involving a gun-shy sheriff. It's designed for outdoor addicts and should serve adequately as dual-bill material in those situations. Absence of name values will retard it generally. Some subtle directing is attempted by Charles Haas in spots, but for the most part it rides hard on sagebrush cliches. Technicolor photography sweeps the grand Texas countryside, and Howard Christie's production is average. Lyle Bettger's characterization of a one-armed cattle baron ruthlessly dealing farmers out of their land is the most interesting element. Ex-sheriff Jock Mahoney returns to Abiline where ranchers are on the verge of open war with farmers. He refuses to take back his job until his old friend, Lyle Bettger, convinces him he is needed to maintain peace. Mahoney feels obligated because the loss of Bettger's hand was his fault, and during the war he fatally wounded Bettger's younger brother. Martha Hyer, engaged to Bettger, runs out because she's still in love with Mahoney. When Bettger is murdered by his foreman, Ted de Corsia, Mahoney convinces the farmers he must bring the killer to justice, overcomes his fear of guns, shoots De Corsia in a gun duel.


"Raw Edge"

Business Rating 2 2 Plus
Hard-slunging Technicolor Western for action houses.

Strong, silent Rory Calhoun is pitted against corrupt forces in the Oregon frontier in this action programmer from Universal-International. The story has a unique point of take-off: Herbert Hudley, boss of the town, has ruled that a widow goes to the first man to claim her. This may be a rather lurid theme for the kiddies, but the rat-race that ensues, with alluring Yvonne De Carlo, as choice mouse, should be enjoyed by all action fans. John Sherwood directed with zest and Albert Zugsmith produced with some refreshing Technicolor shots of scenic Northwest. Mara Corday is admirably cast as a spitfire Indian squaw widow. Screenplay by Harry Essex and Robert Hill has Calhoun riding into the territory bent on avenging the murder of his brother. De Carlo, wife of Herbert Hudley, town boss, is frightened when Calhoun arrives to await her husband's return. Neville Brand and Emile Meyer, gang members, wait for her husband's death, so they can claim her hand and land holdings. Rivalry develops during the vigil, and when the smoke clears all the villains are dead. Hudley is finished off by Indians revenging the murder of Calhoun's brother, who was married to Mara Corday, a squaw. The end leaves Miss De Carlo and Calhoun free with a fancy for each other.

Universal-International. 76 minutes. Rory Calhoun, Yvonne De Carlo, Mara Corday. Produced by Albert Zugsmith. Directed by John Sherwood.

"Run for the Sun"

Business Rating 2 2 Plus
Richard Widmark sparks suspenseful jungle adventure in color, Superscope. Will click with action fans.

This Russ-Field production for United Artists sets Richard Widmark and Jane Greer in a suspense-packed adventure in the Mexican jungle. Producer Harry Tatelman has crowded the background with excellent jungle atmosphere. Screenplay by Dudley Nichols and Roy Boulting (from Richard Connell's "The Most Dangerous Game"), is somewhat uneven, but under Boulting's direction it has plenty of thrills. The story starts as a character study of a disillusioned writer in seclusion, and ends up with involved business about Nazi war criminals hiding in the jungle. Out of all this comes an exciting chase sequence that should intrigue the action fans. Wiry unbleached Widmark lends his usual conviction to the role of the has-been novelist. Miss Greer stands up well against a beating from the jungle and a caressing from Widmark. Trevor Howard and Peter Van Eyck play the German heavies. Magazine writer Greer arrives in Mexico to do a story on Widmark, but after meeting him gives up the idea. Widmark offers her a plane lift, but they crash and are rescued by Howard and Van Eyck, a shoddy pair. When Widmark learns they are war criminals, he runs for it with the girl. A deadly chase follows. Widmark, dragging the girl, doubles back to beat the Nazis to the plane, wiping them out before taking off.

The most talked-about movies are coming from
THE NEW RKO!

But them all together they spell P-O-X (F-F-I-C-E)!

Strip tease murdered in lover's lane!

A man frames himself into the electric chair!

The one man who can save him dies in a fiery auto wreck.

She bets her love she'll save him from the hot seat!

He bets his life he could cheat the chair!

Woman's stocking found in murderer's car!

A SUPER-SURPRISE ENDING that'll have the whole town talking!

"BEYOND A REASONABLE DOUBT"

STARRING
DANA ANDREWS · JOAN FONTAINE

FEATURING
SIDNEY BLACKMER · PHILIP BOURNEUF · SHEPPERD STRUDWICK · ARTHUR FRANZ

Story and Screenplay by DOUGLAS MORROW · Produced by BERT FRIEDLOB · Directed by FRITZ LANG
Recently we disagreed with the Sindlinger Reports that the theatre was the primary influence behind the entertainment of returning patrons.

The following pertinent information is disclosed in the report: 1. During the 84-week period, a theatre trailer has been the primary influence behind $34 of every $1,000 expended for admissions at first-run theatres in Oklahoma City. 2. A follow-up report yet to be issued will demonstrate that the hit trailers in all other Oklahoma City and County theatres, which include first-run trailers, are more likely to be the primary influence behind $34 of every $1,000 returned as admissions. 3. Of the total patronage influence by the theatre trailer in Oklahoma City for the next program, 84.7 per cent can be attributed to the coming attractions themselves, while 7.2 per cent can be attributed to the trailer as an influencing factor. 4. Of the patronage influence by the theatre trailer in Oklahoma City for the next program, 63.6 per cent can be attributed to the theatre trailers themselves, while 15.4 per cent can be attributed to the trailer as an influencing factor.

These findings are indeed impressive and they point to the fact that a coming attraction trailer, which can be shown by the average theatre for less than the price of one advertisement on television, and at a cost of only $1.50 per hour, draws the public because of its promise of entertainment. It is a fundamental part of successful theatre management and should be extended.

Boxoffice

There is no better way of telling patrons to show their theatres than to show them — while the theatre has the attraction, a known and accepted fact, but sometimes thought.

City and surrounding county theatres in that area.

We doubt if any other medium can provide more than three-fourths of its viewers or readers in the instance thereof as the “buy.” But that’s the case in the instance of theatre trailers. Out of 1,000 people who attended one-week runs Oklahoma City theatre buy tickets for the film program the following week. A high percentage of theatre patrons — nearly 29 per cent — named the trailer as the “motivating” factor. The impact of the trailer was further emphasized by the disclosure that 45 per cent of the returned patrons said they saw something new in the previous week’s trailer.

Theatre patrons — and the industry at large — should get together and understand the power of this medium and realize that it should make greater use of it in selling the intangible value of the theatre as well as its product.
THAT Li’L OLE TRAILER

That Sindlinger (research system) finding in Oklahoma City and County, as reported in this family journal of learning last week, on the continuing potential and impact of the “little ole movie showmanship techniques that seemingly holds up.

There are manifestations of variations on the theme, as for example the excellent trailerizing done on Ed Sullivan’s CBS TV in behalf of “High Society” (Metro-Crosby-Sinatra-Grace Kelly). But with its native habit, the “coming next week” whether the film appetite is still an effective come-on, be it the nabe or delux theatre.

The impact would appear to have appreciated, coming the Woman’s Home Companion survey in which 31 out-of-100 were influenced returnees at boxoffice by “coming next week” trailers, as cost Sindlinger’s 84.2%.

Now let’s make sure they keep coming back to quality product of want-to-see calibre.


calibre.

VALUE OF A TRAILER

Old Reliable

For years and years on end, theatre men have rated the advance trailer their most reliable promotion piece. Indeed, the trailer has been “old reliable” for selling the upcoming show in the hand of experienced exhibitors. But the strange thing is that in recent years there has been little evidence of that showmanship for the novelty presentation of a trailer which formerly was used with little frequency.

Recently, a survey by the Sindlinger company indicated that the trailer’s impact for bringing people back or the next attraction account for more than one-third of the paid admissions. Surely then the kind of selling performance merits far better that what is often encountered at theatres where trailers for two or even more double-bill shows are spliced up for one uninterrupted story.

The industry periodically gets excited about “distraction” of product (and there’s plenty of that in some cases). But, how, in view of this recent survey of the trailer’s effectiveness for selling tickets, it seems time for theatre men to make the most of a very good thing by using imagination and a sense of timing in presentation of their “previews” of upcoming attractions.

Theaters exploitation

Not too long ago research analyst Al Sindlinger reported, with facts and figures, that movie attendance was definitely up on the rise, which was good news. Sindlinger & Co.‘s most recent survey, reported in Variety last week, shows that among residents of Oklahoma County, 84.7 per cent of them “play back” something they remembered from the coming attraction trailer viewed during their prior visit; and that 72.5 per cent say that the trailer was an influence in their wanting to see this picture.

In other words, during the last 9 weeks over 1,000 people who reside in Oklahoma County and attended a first-run Oklahoma City theatre, went, 84.7 per cent were motivated by the theatre trailer; or stated another way — the Sindlinger & Co.‘s interview of 200 persons in Oklahoma City theatre trailer, shows that for every $1,000 in gross of the first-run theatre, $348.00 come from expenditures which were motivated by the coming attraction trailer.

Which brings us to the point that we have always had the tools and know-how for a successful operation, but it seems that while production is definitely on the return, the good old ideas of merchandising and exploitation seem to be on a hold-up. Where are the campaigns of yester-year designed to interest first the exhibitor and then the patron of the picture? We are not unmindful of the fact that it’s pretty hard to “get hot” when conditions generally are none too bright, but exploitation is such an integral part of this industry that we disagree seeing it dozing when it should be up and doing its stuff.
BARRY, SPYROS KALMINE "Arms" Film ft. brilliant unconstitutional.

HERBERT J. YATES has refused the offer of Cantor, Fitzgerald and Co. to buy his controlling interest in Republic Pictures at $10.50 per share. A recent development came last week in Philadelphia, when B. Gerald Cantor, president of the investment concern who had taken an option on the shares owned by the Republic president and his associates. Previously, Yates had declared that if the option had not been exercised by the expiration date of Sept. 4, his shares and that of his associates would not be for sale to anyone.

S. H. FABIAN will keynote TOA's 1956 International Convention and trade show set for Sept. 20-24 in New York's Coliseum. It was made by president Myron Blank. "We are honored and pleased to have Stan Fabian as our keynote speaker," said Blank, "not only because he has long been a brilliant leader in the motion picture industry, but also because he is an outstanding pioneer and leader in TOA and exhibition activities."

ALEX HARRISON acceded to advice of 20th Century-Fox's technical department and, perhaps, to the demands of exhibitors, in announcing resumption of production of 2-D trailers of pictures made in CinemaScope. Enhanced 2-D trailers will enable superior advertising of CinemaScope attractions than heretofore possible, the Fox sales head declared. Fox's announcement that they were stopping all production of 2-D trailers of CinemaScope pictures had raised a storm of protest from small theatre owners.

FRANK H. RICKETSON, JR., recently-named National Theatres general manager, reported a definite upswing in public response to the new Hollywood product,1956. The executive, currently meeting with various NT units across the country in the company of president Elmer C. Rhoden, also said that the motion picture theatre industry is entering a new era and will be an even more potent factor than ever in the lives of the American people.

TRUENESS T. REMBUSCH is the target of a "campaign of harassment and persecution" by four major film companies, it was alleged by Allied's board of directors in a resolution adopted at its Aug. 14 meeting in Louisville, Ky. The board declared that Loeo's Paramount, Universal and Columbia have taken "retalatory measures" against the Indiana independent for having testified before the Senate Small Business Committee hearing exhibitor complaints this Spring. Describing their conduct as an "affront to the U.S. Senate bordering upon contempt" and a violation of federal law, the resolution calls upon the Senate to protect Rembusch. Copies were sent to SSBC.

CHARLES E. MCCARTHY has launched a new initiative. The COPO into its next tax battle: elimination or reduction of the many state and local admission taxes. The COPO information director released the results of a tax survey, prepared under his direction, that 22 states and at least 626 towns and cities impose state or local taxes on admissions. COPO counsel Robert Coyne warns that federal tax exemption helps but does not solve all the industry's tax problems.

ELMER C. RHODEN, National Theatres top, presides at the circuit's convention, Oct. 1-3 at Phoenix, Arizona.

JAMES R. VEIDLE, United Artists general sales manager, saluted with a special sales drive by UA's west coast district o which he had been manager. Effort is traditionally part of UA's Fifth Anniversary Drive...

JOHN G. FRAYNE, SMPTF president will present 16 Society members with Fellow Awards at 80th convention Oct. 9 at Los Angeles... Stanley Warren executive HARRY M. KALINE, SAMUEL ROSEN and BERNARD G. KRANZE were on hand to open Seattle's Paramount Theatre as a Cinorama house Aug. 22... WARREN T. PATTON appointed general manager of Taliban's Downtown Theatres, owned by William Brothers Pipeline... Spyros P. Skouras in Hollywood for studio cons... HARRY G. BALLENG AND PAUL W. SILL, 20th-Fox Southern Division and South-East district man agers, respectively, in New York for meetings with sales chief ALEX HD RICK, RKO executive manager of studio operations, back at work following hospital session for removal of kidney stone... Exhibitors today were invited to raise funds for survivors of July 9 earthquake on Greek Island of Thera. Drive recommended by president Skouras... directed by W. C. (BILL) GEHRING... Taking regional chairman posts: Allied president RUBE SHOR, exhibitors... PHIL CHAKERES, JACK ARM STRONG, COL. HARRY A. COLE, A. H. BLANK, BEN MARCUS... Phila delphia Variety Tent 13 getting set for its annual golf tournament and dinner dance at the Meadowlands Country Club, Blue...
Review Audience Tapes
Gold Cadillac’ Ad Campaign

Enlisting the cooperation of theatremen and patrons, Columbia engineered a sock romotional coup for its forthcoming “The Old Gold Cadillac” that should prove a gold mine of material for its advertising campaign on the Judy Holliday comedy.

Procedure followed by vice president Paul J. Lazarus’ staff of Columbia boxoffices was simple but exciting. The picture was not previewed at a dozen key city theatres. A lobby sign, without revealing the name of the previewed film advised patrons that they would be asked for their comments after the picture was over, arousing added titillation among the audience. Following the showing, eager previewers were ushered before a photographer and the manager at each theatre interviewed them and taped the comments. To insure against future complications, patrons interviewed were asked to sign releases allowing Columbia to use their comments for advertising and publicity.

Tapes and photos then were forwarded to Columbia’s home office where they will be incorporated into “inquiring photographer” ayouts for newspaper ads by the Columbia Showmen, giving them a ready-made campaign. Also under consideration by the company’s ad department are plans for using the taped material for radio-TV promotion.

Double-edged stunt was welcomed by exhibitors who participated since it gave each a fillip in the preview and was sure to be alked up for delayed action benefits.

Convention Furor Helps Put Spotlight on UA’s ‘The Boss’

Controversy over a film reared its head at the recent Democratic national convention to give the Frank & Walter Seltzer production, “The Boss”, an unexpected head start in its release this month. The United Artists release was the object of charges by delegates that the film contains “unfair propaganda” against the Democratic Party and “besmiches the name” of ex-President Truman. “The Boss”, which portrays the rise and fall of a political machine in an unnamed American city, was seen by ruffled delegates as a takeoff on the Perangestad machine in Kansas City. One delegate said he has asked the producers to hold up release of the film until after the election, but was told it would reach the nation’s screens within three weeks.

Producer Frank Seltzer quickly seized the opportunity to turn the charges into a publicity plum by issuing a public statement denying any link with the Kansas City machine. “In this, the election year, I consider it important that the people of the country be made fully familiar with the type of man ‘The Boss’ is”, he declared. “We indicate (in the film) that political bossism is not the particular property of any one party. We hope that people will be given an opportunity to judge for themselves in the American tradition.”

Solid South Penetration For ‘Heaven And Hell’ Saturation

Dixie is resounding with advance tidings of 20th Century-Fox’s “Between Heaven and Hell”, due to saturate Southern theatres next month, as the company launched its big buildup for the four-state debut. Announcement of the mammoth point-of-sale promotion was made by general sales manager Alex Harrison following a rough cut viewing of the Robert Wagner-Terry More-Brod Crawford CinemaScoper Selection of the below-Mason-Dixon line area for the saturation openings was cued by film’s story of a young Southerner’s experiences in WWII.

Massive regional promotion is aimed at territories covered by the Atlanta, Charlotte, Jacksonville and New Orleans exchanges. Opening salvo in the campaign was launched late last month with bally serviced to newspapers, magazines, TV and radio in the areas, and was scheduled to build to top strength a full four weeks in advance of opening, Oct. 10, in several hundred theatres.

20th is throwing the works into the Southern saturation with star tours, intensive TV-radio programming of spots and star appearances at gala premiers.

Smiles in ‘Saint Joan’ Search

The Otto Preminger-UA talent search for a young actress to play the title role in “Saint Joan” elicited some wry qualifications among the million-plus entries who made application for the coveted part. One Brooklyn blonde of 18 gave her measurements at 36-25-37 and noted alongside them: “Subject to change”.

A Los Angeles aspirant candidly described herself thus: “I am not beautiful, just a subtle, pleasant mixture of Grace Kelly and Ward Bond.” Included among the vital statistics was a 17-year-old’s 190 pounds.

[More SHOWMEN on Page 24]
EXPLOITATION PICTURE

MM Marilyn . . . Showman’s Dish

Showmen who remember—and who could forget!—what Marilyn Monroe did for “Seven Year Itch”, and for their boxoffices, have their exploitation task on “Bus Stop” neatly laid out for them. It’s Marilyn all the way—on the marquee, in the lobby, over the front, out on the street, in the newspapers. And the more visual a Marilyn there is, the better.

To this end, 20th Century-Fox has lent a veritable treasure chest of ideas in a superlative pressbook, including no less than 40 special ways to sell the picture and the star, and a special section devoted to drive-in and small town theatre promotion. In addition, 20th’s advance buildup, from the front-page disclosure that MM would be starred in the film version of the William Inge hit play, through the fantastic coverage in newspapers, magazines, Sunday supplements and columns, climaxing when the working press was invited to the location filming at Phoenix, Arizona—all this has established a groundwork of penetration that has made “Bus Stop” one of the most eagerly awaited films this year.

The campaign aids offered by the company will make the showman’s mouth water. From the wide array of ads that give the Monroe curves ample play, through the posters and accessories, down to the six-foot full-color cut-out standee (right) that’s a real traffic-stopper, they’re solid, seat-sellers.

Above, one of two cutout standees available for lobby or marquee top. Newspaper ads (below, left and center) are provocatively Marilyn; teaser is one of a large variety with the MM come-on. Below, right, the 3-sheet, which is also the basis for other cut-out standee.

Excellent variations of the cut-out can worked up from material in the posters and ads. And the bigger the blow-ups on top the marquee, the stronger the pull to the doors.

The two-score thumbnail hints to “tell the public MM is back” range from simple, inexpensive “picketeer” stunts (teenage carrying “lollypop” signs around commercial areas) to lavish “MM” skywriting as “Golden Buses” to take eminent citizens the opening. Stunts employ ideas for every budget and they have been carefully thought out to exert maximum effect. Worked in a pin-ups, blow-ups, blondes handing out passes when requested by passersby in shopping areas (and a swell followup of awards for funniest reaction after approaching the wrong blonde), touring trucks, teasers, balloons, street stencils, beauty salons, juke boxes and, of course, the transportable companies. Here, the variations are real exciting, from placards on bus stop signs to bus streamers, bus driver stunts, screening even state-wide bus tie-ups.

Tie-ups with Bantam Books for eye stopping “Read the book, see the movie” display gives the showman added display material.

There are, too, valuable assets in the credits to attract the metropolitans. The fame of the hit play, the Joshua Logan direction, the George Axelrod scripting, these are important plus factors to garner the most discriminating moviegoers. Logan’s name played up in conjunction with his Oscar nominee “Picnic” chore; Axelrod tied in with “Seven Year Itch” and “Will Success Spoil Rock Hunter”, and the success of the William Inge long-running Broadway play can be the means of bringing back a horde of those who have lost the moviegoing habit.

But first and foremost, it’s MM for the tastiest boxoffice.
Those familiar curves that have become an American institution are sporting heretofore unrevealed angles of thespic prowess in 20th Century-Fox' "Bus Stop". After a year's absence from films to work in the famed Actor's Studio in New York, Marilyn Monroe makes what is destined to be a heroine's return to the screen in the film version of William Inge's Broadway hit. The result so effectively combines the curves and angles that MM is etching the term "Decollete Duse" in dramatic history. Under Josh ("Picnic") Logan's deft direction, she discloses a keen flair for comedy and surprising depths of dramatic talent. Her highlight scene as she wiggles and moans her way through "That Old Black Magic" to an indifferent audience in a honky-tonk saloon (top) is a masterpiece of sex deliciously spiced with humor. Marilyn's pursuit by a crude cowboy, played by newcomer Don Murray, works in emotional scenes that combine comedy, pathos and romantic power that will lift eyebrows all over the nation. George ("Seven Year Itch") Axelrod's screenplay contrives delightful variations of the boy-meets-girl formula as the tempestuous affair between the brash, naive cowpoke and the "chantoozie" is carried on in a bus, at a roadside diner, in the cafe and at the Jaycee World's Championship Rodeo. Producer Buddy Adler has given the new Marilyn a topflight CinemaScope production and an expert supporting cast headed by Arthur O'Connell.
UA's 'Ambassador's Daughter' Has Lively NYC Paramount Debut

United Artists pulled out all the stops when it debuted its CinemaScope comedy, "The Ambassador's Daughter", at the Paramount Theatre in New York last week. The promotional roster for the Norman Krasna production was a lively one with a multitude of neat exploitation stunts and promotional tie-ins.

Kick-off for the day-long festivities was provided by a captivating feminine sextet sweeping through Times Square on motor scooters heralding the opening. The scantily clad envos, complete with diplomatic pouches, passed out chocolate kisses to gathering throngs. That evening, activities reached the high-water mark with the appearance of co-star John Forsythe and French diplomatic officials at the premiere ceremonies. Other exploitational highlight included giving away free samples of French chocolates and ice cream in the midtown area plus autograph sessions for Forsythe.

N. Y. metropolitan area travel agencies and airline offices are participating in a contest sponsored by TWA to hype the film. Contestants are required to tell in 100 words or less why they would like a trip to Paris, the location of the filming for "The Ambassador's Daughter". Firms participating in the promotion are displaying posters, heralds and displays from the film.

The opening day of Johnny Concho at the Majestic Theatre, Dallas Texas, was a blue-ribbon one for the UA release. Top: Teen-age fans of Frank Sinatra create sea of turmoil as one group halls "the old Frankie" and another cheers the new Sinatra, the actor. Bottom: Cowboy adds atmosphere and ballyhoo to "Concho" engagement by circulating throughout business area.

'Movie Guide' Magazine Spark Interest for St. Louis Theatres

A sparkling showmanship idea has been generated in the Greater St. Louis area for the benefit of Franchon & Marco-St. Louis Amusement Co., Theatres. The F & M Circuit has introduced a magazine for distribution to theatregoers to bring them news about motion pictures, movie stars, personalities and happenings in Hollywood.

The digest-type publication, MOVIE GUIDE, will be distributed free through mails and by F & M theatre manage throughout the Greater St. Louis area. F M has carefully developed a select mailing list and managers will personally supervise distribution to insure that the best potential audience will be covered in the 50,000 circulation planned for the mag.

Crackerjack features intended to whet the appetite of potential theatre patrons include an interesting Movie Quiz and a section for "letters to the editor" where personal views and comments can be expressed. Other promotions featured by the F & M publication are a directory of motion pictures currently being shown in the circuit's theatres and preview of outstanding pictures to be shown at future engagements.

The original scale-model of the rocket ship used by Warners in "Satellite in the Sky" is on display at the Globe Theatre in New York City to heighten interest in the film premiere at the theatre Sept. 3. The striking display was brought over from England to help ballyhoo the N. Y. debut of the Cinem-A-Scope interplanetary thriller by Edward and Harry Lee Danziger, producers of the WarnerColor production. Created by one England's top aeronautical experts, the rocket ship was built a year ago, before the recent influx of news concerning the United States' intention to launch a space satellite in the near future.

What the Showmen Are Doing!

The enduring Clark Gable gets a nice salute from LOOK magazine in its Sept. 4 issue with a cover shot and five pages of inside text including some nice plugs for "The King and Four Queens" in which he stars for United Artists release. Copy spotlights scenes from location shooting in Utah.

September issue of REDBOOK carries a 6000 word run-down on the late James Dean by N. Y. Herald Tribune Hollywood writer Joe Hyams. Story gives the blue-ribbon treatment to the late star with credits to his last film, WB's "Giant", scheduled for early fall release.

SEVENTEEN tells the story of the location filming in Trinidad of "Fire Down Below", forthcoming Columbia release, in its September issue. Article is lavishly illustrated with photos of top casters Rita Hayworth, Bob Mitchum and Jack Lemmon. Same issue gives Columbia's "Storm Center" mention as one of top films of the month.

20th Century-Fox gets a generous portion of space in current issues of LOOK. Rita Moreno, who co-stars with Deborah Kerr and Yul Brynner in "The King and I" garnered a four-page layout in one issue, while Ingrid Bergman's photo graces a spread on an article about "Anastasia" in another.

MOVIE WORLD gives a nice play to a group of RKO stars in its November issue. Richard Egan grabs attention with a four-page pictorial layout that gives full credits to his latest release, "Tension at Table Rock". A group photo of all the players appearing in "Back To Eternity" and a spread on Venetia Stevenson, new RKO discovery, are also featured in the publication.

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PRODUCERS TALK TO U.S.

Stevens: Star System is Easy Road to Film-Making

(Continued from Page 13)

MR. ROSTEN: One of the things it seems to me that as always plagued the motion picture art is the fact that essentially it consists of an attempt to tell a story. But the story cannot be told except through machinery, through techniques, through very complicated devices which involve many people other than the central creative mind, whether it be the producer or the director or the writer.

MR. HARTMAN: I would like to debate this one second. I think everybody has to be comparative. You are talking about the motion picture art as if it doesn’t exist. There are 70 plays produced in New York in a year—60 is good season, now. Seven out of eight are flops. Everybody connected with each one individually thinks it is a good play. The author thinks he did a good job of writing. He writes it uninhibited by the commercialism that Stevens talks about, or whether the bosses or stockholders are watching him. A New York producer reads many many scripts to select one that he is interested in doing. He is not forced to do a play because it is June First. He does out-of-town try-outs, he can rewrite, yet has seven out of eight failures because it is not a machine-made business, ever will be and never can be. He could only start a play and say “I think the people will like this very much because it interests me so much,” and then make it the best way you possibly can, and then hope. It is a big big amble.

MR. McCORMICK: Let’s talk for a few minutes about the star system, here. That is the thing certainly the people want to hear about. They think of stars in movies when they think of Hollywood. Is it good?

MR. WALD: Webster’s dictionary defines a star as a heavenly body under the celestial definition, but it also refers to a motion picture star. Unfortunately, there is no recipe that we can feed to or manufacture for a person to make him a star. It is something which pushes this person into the forefront. There is such a handful of stars to go around that we face a problem. There are about ten people everybody tries to get and every time you stub your toe. I think eventually you have to have enough courage to go to the new personalities. The only way we can create new stars is to give them the right stories and the proper setting for them. If we wait around for the stars, and we save all waited patiently, sometimes, we will never get our pictures made.

MR. McCORMICK: Does the star control your pictures?

MR. STEVENS: In the star system, haven’t you the key to the easy road of picture-making? Again, we have big organizations with a program of pictures and a parsimony of good ideas. How do they make these pictures work? They try to use a friendly face known to the public and support them with some rudimentary story material and some other things of that nature. Basically, the most important thing in the star system is a good film. The film should support the star and make that star fresh and more attractive, rather than just having the star appear in another film. The star system has been found wanting, without the good films.

MR. HARTMAN: And we have to know what we are talking about by stars. Do we mean that person who attracts to the boxoffice, or that person best suited to play the part? My kid knows, if you use Marlon Brando and Marilyn Monroe and Cary Grant in the same picture, if the story is any good at all, it is very likely to do good business.

MR. WALD: The other night I happened to see a picture called “Bus Stop” which included a new boy named Don Murray in the picture. Here was a boy I had never seen before and he did not detract at all from the picture. He made the picture more interesting because he was a new face and because he added that curiosity that you do have about new people. There is. I think, a way you can build stars.

MR. ROSTEN: People sometimes think the early movie producers invented the star system. That is not true. They fought it. They were afraid of it and resented it. There have always been stars. There were stars long before there were films, because the public in its response tends to project onto certain kinds of persons those things which they love and cherish.

MR. WALD: I argue that point for this reason. When they made “Birth of a Nation” they did not sit down and say, “Let’s see what stars we can get to make this picture.” They made a film where the story was the main objective of the entire project.

MR. ROSTEN: You might not know it, but you are agreeing with me. I said they didn’t want stars. They wanted the extraordinary things that a person had within himself. Take a man like Clark Gable. It happens in the current issue of “Look”, he is on the cover. Why? We know that the face of Gable alone is of enduring interest to a great many men and women. A man such as Gable or some of the other ten that you have mentioned have over the years demonstrated beyond a doubt that people enjoy going to watch them on the screen. This was not fabricated. You can’t set out to take the ingredients that you think will make a star and make one. It has been tried and it failed.

MR. WALD: There is no room for “look-alikes” on the screen. The greatest disaster than can happen to any actor or actress is to have them try to sell themselves as another Clark Gable or another Monroe. I think there is just no room for “look-alikes” in stars or in types of stories you do. When George Stevens did “Shane”, there was an epidemic of carbon copies that came about in the next year or two years. I am sure none of them hit the box office value that “Shane” did.

(Continued on Page 26)
PRODUCERS TALK TO U.S.

Deny Movies Over-Emphasize Sex

(Continued from Page 75)

Mr. Hartman: He just made it better than it was ever made. The story was not new. His handling of the story was new.

Mr. McCormick: I want to ask this question, too, because time is moving along and it is one that people often ask: Why is there so much sex in movies?

Mr. Wald: People enjoy it.

Mr. Hartman: Do you mean to say so much sex in movies? We have to define what you mean. Sex is a very healthy thing. It is why we are all here.

Mr. McCormick: Do you over-emphasize it?

Mr. Hartman: I don’t think the movies over-emphasize sex any more than “Look” Magazine or “Life” Magazine. See the Elvis Presley spread—who has never been in a picture—and see the kids getting hysterical. You would put a monkey in a picture if that monkey would attract 50 million people. I don’t mean Elvis Presley is a monkey, incidentally, because I have kids at home who are crazy about him.

Mr. Rosten: Why is there so much sex in pictures? Pictures are about people. The most powerful thing that the human being responds to is something biological. It has been this way for some millions of years. We think very often that the movies, for example, have invented the happy ending. Yet, Aristotle, certainly a very austere student and critic of drama—

Mr. Wald: Does he have any screen credits?

Mr. Rosten: Yes, he has screen credits.

Mr. Wald: Well, he will have, after this.

Mr. Hartman: Do you mind telling us what he wrote?

Mr. Rosten (Continuing)—philosophical discussion on why it is important from the point of view of the audience’ satisfaction to have a happy ending. The greatest playwrights in the world have taken but a few themes. Those themes must be themes recognizable to everybody or to a great mass of people. What are they? Love, hate, fear and death.

Mr. Hartman: We are talking about something else, here. We want to talk about sex. I thought you were discussing pure, unadulterated, vociferous sex in the sense that we know it. I don’t think pictures are full of that at all. I think of pictures about love, and if sex is associated with love, it is a very worthy cause, let’s say.

Mr. Wald: Let me say a word about sex. I think sex is one of the few international languages that is understood all over the world where you don’t need any dialogue to explain it. With Marilyn Monroe or Kim Novak on the screen—

Mr. Stevens: The motion picture medium is far behind all other means of communication in exploring and exploiting sex. Magazines, novels, everything else has advanced and the movie delicately and cautiously follows.

Don’t worry about the film leading the way here, or the film leading the way along any dangerous road, because the film so often follows the other thing. It follows a public demand for certain kinds of things. We are tremendously restrained.

Mr. Wald: You talk about being restrained. I don’t think there is any subject that can’t be done on the screen if done with good taste. There is no subject that cannot be handled on the screen if it is done so you don’t offend the innocent picture-goer, or the intelligent picture-goer.

Mr. Stevens: I say we are restrained. I don’t say we should be restrained. Reading something is very different than viewing something in a large group like you do with a film. There is a kind of restraint necessary in that kind of experience.

Mr. McCormick: Could we for a moment talk about foreign movies. A good many of them have made quite an impact here in America and this is of great concern to your gentlemen, I assume. Why is that?

Mr. Hartman: It is not of great concern, at all. I think that is another mistake. I think any foreign picture—and I know this from executive experience—that is good picture and that American audiences want to see will get top playing time. I give you now a Paramount picture called “War and Peace” which will play in the top theatres. It is a foreign-made picture and it has popular appeal. Where we are inclined to say critically the foreign pictures are more intelligent or better than American pictures and they seem to say certain things that we are restrained from saying, is only a very simple mathematical thing, as you see only the good foreign pictures. If you saw most English musicals, you would not go to the movies.

Mr. Wald: I would like to say at this time that the foreign pictures are very healthy to this extent: first of all nobody has a monopoly on making good pictures. The can make a good picture in Japan or Italy. What it does do is stimulate us here. The new faces they bring up are often brought into American films. I think that is healthy that we are essentially a worldwide business and we must be interested in what the German government is doing, or the French, or the English, or the Japanese.

Mr. Stevens: An interesting comment has to do with “War and Peace,” which is a great film. They call it on our distinguished American director, King Vidor. He did a very distinguished piece of work.

Mr. McCormick: I understand that picture runs over three hours and I understand your new one, “Giant,” will run over three hours. Is this a trend?

Mr. Stevens: It is an accidental development, due, suppose, to the fact that films are in a kind of new era. They are not subscribing so much to the juke box distribution, due to some liberalizing things like Cinema and things of that kind. It gives the film an opportunity to run
Wald Says TV has Monopolized Mediocrity

**MR. WALD:** We have seen pictures, shorts, that run twenty minutes and that are too long. "Gone with the Wind" was three hours and forty-five minutes.

**MR. STEVENS:** Don't we look at a real film as almost short story form? It is simply that. When you get to a great novel or any novel in a film, it just can't be done in an hour and a half. I have found in a three hour and fifteen minute film it has to be very fast from beginning to end, and then it just barely reaches the stature of the novel. You can't go into the various facets and extremes of story telling to put them together.

**MR. ROSTEN:** With regard to foreign films, many of the films made in Europe are much simpler than American pictures, which are made for considerably less money and which, therefore, can be made for special audiences of the type we don't have in America. The American film has to hit a triple or a homer to use a homey nautical. You can make a film overseas for less money than it would have to cost you in America. Hollywood doesn't set out to spend money, but the cost of making pictures is so enormous in America as compared to some European or Japanese countries, you have preempted a certain type of subject matter.

**MR. HARTMAN:** You are overlooking another point. I did travel in Europe. I believe American pictures are better made. We have been in the business longer, we know more about it, and we know how to make pictures better than they do. They occasionally have a daring story that we happen to see. But you go to Paris, to Rome, to London or anywhere where American pictures are playing—and they certainly don't want to book them over their own pictures—but the people are waiting in line to get into the American picture, not to see their own. In France, the people are standing in line for blocks waiting to see the American pictures. Next door the French pictures are playing and no one goes to see them.

**MR. McCORMICK:** I would like to get your quick reaction to television versus the movie business.

**MR. WALD:** Well, I think television, as I said earlier, has finally monopolized the only mediocrity in America. They have a problem of trying to turn out in one week what all Hollywood and the New York theater turns out in one year.

**MR. STEVENS:** You know, Steve, we will think of television and the motion picture as one thing, eventually. It certainly looks that way. It is just a means of projection of this extraordinary visual technique that is just beginning. I think the time will come when . . . you will just have pay television.

**MR. McCORMICK:** I am sorry I must interrupt, Mr. Stevens. I don't like to, but our time is up.

THE SEASON OF DECISION

(continued from Page 10)

picture against another, but the physical uprooting of people from their homes, with the various inconveniences it involves.

Its appeal would have to be slanted mainly to the woman of America, offering them what television does not and cannot—a few pleasurable hours of freedom from domestic environment, duties and obligations.

It would recognize that the home-screening of so many Hollywood pictures must tend to make even the occasional moviegoer more selective than ever; that, therefore, the commonplace picture is a total waste of time, money and talent.

It would have as its foundation the restoration of theatre-going as an institution, acknowledging that company publicity for individual films cannot suffice, if only for the reason that there is necessarily a limit to the number of outstanding pictures which can be produced each year (just as there is a limit to the number of books, plays or paintings).

It would be as modern in concept, and as hard-hitting in operation, as the campaigns mounted by other industries which, in the past few years, have been faced with crisis: the cigarette makers, who are selling more "smokes" than ever despite the direst warnings of cancer-minded medical men, and the newspaper and magazine publishers who have successfully increased their advertisement revenues in spite of the vast new expenditures which manufacturers have lavished on TV.

Let us not delude ourselves into thinking that a concerted nationwide moviegoing crusade would be either cheap or easy. It would, indeed, be a battle of the titans. But its success or failure might very well depend on the dispatch with which the idea is brought forward by responsible industry figures for consideration.

Hasty panic measures should at all costs be avoided. Never was there greater need for mature judgment and sober, analytical thought.

The Fall of 1956 could be the Season of Decision ... the crucible in which a great new era of prosperity for the movie theatre would be forged.

Who, we ask, will be the first to act?

**FOR SALE**

Since my recent serious illness, my doctors advise me to sell my five drive-ins and nine Conventional Theatres. Will sell either singly or collectively. Appointment by letter and in person.

MANOS ENTERPRISES, INC.
TORONTO, OHIO
**ALLIED ARTISTS**

**May**

**COMING**

**FILM**

**BRINGING UP JOEY** Huntz Hall, Stanley Clements. Producer Bernard B. Brown for Deltaphone. Comedy drama. The story of a beautiful woman who was a war bride. Fortune, 81 min.


**DRAGON-WING** MASSACRE Barry Sullivan, Mona Freeman, Dennis O'Keefe, Lindley Parsons. Director Harold Schuster. Western. Apaches attack half-breed village. 75 min.

**HIGH TERRACE** Dale Robertson, Lois Maxwell. Adventure. Hostile Indians hold captive. 72 min.


**COLUMBIA**

**May**

**COOKESHEEP HEROES** Jose Ferrer, Tovah Howard. Western. Producer Harry L. Golden. Story of heroic men in the British Navy and methods they used to save their companions. Navy, during WWII. 97 min. 3/5

**JULIA** CinemaScope, Technicolor, Glenn Ford, Ernest Borgnine, Rod Steiger, Drama. Producer William Hillman, Director Delmer Daves. Drama. Cowboy gets involved in self-defense killing, but clears his name and catches the real murderer. 75 min. 4/17

**LAST TEN DAYS** The Albin Skoda, Oscar Werners. Adventure in an underground bunker. German dialogue with subtitles. 113 min. 4/30.

**June**


**SAFARI** Technicolor, CinemaScope. Victor Mature, Janet Leigh, John Justin, Producer Allan Gilt- bert Broccoli. Directed by Terence Young. Adventure, within the Great African game reserves and at the hands of the Mau Mau. 91 min. 4/30

**SECRET CAMP TUNESIAN** Valerie French, William Price, Raymond Burr, Producer Wallace Wolodarsky, Director Seymour Friedman. Adventure, three men who seek treasures in Mali's Royal Mines. Native are thwarted by half-breed Indian. 68 min. 6/28.

**July**

**EC!**

**V**

**October**


**SILHOUETTE HUNTER** Howard Duff, Gilbert McRae. Western. Producer-director Sidney Salkow. Western. 71 min.

** indie filmmakers**

**INDEPENDENTS**

**May**


**GUNSLINGER, THE** (American International) Eastman Studio, Producer-director Allen Hayes. Western. A saloon woman is accused of murder. 81 min. 7/23

**SEOUL COWGIRL, THE** (Warwick) Producer-director Terence Young. Drama. Woman of wealth takes over.

**Storm Center** Betty Davis, Brian Keith, Paul Kelly. Producer-director Harry Joe Brown. Action. The story of the Korean War. 115 min. 8/6

**October**

**PORT AFRIQUE** Technicolor, Pier Angelini, Phil Carey Dennis Price, Producer David E. Rose. Director Rudolph Maté. Drama. From the true story of a Frenchman who lost his wife.

**SOLID GOLD CADDILAC** THE, Judy Holliday, Paul Douglas, Fred Clark, Producer Fred Kohlmar. Director Richard Quine. Comedy. Filmization of the famous Broadway play about a lady stockbroker in a large holding company. 99 min. 8/20.

**Beyond Momeisa** Technicolor, CinemaScope, Cor nell Wilde, Donna Reed, Producer Tony Ontario, Director George Marshall. Western. Army men sent to keep African tribe from attack.

**guns at fort peticoat** Audry Murphy, Kathryn Grant, Producer Harry Joe Brown. Director George Marshall. Western. Army men sent to keep African tribe from attack.

**Killer ape** Ape man, Dr. Sigismund, Carol Thorston. Production Sam Katzman. Director Spencer G. Bennett. Adventure. The story of a giant ape man, half-man who goes on a killing rampage until destroyed by Jungle Jim. 68 min.

**July**

**SWING ALIBI** Anne Bancroft, Producer Ted Richardson, Director Jacques Tourneur. Drama. Stailer identifies a doctor of a boy's head shot for stolen money. 58 min.

**Seventh cavalry** Technicolor, Randolph Scott Barbara Hale, Producer Harry Brown. Director Joseph Lewis. Western. An episode in the glory of General Custer's famed "7th Cav."

**silent world** Technicolor, Donald Craig. Director Theodore Thomas. Adventure film covers marine explorations of the Galapagos Ocean and its islands. Adapted from a novel. 82 min. 7/23.

**spin a dark web** Faith Domergue, Steve Pianmtom. Directed by George Sherman. Adventure. Indians fight for small farming tribe. 81 min. 6/23

**You can't run away from technology** CinemaScope, 90 min. Directed by Jack Lemmon. The sci-fi flick, rabbit-pot, Half-Chey, Producer Maxwell Sefton. Director Ken Hughes. Drama. A compulsive girl wins a beauty contest and a life. 82 min. 7/23

**Zarakh** Technicolor, CinemaScope, Victor Mature, Michael Wilding, Anne Jeffreys, A Warwick Production, Director Terence Young. Drama. Son of wealthy rules becomes notorious bandit.
JUNE


SEAT LOCOMOTIVE CHASE, THE (Buena Vista) SceneScope, Technicolor, Fess Parker, Jeffrey Hun- te. A railroad chase, the film action spins against the seaborne题 Wall street bull run during which the train is threatened by a wild-eyed crowd.


AND THE BEAUTIFUL, THE (Kingsey Inter- nationals) Michelle Morgan, Gerard Philipe. Drama. And the beautiful, the poor.

July


FIY CHIU CC RCKETT AND THE BEAUTIFULS (Buena Vista) Technicolor, Fess Parker, Buddy Ebsen. A movie production, Adventure, The famous TV hero re- returns to his first love and becomes a successful business man.


OLD DOY, THE (Carol Pictures) Fernandel, Made- leine Carrel. Producer Henri Vieux- Froide. Village baker refuses to believe his son is heir of illegitimate daughter.

August


Coming


EOPLATION CARDIUS (IFE) (Lumix Film, Rome Path- eter, cinematographer, Eduardo Laurenti, Director Ettore Giannini). Musical. The legend of the last of the Pharaohs. A feature film that was completed in 1921.

KLOMAWAN WOMAN (American Releasing Corp.) supercope, Richard Denning, Peggie Castle, Cathy Shannon. Dramatic. The story of a woman who rules the badlands until a reformed gunslinger comes to take her down.

MOLDING SEA, THE, Supercope, Producer Hal E. Heston. Drama. Conflict between the typhoons cap- tured in a large storm and the merchant ship races to escape before the disaster.

LEAFON, THE, Supercope, Nicole Maurey. Producer-director Raymond Stuart, Director E. V. Evans. Drama. World War II, vintage German, a war bride and a family. She is loved by a child after a child finds a loaded gun in the corner.

Metro-Goldwyn-Mayer

May


NATION TO THE DANCE Technicolor, Gene Kelly, Doris Day, Director Fred Coe. Ballet. Three episodes dealing directly with the medium of the dance. 94 min. 6/28.

July


July


July


REDOBY UP THERE LIKES ME Paul Newman, Pier Angeli, Director Anthony Mann. Drama. Story of boxer Rocky Graziano. 113 min. 7/10.

August


WILDERS YEARS, THE, James Cagney, Barbara Stan- wyck. Producer Jules Schermer. Director Roy Rowland. Drama. The relationship of a young man with a beautiful woman who was placed for adoption twenty years ago. 91 min. 8/6.


Coming


IRON PETTICOAT, THE, Katherine Hepburn, Bob Hope, Director George Seaton. Comedy. The story of a woman who is a Russian lady aviatrix meets fast talking American.


OPPOSITE SEX, THE, CinemaScope, Eastman Color, June Allyson, Joan Collins, Doris Gray, Producer Joe Pasternak. Producer-director, comedy. The perfect wife is unaware of flaws in her marriage until a gossip-minded friend broadcasts the news.


September

NEW YEAR, THE, CinemaScope, Eastman Color, Shirley Jones, Robert Mitchum, Robert Mitchum. Drama. The story of a woman who is a Russian lady aviatrix meets fast talking American.


October

MOUNTAIN, THE, VistaVision, Technicolor, Spencer Tracy, Bob Wagner. Claire Trevor, Producer-director Edward Lewis. Adventure. Two brothers climb to a distant snowcapped peak where an airplane has crashed to destroy a critically injured woman in the wreckage. 105 min. 9/24.

Coming


LOVES OF OMAR KHAYYAM, The, VistaVision, Technicolor, Corne Wilde, Michael Keaton, Debra Paget, Producer. A film of the adventures of a wild west film fan who falls in love with the movies.

COMING


LOVES OF OMAR KHAYYAM, The, VistaVision, Technicolor, Corne Wilde, Michael Keaton, Debra Paget, Producer. A film of the adventures of a wild west film fan who falls in love with the movies.


October

MAY

MAVERICK QUEEN, The, The Naturama, Technicolor, Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy. Producer Joseph Sarno. Technicolor. The last law, laws, sacrifices one life and brings about the destruction of the last life of the man he loves. 90 min. 5/13.

JULY


November

October

SUMMARY

The tentative number of features sched- uled for October release totals 14. How- ever, later additions to the roster should double the number of films that will be released. Allied Artists will be leading supplier with four releases, while Colum- bia, 20th Century-Fox and Universal will release two each. Para- mount, RKO, Republic and United Artists have no new releases planned.

November

Three films will be in CinemaScope, one in VistaVision.

Stated for release:

6 Dramas 1 Adventure
4 Westerns 1 Science-fiction
2 Comedies


FRANCIS IN THE HAUNTED HOUSE Mickey Rooney, Linda Darnell, Robert Arthur, Director Charles Lamont. Coming to America, a young man on a road leading to a castle. 80 min. 7/12.

EDGE OF HELL Hugo Haas, Francesca DeSalle, Ken Curtis, Rondo Hatton. A force - man actor becomes a professional beggar with the help of a trick drug. 88 min. 7/30.


BAX END Technicolor, Tony Calhoun, Yvonne De Carlo, Mario Corday, Produced Robert Alambil, Director John Sherwood. A man in the desert is after a man on a band. 80 min. 7/1.

WALK THE PROUD LAND Technicolor. Audie Murphy, Robert Ryan, Robert Middle mass, Directed by Abner Biberman. Western. 80 min. 7/12.


SHOWDOWN AT ABILENE Jock Mahoney, Martha Scott, Andy Devine, Produced Howard Christie. Director Charles Haas. Western. Cowboy returns to Abilene after four years in the Confederate Army to find things considerably changed. 80 min. 8/6.

WARRIORS OF THE WEST Technicolor, Rock Hudson, Martha Hyer, Dan Duryea, Produced Roy Hunt, Associate Director Douglas Montgomery. Drama of a lawman, his maimed sister, and a dog track owner move toward each other in a chain of violent events. 79 min. 4/16.

WARRIORS OF THE WEST Technicolor, Rock Hudson, Martha Hyer, Dan Duryea, Produced Roy Hunt, Associate Director Douglas Montgomery. Drama of a lawman, his maimed sister, and a dog track owner move toward each other in a chain of violent events. 79 min. 4/16.


SEARCHERS, The Technicolor, VistaVision, John Wayne, Jeffrey Hunter, John Agar, Ron Hagerby, directed by Henry King. Western. The story of an opera singer in Mexico. Adapted from the James Cain novel of the same name. 121 min. 3/19.

GOOD-EYE, MY LADY Walter Srennen, Phil Harris, June Storey, Produced by Jean Hersholt. Produced by Wil liam Wellman, Drama. The story of a young boy and his dog name that saves his life. 80 min. 7/12.

SEARCHERS, The Technicolor, VistaVision, John Wayne, Jeffrey Hunter, John Agar, Ron Hagerby, directed by Henry King. Western. The story of a search for young girl who is kidnapped by Indians. 119 min. 3/19.

ANIMAL WORLD, The Technicolor, Written, produced and directed by Irwin Allen. Naturalist documentary. 82 min. 4/30.
556,612,900!
This is the total number of times people will be reached in M-G-M's great all-media saturation campaign across America, synchronized with simultaneous nationwide playdates. WE'RE PUTTING A BUNDLE ON A SURE-FIRE FAVORITE!

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Newspaper Ads, Radio, Magazine Ads, TV, The Works!

ADS IN THESE TOP MAGAZINES

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LOOK
SATURDAY EVENING POST
COLLIER'S
REDBOOK
COSMOPOLITAN
GOOD
HOUSEKEEPING
McCALL'S
PARENTS'
TRUE STORY
SEVENTEEN
WOMAN'S HOME COMPANION
PHOTOPLAY
MODERN SCREEN
SCREEN STORIES
MOVIELAND
MOTION PICTURE
MOVIE LIFE
SCREENLAND
MOVIE STARS PARADE
FILMLAND


FIVE-FOLD NEWSPAPER PLAN IN 90 CITIES
Blanketing the nation in the newspapers, spanning 90 cities of 100,000 or over, a five-fold ad barrage:
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2. 400 line display ad on September 17th or 18th in preferred position on news page.
3. 700 line display ad on Sunday, September 23rd or thereabouts on amusement page.
4. 350 line display ad on TV page either the day of or day before opening.
5. Co-operative display campaign geared to playdates.

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Business-wise Analysis of New Films

FILM OF DISTINCTION
ATTACK!

Other Reviews:
JUST FOR LIFE
VAGABOND KING
PORT AFRIQUE
HOT CARS
SUN BROTHERS
THE BOSS
JUDER AND THE PRIZE
RETS OF THE REEF
LA STRADA
THE SHIP
TST DIED OF SHAME
PAPA, MAMA, THE MAID AND I

The Balaban-Shor Correspondence and a Viewpoint on Effectuating That 'New Spirit of Cooperation'

Pattern for Collaboration
Nothing can stop coming
from through big!

Already rolling to big returns in
DENVER
SEATTLE
PORTLAND
SALT LAKE
Destined to join the immortals in the Screen Hall of Fame is the beautiful young Continental star Elisabeth Mueller who makes her American debut in M-G-M's challenging drama of today's changing morals, "THE POWER AND THE PRIZE.

M-G-M presents in Cinemascope • "THE POWER AND THE PRIZE" starring ROBERT TAYLOR • Burl Ives • Charles Coburn • Sir Cedric Hardwicke • Mary Astor
And Introducing ELISABETH MUELLER • Screen Play by Robert Ardrey • Based on the Book by Howard Swiggett • Directed by Henry Koster • Produced by Nicholas Nayfack

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

BALABAN TO SHOR
August 30, 1956
Mr. Ruben Shor, President
Allied States Association
of Motion Picture Exhibitors
1632 Central Parkway
Cincinnati 10, Ohio

Dear Mr. Shor:
This is in response to your letter of August 2, 1956, renewing requests previously made by Allied States Association of Motion Picture Exhibitors and Theatre Owners of America, for “the holding of top level conference to discuss industry problems and, especially, ways and means of stabilizing the business on a permanent and prosperous basis”. Various studio matters and the opening of our latest picture account for the delay in answering your letter.

We are aware of the conditions of the business to which you refer, and our responsibility to exhibitors. We believe that we have discharged and are discharging that responsibility. We are spending more money than ever before to bring pictures of quality and better pictures, which the public will want to see. We are spending more money than ever before to bring these pictures to the attention of the public, in the hope that they will, in (Continued on Page 10)

SHOR TO BALABAN
September 7, 1956
Mr. Barney Balaban
President, Paramount Pictures Corp.
1301 Broadway
New York 36, New York

Dear Mr. Balaban:
While in general your letter fell below our highest hopes and expectations and in one particular seemed deliberately provocative, I refuse to be either discouraged or provoked in these early stages of Allied's effort to carry out the recommendation of the Senate Small Business Committee by bringing about a rapprochement between distribution and exhibition.

In your letter you appear to recognize the critical condition of the motion picture business as I tried to reflect it in mine and that is a good starting point for further explorations. I am sure you are aware, as we most painfully are, that the depressed state of the business has seriously undermined the morale of industry members, especially in the lower echelons. It seemed to us that one of the first fruits of a top-level conference such as we proposed would be to imbue industry members, investors, creditors and all dependent upon the industry for a livelihood with renewed confidence and courage just when it will do the most good.

Not since December 9, 1941 have the leaders of the several branches got together to consider over-all industry problems and publicly to attest their faith in the motion picture business. To the anxious thousands whose lives and fortunes are bound up in that business, such a gathering at this time would give comforting assurance that the industry does not lack for broad-gauged leadership and (Continued on Page 10)
ARE MOVIES (STOCKS) BETTER THAN EVER?

Summer is over. Kids are back in school. Bigtime TV programming is flexing its winter muscles, and from all advance notices video’s biceps look impressive. Though three or four motion pictures loom large in importance, the overall product roster for Fall seems no more than a jot or two above average. A quick, but honest, answer, then, would be: no, movie stocks do not appear better than ever. It would be equally honest, however, to add this qualifier: movie stocks could be better than ever, spectacularly better—better even than 1946, 1947, 1954—should a few highly probable innovations come to pass. As this observer views things, the most immediate innovations need be these:

A) LIQUIDATION OF VAST OVERHEAD—Heavy assets that no longer appears consistent with future planning. Chief among these economic millstones is Hollywood’s enormous physical studio establishment, once the holy sacrarium of all things cinematic. As the trend of the times unravels, retention of these plants grows more and more unprofitable, and as the swing to location shooting rises in importance, the value of these impoverishing structures diminish in exact ratio. In 10 years they will seem as anachronistic as the nickelodeon. It is estimated that one-quarter of today’s physical plant could accommodate film requirements without the slightest squeeze. TV represents a willing and ready buyer. Indeed, the urgencies created by TV programming present a far greater need of extensive studio facilities for that industry than for moviedom. Conversion of these properties to cash by the major film companies would not only arm them with the added working capital to expand production, but would greatly cut the monstrous overhead nut that so burdens their books.

Another swing toward asset overhead reduction is already in progress. The industry has moved to tighten the reins on its far-flung distribution network by darkening some branches, consolidating others. Expect more of this.

B) MORE LOCATION FILMING. If filmdom is to remain something more than a mere macroscopic version of the video tube, it must struggle to win for itself a new look, a unique pictorial identity—and this does not refer alone to wide screen. TV, as a visual and aural medium, has usurped much of the old look of movies. Filmdom must strive always for a fresh quality in appearance. By filming in authentic locales, theatre films become imbued with such a uniqueness of appearance, they acquire that most primary prerequisite of the dramatic arts: honesty. Besides, it serves to widen the ever-increasing gulf between TV’s limitations, its artificialities, and the visual integrity of motion pictures. We can recall a dozen films in which honest locations have modified, at least partially, scores of other cinematic sins. A wider and more discerning use of black and white photography coupled with wider use of unknown faces would be additionally welcome. At no time in the industry’s history has the need for pure production innovations assumed such critical economic importance—hence their petitioning in this column. Blind reliance upon screen ratios and other technology is wishful thinking. What eventually matters is the content on the celluloid. The point is this: unless moviedom quickly acquires a new, copyrighted look, it may soon be indistinguishable from its electronic rival to millions of uncritical patrons.

From a budgetary viewpoint, location shooting can provide substantial blessings, and all the more if the unit producer is on his toes. One top industry critic has wisely advocated broader use of non-professional talent existing at the point of location. Many other short-cuts will make themselves evident.

C) SOUND USE OF BACKLOG REVENUES. In recent months, Hollywood has siphooned in more fast cash through film library sales than in any comparable period in its lifetime—all without a nickel in current expense. No for 10 years, if at all, can movie-makers hope again to see this kind of coin without actually laboring for it. It is thus incumbent upon film companies to put this “found money” to work wisely and profitably without yielding to the popular temptation of declaring increased dividends extras and the like. Stockholders would be better served if their respective directors decided to plow this revenue back into much needed product development. Hollywood is an industry that prospers through production operation rather than capital gain ventures. It is the unadvised investor who expresses disappointment over the failure of the market to discount his stock upward owing solely to backlog transactions. Not one film company so gained in price as the result of a backlog sale. The fact that Warner Bros. climbed so soon after its sale to syndicators is attributable strictly to the co-incidental existence of a campaign for control.

D) INFUSION OF FRESH BLOOD in management and production. In these shifting times, the industry demands executives trained in the crucible of big business operations. It also needs imagination. While it is easy recommended than had, effort should be exerted to capture top talent from other industries, and at the same time make careers in all phases of moviedom attractive to the cream of the young-in-age market.

TIP OF THE ISSUE. Allied Artists stock, which has come to life of late, will receive an added fillip once the reviews are in on “The Friendly Persuasion.” Unquestionably the most prestigious show in AA history, this film bids well to register strong grosses in all but action theatres. It is scheduled to open at the famous Radio City Music Hall soon, adding another feather in its cap. Altogether, it looks strongly as though AA is about to make its long-expected big move at last.
BALABAN’S TEST REPLY. They say that Barney Balaban’s reply to Rube Shor, of Allied, on the latter’s proposal for a top level distributor-exhibitor roundtable confab was in the nature of a “test response.” How to approach Allied’s suggestion was thoroughly discussed by MPA bigwigs, we hear, and Paramount president Balaban offered to step forward and take the position against a roundtable on the ground that his company’s policies should not be discussed in the presence of competitors. This pattern of reply having been established by Paramount, the other distributors will subsequently take the same position. Official Allied, determined to keep its temper, will be as persuasive as possible in arguing for the roundtable meeting, ultimately will probably agree again to collaborate with TOA in talks with individual companies. Allied leadership apparently figures that by following a moderate, but persistent, policy in pressing for distributor action, it can strengthen its hand if it has to go back to the Senate Small Business Committee to ask further support for a legislative program. Allied feels it has a strong weapon in this statement by the Committee: “The time is at hand for a mature and objective appraisal by the industry . . . with the goal in mind of rendering assistance to independent theatre owners so that they may be able to thrive and prosper.” Some distribution executives frankly admit this puts them on the spot, and they are figuring what concessions to grant the little exhibitors.

ATTACKS ON ADVERTISING. Perhaps the movie advertising executives should be worried about criticism of their copy; but they’re not. Complaints risen to a hysterical pitch in certain quarters within the past several months, cannonades barrelling in against such films as “The Man With The Golden Arm”, “A Kiss Before Dying”, “Bigger Than Life”, “The Bad Seed”. Of course, such a state of affairs has long been the rule in this business, and its hide has been tanned and hardened for a long time. The point that these censors miss so completely is that the movie industry has grown up, that it is no longer making pictures of just summer romances and gangbusters. Today’s audience demands themes controversial and important enough to warrant a new kind of truthful and challenging advertising. What the objectors actually are objecting to is not the advertising but the theme of the picture. They demand a return to the films for juveniles and the “colossal” school of advertising, which promised everything and delivered scantily-clad girls in Arabian Nights adventures and hints at illicit amours behind drawn tents. Provocative, adult films like “The Golden Arm”, “The Bad Seed”, “Attack!” and “Tea and Sympathy”, the movie advertisers can justly argue, command bold, honest advertising. The pat, old adjective-stretching simply won’t do today. And—even more important—when a picture is frankly described as dealing with an adult theme, the public is forewarned to leave the kiddies at home to watch “Captain Kangaroo”. Would those who criticize, for instance, the advertising of “The Bad Seed” as being “for adults only” prefer that parents not be so informed? How they would howl if this picture were to be presented as desirable fare for youngsters.

NEWSPAPER PLUGS MOVIES. Theatremen in Boston are pleased no end with the new management of the Post, local daily that has been having financial troubles of late. Shortly after the newspaper was taken over by a court-appointed group, this editorial appeared: “When television moved into the living room, bringing with it a new dimension in entertainment and a lot of old, old movies, the motion picture industry became aware that it had a fight on its hands. But it also became aware of a responsibility to the public. In recent months we have attended many movies to see the latest products of Hollywood. And as a sort of personal research, we also sat up to see a late, late movie—the kind Hollywood was turning out 10 to 15 years ago, and some more recently . . . . The fact is that the motion picture industry has acquitted itself nobly in the competitive crisis. The movies we have seen during the past months are very much better than the late, late movies on television. They treat us as adults with adult minds and adult discrimination. Esthetically they are enormously improved. It is worth the admission charged to attend a movie of this better kind. And we hope it continues.” And theatremen undoubtedly hope more newspaper editors find such words to print.

THE MAGIC AND THE LOSS: One of the major problems posed by releasing old films on TV is being politely and prudently ignored by those financially connected with this new situation, but not by others. It’s this: how much of the “magic of nostalgia” contained in the old films will result in only titters from their now-mature audiences, and how much of those titters will be translated into disinterest in old movies on TV. This is one of the great unknowns facing those buying and selling the giant major film backlogs. One nationally syndicated columnist has touched on the problem this way: “I look forward to seeing many (pictures)—the ones I always wanted to see and didn’t; the ones I did see and always wanted to see again—but I’m also steeling myself to some disappointments. The magic of nostalgia will be there; the magic of some individual performances and some individual personalities like Greta Garbo and John Barrymore will be there; but a good deal of the gloss is going to vanish.” Will the curiosity of most of us to see the good old pictures eventually dissipate, leaving the networks and the sponsors with nothing but time on their hands?
Viewpoints

(Continued from Page 5)

vision will be an adjunct to film production and an important source of backlog dollars. But, primarily, only theatre revenue can keep the giant studios in Hollywood operating on the scale to which they are geared.

A prerequisite for maintaining our industry on a profitable basis is the elimination of psychological factors that prevent the the business from uniting to meet and beat the competition. The film companies and the exhibitors must establish relations on a plane that will permit the collaboration needed for existence. The initial step in this imperative undertaking is to dispel the atmosphere of despair that pervades the bulk of the exhibition branch, to provide an encouraging sign of cooperation by all the elements of the industry. Skeptics will say that this has long been attempted by individuals and groups, only to be aborted by reasons long since hashed and rehashed—the clash of personalities, refusal to deal with certain issues, real or fancied provocations that ended up in bitterness flaring up more strongly than ever. But this is no time for skeptics. It is the hour of decision for men of action and hope, and there are hopeful signs that these men are taking the reins.

Recently, following an airing of pent-up grievances before the Senate Small Business Committee, which resulted in a sound admonition to the industry to get together, National Allied, through its president, Ruben Shor, made a direct approach to the heads of the film companies for a top-brass roundtable meeting of distribution and exhibition to carry out the recommendations of the Senate Committee. After a rather prolonged period of silence, a reply was received from one film company president, Barney Balaban of Paramount. In the absence of response from any other distribution top executive, it was assumed in some industry quarters that Mr. Balaban's views were representative of the feeling existing among all the major companies. Whether this is so or not, it does appear that the distributors have taken a stand against a roundtable conference.

We are reprinting on these pages, the full text of the Balaban letter and the Shor reply. We believe both letters contain important viewpoints that are significant to the activation of any exhibition-distribution meeting. Because this correspondence and the ultimate resolution of the issues discussed therein may conceivably decide the whole future of this industry, we are impelled to add our own viewpoint to those expressed in the letters.

Mr. Balaban offered, as the first requisite for a meeting, that exhibitors "make a very real and sincere effort to understand the economic facts of life as they apply not only to exhibition but also to production and distribution as well," which, he said, many theatremen have not done in the past. He concurred with the report of the Senate Committee that a vital need exists for "a new spirit of cooperation", but requested the participants to "define the area in which mutual assistance may occur and then go on—as far as possible—to try to implement a program designed to help all of us".

Mr. Shor's reply expressed gratification that the Paramount executive recognizes the critical condition of the industry, but persisted in the suggestion that a top-level roundtable conference would serve a highly useful purpose. It would, he said, "imbue industry members, investors, creditors and all dependent upon the industry for a livelihood with renewed confidence and courage just when it will do the most good." The exhibitor leader advocated that the preliminary conferences be free of "specific policies and practices of any particular company", but designed to gain a clearer understanding of each other's problems, leaving details to later separate meetings with each company. It is exhibition's intention, he said, to "overcome this intra-industry isolation", pointing out that "it would be equally fatal to the conference for the representatives of the exhibitors willfully to reject the problems of the producers and distributors, as it would be for the latter to come to the meeting harboring ancient grudges and voicing complaints against exhibitor leaders for alleged chaotic conditions brought about by action of the courts and force of law."

The most heartening aspects of the letters are these:

- Admission of the critical need for cooperation between distribution and exhibition.
- Realization by both parties' that there are areas for discussion and action to their mutual advantage.
- Willingness to hear and understand each other's problems.

Equally hopeful is the statesmanlike approach to the problem by both men, and their expressed desire to leave the door open for further discussion. Actually, no irreconcilable differences are apparent in the positions set forth by Balaban or Shor. To the contrary, it seems that there is needed only clarification on one point to have them seeing eye-to-eye.

When Mr. Balaban expressed the view that issues dealing with the policies of individual companies should properly be discussed in private, he was on sound ground. Mr. Shor's reply that exhibition does not intend to press for the initial general conference to include the policies or practices of any particular company eliminates that seeming point of difference. Let us, then, turn our attention to the merits of a top-level roundtable conference on the common problems of our industry.

Mr. Balaban, himself, asked the most pertinent question: "Why should other areas (outside those involving individual companies and their customers) not be explored where common problems exist, hopefully to arrive at solutions of mutual advantage?"

Certainly, there is no denying the invigorating effect on industry morale that a constructive roundtable conference would have; it would be a real shot-in-the-arm for every branch of our business. But, more important, it is the only logical way in which any major accomplishments in the direction of improving the boxoffice picture could be realized.

Mr. Balaban has a great opportunity to serve his industry by providing the leadership to this end. We hope he will.
**THE SOLID GOLD CADILLAC**

**COLUMBIA**

**REVIEW:**

Jam-packed with entertainment which will have audiences everywhere continually erupting in spontaneous laughter, Columbia Pictures’ “The Solid Gold Cadillac” is a first-class contender for top comedy honors of the year. Filmed in black-and-white, except for its final sequence which is in color, the picture stars “Oscar” winning Judy Holliday and Paul Douglas in a reenactment of a highly successful stage play written by George S. Kaufman and Howard Teichman. It should do excellent business in all situations.

Written for the screen by Abe Burrows, the script provides Miss Holliday with a role as good as that which won her an Academy Award in “Born Yesterday.” She is wonderful here, and Douglas also deserves “a pat-on-the-back” for his characterization. In many instances, they bring forth laughter in sufficient volume to overwhelm the dialogue.

In fact, the whole cast and crew have every right to wear bright red feathers in their caps, stick out their chests and crow, “we got a hit!” This hilarious story, about a small shareholder who upsets the economic apple cart of an internationally known organization, is fast-paced through the capable direction of Richard Quine. Fred Kohlmar produced.

Miss Holliday is cast as an “actress,” who, while unemployed in her profession, finds time to attend stockholder meetings. With fragmentary knowledge of big business, but with common sense, she soon “smells a rat” in the operations of International Products, and by asking straightforward but awkward questions, she manages to get the board of directors of the company alarmed. In order to stifle her probing, the board offers her a job, which she accepts knowing the duties are negligible.

Douglas, who had headed this company, but resigned and sold his interests in order to accept a governmental post, becomes attracted to Miss Holliday. In their few meetings, which are wonderfully amusing, they realize that they are in love. The board of directors, meantime, are still worried about Miss Holliday and her questions about company affairs, and in order to get her out of the way, send her to Washington to be an unofficial lobbyist. She persuades Douglas to return to the company, but both find that the directors are adamant about keeping themselves in control.

Following a court fight and a riotous stockholder’s meeting, the situation is resolved by Miss Holliday getting herself elected board chairman. She installs Douglas as company president and the jubilant stockholders give the pair, as a wedding gift, a solid gold Cadillac.

The excellent performing principals are supported by such actors as Fred Clark, Hiram Sherman, Ralph Dumke, John Williams, Neva Patterson, Arthur O’Connell and Ray Collins. At times, throughout the running of the film, a narration on the proceedings is presented by George Burns.


LESTER DINOFF
BALABAN TO SHOR

(Continued from Page 5)

greater numbers than ever before, support these pictures.

Moreover, we are charging film rentals to exhibitors for whom you
are especially speaking which, in our judgment, are fair and reasonable.
In thousands of instances, as we pointed out in the hearings before
the Select Committee of the Senate, we are charging for our greatest
pictures exceedingly low film rentals which are little above, and even be-
low, the cost of physical handling.

We are therefore always mindful
of our responsibility to the entire in-
dustry in seeking to keep the maxi-
mum number of theatres possible
open in order that our pictures may
be circulated in as many areas and
as many theatres across the country
as possible.

However, exhibitors too have a
responsibility to the industry as a
whole and that, among other things,
is to make a very real and sincere
effort to understand the economic
facts of life as they apply not only to
exhibition but also to production
and distribution as well. It is un-
fortunate that many exhibitors have
simply refused to attempt to under-
stand that these facts of life do exist
and do create serious problems for
production and distribution, as well
as for exhibition.

If this attitude is retained by ex-
hibitor leaders as well as by exhibi-
tors individually, how can any con-
ference result in any constructive
conclusion about anything?

If you will study the record over
the years fairly and note the chaotic
results to all branches of the indus-
try of the programs fostered by Ex-
hibitor leadership which were not
statesmanlike enough to view the
industry as a whole, you will agree
I am sure that a different and more
constructive approach is indeed
overdue.

I concur with the Report of the
Senate Small Business Committee in
which they say that there is a vital
need for a new spirit of cooperation
among the various segments of the
industry. Is it not time for us to
first honestly define the area in
which mutual assistance may occur
and then go on—as far as possible—
to try to implement a program de-
signed to help all of us?

Without prejudging anything,
may it be that under present con-
ditions some exhibitors, as some of
us, may have to continue to struggle
unilaterally with the economic and
competitive problems that beset
them, just as such problems have
beset us.

But, if not in this area, why should
other areas not be explored where
common problems exist, hopefully
to arrive at solutions of mutual ad-
vantage? If such a meeting could
be held in the spirit of these com-
ments, we would not only be willing,
we would be glad to sit down at a
conference with a few exhibitor
leaders or heads of Exhibitor Or-
ganizations to discuss these common
problems and their possible solu-
tions.

In our judgment, such a confer-
ce should be held without our
competitors being present. Apart
from possible legal complications, no
useful purpose would be served in
doing otherwise. Each company has
its own problems, its own way of do-
ing business and its own policies.
These could not and should not be
discussed at a conference at which
other film company heads are present.

Sincerely,

(signed) BARNEY BALABAN
cc: Mr. George Weltner

SHOR TO BALABAN

(Continued from Page 5)

that everything is being done that
can be done to protect and preserve
the business. It is not our idea, as
you seem to fear, that this prelimi-
nary conference should deal with
the specific policies and practices of
any particular company. Certainly it is
not our purpose to push for mea-
ures that might be on the shady
side of the law, since the exhibitors
would be implicated as well as the
film companies. If as a result of
these initial discussions each group
can gain a clearer understanding of
the others’ problems, and there is
generated a mutual confidence and
a desire to cooperate for the common
good, the details can be left to later
separate meetings such as you sug-
gest.

You, in effect, charge exhibitors
with blindness to the problems of
the producers and distributors and
question whether, if that continues,
any good can come of a conference.
In this pot-and-kettle business we
all must practice a degree of tol-
ernce and I will certainly agree with
you that no one branch has spent
much time worrying about the per-
plexities of the others. One of Al-
lied’s reasons for proposing this
meeting was to overcome this intra-
industry isolationism. Indeed, at our
recent board meeting in Louisville it
was proposed by one of our directors
and approved by the board that in
the follow-up correspondence with
the heads of the film companies I
should advocate that the scope of
the meeting be enlarged to include
distributor problems as well as ex-
hibitor problems. In my judgment
it would be equally fatal to the con-
ference for the representatives of the
exhibitors willfully to reject the
problems of the producer-distribu-
tors as it would be for the represen-
tatives of the latter to come to the
meeting harboring ancient grudges
and voicing complaints against ex-
hibitor leaders for alleged chaotic
conditions brought about by action
of the courts and force of law.

For the foregoing reasons we very
much hope that you will reconsider
your decision not to participate in a
general top-level conference such as
Allied has proposed. In our opinion
it would give the entire industry a
lift if such a meeting could be sched-
uled for the week of September 24.

In hopes of a prompt response, I
am,

Yours very truly,

(signed) RUBEN SHOR

RS/jw
THAT EKBERG!

Millions are waiting for her first big picture
and here it is!

...The action-romance melodrama of nine people crash-landed in Amazon headhunter jungle...and of the five who came back!

Nationally Advertised

a total circulation of 27,668,843
...or 57,897,494 impressions!
Including half pages in Sunday Newspaper Supplements in 40 cities;
full pages in all fan magazines;
double-spread half pages in TV Guide.

RKO Radio Pictures presents

ROBERT RYAN \ ANITA EKBERG \ ROD STEIGER

BACK FROM ETERNITY

Co-starring PHYLLIS KIRK \ KEITH ANDES \ GENE BARRY
with FRED CLARK \ BEULAH BONDI \ JESSE WHITE

Produced and Directed by JOHN FARROW • Screen Play by JONATHAN LATIMER • Music by FRANZ WAXMAN

THE MOST TALKED ABOUT MOVIES ARE FROM THE NEW RKO
“Lust for Life”
Business Rating 3 3 3

An emotional portrait of the tormented Dutch painter Vincent Van Gogh—passionately depicted by Kirk Douglas—is presented by M-G-M with artistic craftsmanship. It is a picture primarily designed for class and art theatre audiences. Norman Corwin’s fine screenplay, from Irving Stone’s best-selling novel, is not sweetened with fictional love affairs, but concentrates on the painter’s tragic life-long search for self-identification. This element is bound to lessen its appeal for mass audiences, while making it an attractive offering for those interested in art. Exploitation via local art centers should give it an added boxoffice lift.

John Houseman’s CinemaScope-Metrocolor production is spacious and authentic, whether in a gloomy Belgium mining town, or the color-drenched landscapes of Southern France. F. A. Young’s camera offers diverse views of what Van Gogh saw and painted. Direction by Vincente Minnelli is intelligent and intense all the way. He draws a great deal of passion from Douglas as the suffering artist. Anthony Quinn is effective as Paul Gauguin, the impressionist whose views on art are violently different. James Donald supplies a well-conceived portrait as Van Gogh’s brother, Theo, and Everett Sloane appears briefly as Van Gogh’s doctor. Pamela Brown lends a feminine touch as a prostitute who becomes his model and mistress. As evangelist in a poverty-stricken Belgium coal town, Douglas helps the sick and feeble until he is exhausted.

This controversial melodrama about an average American city that falls prey to a corrupt political machine has plenty of exploitation angles that can lift it above its appointed slot as a dualler. Producers Frank and Walter Seltzer attempted to depict so many phases of crooked politics and cover so long a period of time, that the suspense doesn’t always hold, but “The Boss”—especially in this big political year—figures to attract those who crave “inside” or “expose” stories. Their number is legion. While the producers deny the story is based on Pendergast machine operations in Kansas City, the denial itself is fodder for the promotional impetus this kind of film rolls up. Where showmen stimulate such ballyhoo, this United Artists release might show some surprising grosses. Byron Haskin’s direction does not always control the material, but he gets the maximum action out of Ben L. Perry’s script. John Payne manages to make his title role fairly convincing. William Bishop as his long-time friend and attorney, and Gloria McGhee, as the devoted wife he never loved, are aptly cast. Bitter because he doesn’t get Joe Avedon, the girl he loves, Payne becomes a ruthless politician when his shady-dealing brother dies. Bishop, who handles his legal problems, marries Miss Avedon. Payne’s devoted wife, Miss McGhee, can’t make him curtail his underworld operations and he prospers. He loses millions in the stock market crash of ’29 and enlists the aid of gangster Robin Morse to maintain power. A citizens’ “clean-up” committee can’t stop him, but when tried on charges of bribing insurance companies of a million dollars, he is double-crossed by witness Bishop, and receives a long prison sentence.

“The Boss”
Business Rating 3 3 3

“Port Afrique”
Business Rating 3 3 3 Plus

This melodramatic murder mystery, filmed with Technicolor tinting in French Morocco, has an exotic mood that should help sell it as an off-beat programmer. British-made and released through Columbia, it figures to serve adequately as a dualler in the general market. Pier Angeli plays a Spanish nightclub thrush (she sings three tunes pleasantly), stranded in Morocco without a passport. Broad-shouldered Phil Carey co-stars as a returning airman who finds his wife murdered. John R. Sloan’s production is patently modest, but boasts a tone of authenticity Rudolph Mate’s direction of the script from Bernard Dryer’s novel, “Port Afrique”, strives to create suspense, but the killer’s identity is not too well concealed. Plot has Carey returning home to find his wife dead and his business ruined by partner Dennis Price. Police chief Eugene Deckers suggest suicide, but only to trap the killer. Miss Angeli, who was the murdered woman’s house guest, is attracted to Carey. In tracking down evidence, Carey learns about his wife’s affairs with other men, finally traces the murder to Price’s wife, Rachel Gurney. She committed the crime because her husband was in love with Carey’s wife. Miss Angeli and Carey start a new life together.

Film BULLETIN September 17, 1956
"Attack!" Hard-Hitting Drama of Men in Combat

Business Rating 3 3 3 Plus

Bold, controversial drama about cowardice of army officer will stir plenty of talk. Suspense and action abound. Strong appeal for mass and class audiences.

Not since "All Quiet on the Western Front" has a motion picture hit so hard at the essence of war and its profound affect on the fearless and the frail. James Poe's articulate screen adaptation of "Fragile Fox", the Broadway play by Norman Brooks, is a moving, taut story about a gutless "wonder-boy" incompetently commanding an infantry company during the Battle of the Bulge. Not only is it a fascinating study of combat action, but "Attack!" is a mature, impelling personal drama that is bound to provoke plenty of seat-selling talk.

Released through United Artists, its all-male cast—headed by Jack Palance and Eddie Albert—does a phenomenal job of creating military realism. It rivals "Battleground", the big money-maker set in World War II, without depending solely on front-line satire or G.I. buffoonery. Word-of-mouth should send grosses skyrocketing, and servicemen can be counted on to drag their wives and girlfriends along, because this is a slice of life the vet has experienced. The Associates and Aldrich Company production's recent controversy with the Defense Department (the Army refused to assist its making on ground that the subject hinders military morale), will boost its exploitation value.

Eddie Albert is perfectly cast and turns in a superb performance in the difficult part of a "chicken" commander with a deep-rooted psychological problem. He is thoroughly convincing. Stone-faced Jack Palance, as the lieutenant who leads the attack and is cut off because Albert is too scared to follow with reinforcements, offers a sharply defined characterization. Lee Marvin takes another step forward in a great acting future with a strong portrayal as a Rebel colonel who has political ambitions. Handsome William Smithers, introduced in this film, proves himself high-

Unable to lift his gun to kill his cowardly commanding officer. Jack Palance dies in the arms of Buddy Ebsen.

ly capable as the sensitive young officer who will not compromise his loyalty or integrity. Robert Strauss is an amiable dogface, every ready with a grunt or a wise-crack for comedy relief.

Robert Aldrich, who produced and directed, proves himself an artist first class. His soldiers emerge as recognizable, affecting individuals, his bomb-splattered European tours are expertly staged. Aldrich takes his audience through some harrowing moments of deadly combat, always with a ring of authenticity, and with the obvious avoided. Filmed in standard black-and-white, "Attack!" is something to see and to remember.

It is Winter, 1944, during the American advance through Belgium. Palance detests "Fox" Company commander Albert, who proved himself a coward in previous battles. Lieutenant colonel Lee Marvin, in command, retains Albert in his post because his father runs the political machine back home, and Marvin has post-war political ambitions. Palance attacks with a squad and is pinned down because Albert fails to support him from the rear. The entire battalion is threatened by an enemy break-through. Palance, wounded, returns to the company bent on killing Albert, but dies. Smithers, revolted by Albert's half-insane commands, shoots him. The men shoot bullets into Albert's body to share the blame. Marvin offers Smithers a promotion if he will sign a citation stating Albert died a hero in battle. Rather than make any deals, Smithers gives himself up to division headquarters.


In a light moment, the "dogfaces" are regaled by company comic Robert Strauss.

[More REVIEWS on Page 14]
The Power and the Prize
Business Rating ☺ ☺ ☺
Polished drama about big business and international romance. Best for class houses, OK in general situations.

M-G-M has come up with a drama about big business that is reminiscent of "Executive Suite", but also offers a charming love story between Robert Taylor, an American business executive and Elisabeth Mueller, a European beauty introduced in this film. Boxoffice prospects are bright for class situations, but adult audiences should respond with above-average grosses in the general market. Plot elements dealing with a smear campaign against Miss Mueller will appeal to the fem trade. Under Henry Koster's knowing directorial hand, the Robert Ardrey screenplay registers as smart, sophisticated fare. Nicholas Nayfack's slick production in black and white CinemaScope moves fast from plush offices occupied by corporation president Burt Ives to London, as Taylor makes the trip to consummate a multi-million dollar contract. Ives is stimulating and vigorous as the shrewd financial wizard; so is Sir Cedric Hardwicke, who plays his British counterpart. Taylor is debonair in gray flannel. The Continental manner of lovely Miss Mueller will attract both males and females. Charles Coburn and Mary Astor provide competent support. Taylor, engaged to Burt Ives' niece, is dispatched to London by Ives to negotiate a big mining deal with Hardwicke. He instructs Taylor to be cagy and demanding, but, finding Hardwicke straightforward, Taylor is unable to use unethical tactics. He meets and falls in love with Miss Mueller, a widowed refugee. Taylor returns home without completing the deal. Ives demands Taylor's resignation. With Coburn's help, Taylor negotiates directly with Hardwicke, takes over as corporation president, and weds Miss Mueller.

The Vagabond King
Business Rating ☺ ☺ ☺

This latest (fifth) version of Rudolf Friml's well-known romantic operetta is a light, rather tepid musical. It figures to be lightweight boxoffice wise. European singing discovery Oreste debuts in the title role and co-stars with Kathryn Grayson in a cast that includes Rita Moreno, Sir Cedric Hardwicke, and the late Walter Hampden. Oreste has a good singing voice, but can't act. His speaking voice is dubbed in. Set in fifteenth century France, it repeats the dated swashbuckling tale of a dashing young poet-philosopher who led a band of Parisians against the Duke of Burgundy to save King Louis' throne. Michael Curtiz's direction runs in a familiar groove, but producer Pat Duggan hasn't attempted to cut financial corners, providing some big production numbers in a huge tavern and on a Paris street. Included are the Friml song favorites "Only a Rose", "Some Day" and "Song of the Vagabonds". In addition, five new tunes by Friml in collaboration with tunesmith Johnny Burke are heard, best of which are "Watch Out for the Devil" and "Comparisons". Crafty King Louis XI (Walter Hampden) enlists the aid of poet-swordsman Francois Villon (Oreste) to combat the attack by the Duke of Burgundy who is trying to wrest the French throne. Oreste is offered Miss Grayson's hand in marriage for his efforts. With the help of the common folk of Paris, Burgundy is defeated. Oreste weds Miss Grayson.

Hot Cars
Business Rating ☺ ☺
Mild meller about stolen car racket for lower half of dual bills. Fair exploitation potential. No names.

"Hot Cars", an action meller about smooth operators in the stolen car sales racket, moves fast but the story lacks conviction. It should, however, be a useful dualler in bally-hoo and action houses. A Bel-Air production by Howard W. Koch, for United Artists release, its slick style and bebop dialogue will interest the rock-and-roll set. John bop dialogue will interest the rock-and-roll set. Climax fight on a speeding roller coaster is an excellent camera and editing job. Otherwise, the direction by Donald McDougall is trite. When auto salesman John Bromfield discourages Ralph Clanton from buying a used foreign car, he gets fired, but Clanton hires him to sell on his lot. Bromfield discovers he is peddling stolen goods and quits, but retakes the job needing money for his son's operation. Detective Dabbs Greer is shot to death, and Bromfield is left to take the rap. When moll Joi Lansing denies knowing him, his alibi is gone, so he pursues Mark Dana, who committed the murder. The chase ends in a zooming roller coaster with Dana falling to his death.

Gun Brothers
Business Rating ☺ ☺
Routine western suited for lower-half dual-billings in action spots. Lacks color and marquee names.

Buster Crabbe and Neville Brand are the "Gun Brothers" in this modest-budget western from United Artists. It offers a conglomeration of routine gunsmoke situations at a fast pace supplied by director Sidney Salkow. In competition with today's colorful, large-scale, widescreen westerns, this is thin fare. The Buster Crabbe name may attract some old-timers, but lack of a story twist and dated black and white photography, will relegate it to lower-half billing in action houses. The contrived yarn makes a rather heavy-handed Cain-and-Abel biblical analogy. Crabbe, just out of the Army, joins his brother, Brand and discovers he isn't a rancher (as his letters said) but a cattle rustler. Crabbe clears out, joins Walter Sande in a trapping operation, taking dancehall gal Ann Robinson as his bride. Brand starts gunning for his brother, with partner Michael Ansara, thinking he squealed to the sheriff. Crabbe convinces his brother he has been tricked, so Brand swings over to his side. The outlaws attack their cabin for its fortune in furs. Brand is killed in the battle.
"La Strada" (The Road)

Business Rating ☑ ☑ ☑

Superb Italian drama utilizes American male leads. Excellent art house prospects. Can be sold in general market.

Poignant comedy and intense emotional drama of vagabond circus people are combined in a Ponti-De Laurentiis production to make this the most stirring and poetic import (with English titles) of recent years. It won the Venice Festival Grand Prize of 1954, and is great for art houses. Enterprising showmen should be able to sell it for good returns in the general American market. The slice-of-life technique has been used by director-writer Federico Fellini, who also took script credits for "Open City" and "Paisan". He vividly records the sorrowful love story of a strange peasant girl, Giulietta Masina, for a brutish circus strong-man, played by Anthony Quinn. Richard Basehart, as an irreverent circus clown, completes the triangle. The beauty of the plot is in its utter simplicity; its impact comes from the mood invoked. The tragedy centers on people caught up in their own faults and follies. Quinn's portrayal superbly reveals his loneliness beneath a wanton, lustful exterior. Miss Masina is a comic-faced, elf-like creature, a completely captivating new face. Basehart's performance is also a gem. Quinn is an itinerant performer who breaks chains with his expanding chest. He buys Miss Masina from an impoverished mother to serve as his clown, cook and mate. After they join a small circus, Basehart tries to get her to leave her cruel boss, but she is dedicated to him. The strong-man meets the clown on the road and unwittingly kills him. The incident affects the girl's mind, and Quinn, unable to stand her constant whimping, leaves her stranded. When he later learns of her death he realizes how much he needed her.


"Secrets of the Reef"

Business Rating ☑ ☑ ☑ Plus


Here is a breathtaking true-life nature documentary that does for underwater inhabitants of a coral reef what Disney's "Living Desert" did for land creatures. A Butterfield & Wolf production, presented by Marine Studios of Florida, it required a painstaking three years to make. The Eastman color camera examines the beginnings of sea life, through courtship, mating and the struggle for survival. It is first-rate fare for art houses, and should be a saleable dualler in the general market. The original soundtrack score by Clinton Elliott is fitted to the fish antics with subtle humor. Ballet music follows the activities of an octopus, who's really a gentle fellow. The moray eel, a deadly villain, is introduced with clashing dissonance. The trek of the sea turtle is done in heavy tones, and umbrella-shaped jellyfish move to smooth, pulsating rhythms. Most striking scene is that of a father seahorse in birth throes ejecting some 200 new-born babies from his pouch.


"The Ship That Died of Shame"

Business Rating ☑ ☑ Plus

Good import from England. Offbeat story of small gunboat is suspenseful sea adventure will attract male audience.

Here's a fine sea-action melodrama from England that tells the engrossing story of a small World War II gunboat that seemingly dies of a bad conscience when it is converted by its former crew to transport illegal cargoes. Adapted from Nicholas Monsarrat's Saturday Evening Post story, this import is loaded with suspense and high adventure, and should attract male audiences in general situations, despite the absence of known names. It figures as a strong attraction in class and art houses. The swift-moving story was produced and directed by Michael Relph and Basil Dearden, the same team that filmed Monsarrat's "The Cruel Sea". Performances are excellent. The tiny gunboat's conversion and final destruction on the rough seacoast is a credit to Balcon-Ealing studio's special effects department. George Baker, commander of the gunboat, loses his wife in a raid over Briton. After the war, he purchases the ship with his ex-lieutenant, Richard Attenborough, and they begin smuggling petty items across the channel. As their crimes increase, the ship, which served well during combat, seems to break down each time illegal cargo is put aboard. The get involved in a deal to transport a murderer, and customs men close in. Baker and first mate Bill Owen wish to give up, but Attenborough and his smuggling contact, Roland Culver, force them aboard in an attempt to escape to Spain. The ship breaks down in a storm and shatters on a rocky coast.


"Papa, Mama, The Maid, and I"

Business Rating ☑ ☑ Plus

French comedy hit sure to gross strongly in art houses. Can be used as dualler in better class nabobhood houses.

Four delightful characters combine talents in this French import, which is sure to be an art-house comedy classic. Columbia has undertaken the U.S. release and expects to find a good reception for it in general situations. It certainly should be a useful dualler in better class houses. French actor Claude Dauphin delivers a running off-screen English narration (supplementing English titles) to reduce dialogue to bare essentials. The humor arises from seemingly commonplace events in the lives of a typically untypical Parisian family. Director Jean-Paul Le Chanois creates an intimacy between the audience and his characters on the screen. The Champs-Elysees production creates a vivid atmosphere by setting the family in a large, crowded middle-class apartment building. The script by Marcel Ayme and Pierre Very, liesurely tells how Robert Lamoureux loses his job and wonders how to tell Fernand Ledoux, his slightly tyrannical Papa. Mama, Gaby Morlay, has her problems with the maid situation. Lamoureux meets Nicole Courcel. To marry her, Lamoureux needs Papa's consent. Miss Courcel takes the job as household maid, quickly wins over both Mama and Papa.


Film BULLETIN September 17, 1956 Page 15
Eighty million Americans have read or read about this startling story of real people in a very unreal world—and now they can see it... with Louis Hayward as the author, Morey Bernstein, and Teresa Wright as his hypnotic subject, Ruth Simmons, who dramatically broke the time barrier.

This is no ordinary best-seller—men and women who hadn't read a book in years rushed to buy it—190,000 copies were sold before the ink was dry. News magazines like Life, Time, Look gave it big-space features...
Pros, Cons of 'Bridey' to Be Told

University parapsychology department, considers self-hypnosis (easily learned by any normal person) a major therapeutic tool in personality adjustment.

The truth about 'Bridey'

NEW MIRROR-NEWS SERIES:

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NATIONAL BEST-SELLER OF 1956!
EXPLOITATION ATTRACTION IN AT PARAMOUNT NOW... AT THE PUBLICITY AND CONTROVERSY!

Produced by PAT DUGGAN
Directed by NOEL LANGLEY
Screenplay by NOEL LANGLEY
Based on the book by MOREY BERNSTEIN
MYRON BLANK and TOA's convention committee last week put finishing touches on plans for the exhibitor organization's annual conclave and trade show set to roll in New York's Coliseum Sept. 20. The five-day convention, held in cooperation with TESMA, TEDA and PCA, will emphasize the showmanship aspects of exhibition and will be highlighted by special equipment, drive-in and concession forums. One feature will be a "showmanship day" for discussing money-making ideas developed at TOA's showmanship conferences held in Chicago in July. There will be no less than 225 exhibit booths of equipment and concessions suppliers, the greatest number in exhibitor convention history. S. H. Fabian will make the keynote speech. Samuel Rosen is honorary convention chairman. Albert M. Pickus, TOA vice president from Stratford, Conn., chairmans the 1956 nominating committee, which will elect the new TOA administration on September 18. Taking an active part in convention proceedings: Lee Jones and Merlin Lewis, president and executive secretary of TESMA.

RUBEN SHOR & BARNEY BALABAN exchanged some public correspondence on the issue of the proposed top-level meeting between exhibition and distribution. The results were not wholly discouraging. As the first production executive to answer Allied president Shor's call for the roundtable conference, Paramount president Balaban said that he would be glad to sit down to explore "common problems", but would not do so in the company of his competitors. His letter to Shor, which the latter said "fell below our highest hopes and expectations", further pointed out (1) Paramount is discharging its responsibility to exhibitors and is charging film rentals that are "fair and reasonable"; (2) exhibition, too, has a responsibility to understand the economic facts of life as they apply to production and distribution; (3) a "different and more constructive approach" to exhibitor-distributor problems is "indeed overdue" in view of the "chaotic results to all branches of the industry of the programs fostered by exhibitor leadership which were not showmanship-like enough to view the industry as a whole". Shor replied that though, in one particular, the letter seemed "deliberately provocative", he offered the hope that Balaban would reconsider his refusal to sit down with other film executives. "It is not our idea, as you seem to fear, that this preliminary conference should deal with the specific policies and practices of any particular company," Shor declared. He agreed that in this "pot-and-kettle business" we all must practice a degree of tolerance. In fact, his letter informed Balaban, at the recent Allied board meeting he was instructed to recommend that the proposed meeting should include distributor as well as exhibitor problems. It would give the entire industry a lift, Shor concluded, if such a meeting could be scheduled for the week of Sept. 24. No other replies to his request for a roundtable conference have been received by the Allied leader.

MANNING "TIM" CLAGETT was named to succeed John G. Bryson as director of the state legislative service of the Motion Picture Association of America, which he had been serving as director of public relations. The latter post will be filled by Taylor Mills, of the New York executive staff. Clagett, who joined the MPA in 1948, will investigate all proposed legislation on the state and local level affecting the industry. He'll headquarter in Washington. MPA president Eric Johnston, in announcing the appointment, lauded both Clagett and Bryson, who, he said, "spearheaded highly successful efforts to cut down censorship so that active state censorship remains only in four states, New York, Maryland, Virginia and Kansas."

TAXING THE MAYOR: Olympia, Washington, theatremen took the bull by the horns recently in a grandstand bid to have an onerous 5 per cent municipal admissions tax rescinded. Three theatres closed their doors, and on one marquee directly across from the mayor's office, was this announcement:

Held Over Again
Now in 13th Year
"Tax Discrimination Continues in Olympia"

[More NEWS on Page 20]
NOTE TO THE TRADE ABOUT

"THE AMAZON TRADER"

THE MAN WHO CALLED THE WORLD'S DEADLIEST RIVER HIS HOME

The press was enthusiastic, all three critics in this area agreed it was adventurous entertainment.

Reaction from young and old was exceptionally fine about the color, photography, narration and production values.

The running time was just right, not too brief and not overlong. I cannot but feel there is a ready market awaiting more efforts of this type.

P.S. FROM WARNERS: We have more of the same coming along soon!

THIS IS AN UNUSUAL ATTRACTION AND SO ARE THE COMMENTS WE'VE BEEN RECEIVING FROM THE FIRST BOOKINGS. THE FOLLOWING IS ONE OF MANY:
ROBERT J. O'DONNELL kicked off COMPO's annual dues drive list week with a letter to the country's 18,000 exhibitors urging prompt payment. The success of the previous tax campaign was not achieved without serious depletion of the COMPO treasury, the exhibitor leader declared, and funds are needed to carry on this year's Audience Awards program and other projects. All dues paid by exhibitors will be matched dollar for dollar by distributors. The drive got underway Sept. 10. Meanwhile, COMPO announced that public balloting in this year's Audience Awards election will take place the 10 days beginning Christmas Day and ending at midnight Jan. 3. The change in voting dates from last year's Nov. 17-27 was prompted, according to the planning committee, by exhibitor requests that they be given time to play all pictures on the ballots after the closing of the awards year, Sept. 30. Nominations in each category were cut from 20 to ten, with only one nominating ballot to be used. Winners will be announced at a function to be held on or about Jan. 15. Attending the initial planning committee meeting in New York last week were COMPO special counsel Robert W. Ccyne, information director Charles E. McCarthy, Ralph Russell, Canton, O., Senn Lawler, Kansas City, Paul Lyda, Denver, Paul Levi, Boston and Harry Mandel of RKO Theatres, chairman of the COMPO press relations committee.

GEORGE C. McCONNAGHEY, FCC chairman, revealed at a press conference in Washington last week that the commission will begin action on the possible licensing of Toll-TV within the next 60 days. The commission has been reviewing digests of some 20,000 communications presented for study, and will decide if experimental operation of pay-TV will be undertaken to sound public opinion. McConnaghey told a press conference in New York that until the FCC has decided if temporary licenses should be granted for further experimentation with toll-TV. Television insiders believe that the FCC will approve test operations by certain of the pay-TV systems. The FCC chairman also said that broadcasting licenses and renewals will be granted for five, instead of three years.

CINEMASCOPE marked the third anniversary of its epoch-making birth in the film world Sept. 16. The anamorphic wide-screen system has been installed in 36,197 theatres in 41 countries. A new era in motion picture entertainment began with "The Robe" at N.Y.'s Roxy Theatre.

MAX E. YOUNGSTEIN, UA vice president, returned to the home office following two months in Hollywood working with independent producers...SOL A. SCHWARTZ, RKO Theatres topper, was named chairman of the annual dinner of the Motion Picture Pioneers, slated for Nov. 30 at the Waldorf-Astoria. Pioneers' president JACk COHN made the announcement. The WALTER READE, JR. announced the creation of three new theatre operations posts in his company's circulation department. New Jersey's MIKE DORSO, PAUL PETERSEN and JOHN BALMER are the new appointees. They'll answer to RKO v.p. Walter Branson, L., receives from Phil Wilcox, Parents Magazine, its Merit Award for King Bros. "The Brave One"...theatres operations v.p. NICHOLAS SCHERMERHORN...SIDNEY GUTNIK promoted to branch manager of RKO's Vancouver Exchange...DONALD G. FINK, director of research of Philco Corp., Philadelphia, received the 1956 Journal Award of the Society of Motion Picture and Television Engineers. Presentation to be made Oct. 9 at the Society's 80th convention in Los Angeles...EDWARD DUKEFF, formerly an associate of Danny Kaye, joined the staff of Hecht-Lancaster...JOEL LEVY retiring after 27 years as film buyer and booker for Loew's Theatres out-of-New York operations...LEO PILLOT resigned as 20th-Fox special events manager and national magazine contact...MAX BENNETT, West Coast field rep for Warner Brothers, made coordinator between sales, advertising and publicity departments on major promotional plans in the work for "Giant", slated for fall release as RKO production. WILLIAM DOZIER in New York recently conferencing on production plans and on preparations for the company's films-for-television operations set to roll the first of the year...UA national advertising director ROGER LEWIS is back in New York after shifting his activities to the West Coast for 10 days to discuss plans with exhibition executives on radio plans...Warner sales head ROY HAINES a recent visitor in Chicago...the West Coast exchange...UA distribution v.p. WILLIAM J. HEINEMAN presided at the Sept. 10 opening of the company's 3rd annual San Francisco-Jack 3rd...RKO world-wide distribution head WALTER BRANSON supervising the company's "Dan O'Shea Drive" kicked off Aug. 31 and will run to Dec. 20...And just a reminder: The Allied States convention will take place Novem ber 27, 28 and 29 in Dallas, Texas. Don't get those dates mixed, advises convention coordinator ROBERT F. MORRELL.

Blinded labor columnist Victor Riesel and scripter Milton Krims announce Allied Artists will film Riesel's life story.

They Said...

ELMER C. RHODEN, National Theatres president, on the sale of the Roxy Theatre: "The Roxy is a profitable operation but it was not considered wise to have so much capital invested in a single piece of real estate. This and other sales made during the past year and one-half under our company's program of reducing and realigning real estate holdings have aggregated nearly ten million dollars.”

SAMUEL ROSEN, Stanley Warner v.p., about TOA's Convention Reception Committee: “Plans are being formulated by this fine representative group of showmen to make the exhibitor's visit to our city (New York) one of the most memorable events of his life. We hope to reflect the true spirit of New York's enthusiastic hospitality and offer to guide and assist the visitor in seeing the wonders of our great metropolitan area.”

ERIC JOHNSTON, MPA head, calling for private and industrial support of colleges: “By these funds, we will make up for a generation of neglect. Today twenty percent of all college facilities are temporary structures—wartime barracks and the like. And a good share of the remaining buildings are old structures. The Old Main of 1870 may be charming with its ivy and wisteria, but under the greenery are broken down heating plants, dismal sewage systems, a mare's nest of antiquate buildings. It won't help us to bemoan shortages of technical schools today nor even to outbid each other for existing skills through the classified ads of our evening papers. It may help, however, if we give increased support today to the university which will produce the technicians we might have tomorrow.”

LEE JONES, TESMA president: "The theatre equipment business is not up to normal, conditions in the theatre business being what they are, but with the number of manufacturers and suppliers indicating their confidence in the future of their business, as they have done by spending considerable amounts of money necessary to exhibit in this gigantic (TOA) show, we hope we can look forward to an upsurge—but such an upsurge in our business can only be reflected in business done at the boxoffice.”

JAMES H. NICHOLSON, American International Pictures president, in announcing that none of his company's features will be made available to TV: "Because we see mutual profit and benefits by sticking with the exhibitor, we will not recognize that potential. We are in the business of making theatrical motion pictures for release only to motion picture theatres. As a new streamlined operation already in profit because our pictures are needed, we do not find it necessary to make up losses and alienate theatre men by the sale of capital assets.”

HEADLINERS...
Preminger's 'Joan' Auditions Gain Major News Coverage

Hot in the midst of day-long auditions with hundreds of pretty young candidates for the title role of "Saint Joan," Otto Preminger took a deep breath to announce that his global talent search ends next month in Stockholm, he will have personally looked at or listened to 3100 would-be Maids of Orleans. The producer-director's back-breaking agenda calls for 15 cities in this country and Canada and seven in Europe, all the while he's rolling up a huge surplus of public interest in the film.

Producer Preminger puts some of the 215 young aspirants for the title role of "Saint Joan" at ease in the first audition at New York's Hotel Ambassador.

The initial auditions at the Ambassador hotel in New York proved a bonanza of press-coverage. Reporters and photographers from every New York newspaper, all wire services, television newsreel camera-men, and even a LIFE photographer turned up at the Trianon Room to get the story as more than 200 young and hopeful actresses from everywhere performed scenes from the Emilian Shaw classic.

Viewpoints

NEwSPAPERS, TV AND PUBLICITY

Ever since publication of the recent National Theatres survey, which pointed up the disproportionate free space newspapers are accorded in television while squeezing movies and theatres copy into a thimble, the pot has been boiling with repercussions. "Editor and Publisher" editorially took NT report to task for linking free space with ad lineage, and indicated that newspapers were only trying to serve "reader interest" with the heavy TV coverage. The allegation by an unnamed N.Y. newspaper editor blaming the dearth of film news on the "zeal" of movie publicists elicited a scathing retort from the Screen Publicists Guild.

We do not believe the movie publicists require any defense for their job of disseminating film news. Neither was Elmer Rhoden wrong in shedding light on the subject of newspaper "prejudice." We do believe, however, that both the publicists and the NT report missed the boat in failing to emphasize a particular phase of the newspapers' preponderance of TV free space, one prime motivation for the disproportionate—newspaper ownership of TV outlets.

Pick up any newspaper with a TV affiliation and you will find columns of meaningless fluff, gratuitously designed to promote video viewing. "Editor and Publisher's" explanation of reader-interest could hardly be taken seriously when one takes the trouble to wade through the welter of dull inconsequentialities, blown up to outlandish proportions, about minor TV programs.

The apparently paradoxical promotion of their so-called competitor by these newspapers isn't so puzzling after all. It is merely a matter of building up a portion of their own interests, albeit one which will eventually take its toll in loss of advertising revenue, not only from theatres but from all sources of goods and services that will suffer from people staying at home.

We urge theatre interests to stress this aspect of the latching they are taking in that segment of the press that is discriminating against ALL its advertisers by devoting disproportionate space to promote their own TV stations.

Presley Plugs His Film Before Vast TV Audience

The hottest name in show business today—Elvis Presley—tossed a potent publicity send-off for his 20th-Fox starer, "Love Me Tender", on the Sept. 9 Ed Sullivan Show, which featured the controversial singer. The rock 'n' roll sensation, who will make his screen debut in the picture, spotlighted the title song with an unusual straight rendition, in marked contrast to his hip-swinging, scream-provoking style, that has brought him a huge, if partially critical, audience.

Public interest in the Presley appearance on the TV show was evident in Trendex figures which gave this Sullivan program a rating of 43.7—highest in the show's 8-year history. The Trendex figure is equivalent to 826 share of the total TV audience during the peak 8 to 9 p.m. period, which means that approximately 50 million viewers were exposed to the powerful plug for the film.

Show(manship) Must Go On

From Fanchon & Marco's Edward Arthur comes a tale of show must-go-on cooperation to warm the cockles of any showman's heart. It was one hour before opening of "The Burning Hills" in F & M's Fox Theatre in St. Louis. A line three blocks long and four abreast waited in the broiling sun for the personal appearance of stars Tab Hunter and Natalie Wood. Meanwhile, back at the F & M office came word that Hunter was down with a high fever in Chicago, and, after the first consternation, the wheels turned. A call went to the opposition Loew's State and Orpheum where John Payne was due for a p.a. for "The Boss"; another to 20th-Fox who had brought Barbara Rush to town for a convention; another to popular disc jockey Ed Bonner. When the first feature showing ended, out on the stage came Miss Wood, Payne, Miss Rush and Bonner—a four-star attraction to make the customers happy and prove again that there is no business like show business for a helping hand.
United Theatres' Manager Stages Sock 'King' Promotion

Clarence Duvall, manager of United Theatres' Malco Theatre in Hot Springs, Ark., recently put on a campaign for "The King and I" which his boss described as "showmanship at its highest peak".

Good locations on every highway leading to Hot Springs were plastered with three sheets two weeks in advance of the engagement. The following week 100 block window cards were displayed prominently in strategic spots throughout the area. In addition, two sets of door panels were placed in the most traveled spots in town. The exciting music from the 55 CinemaScope production was played on a loudspeaker in front of the theatre for the week prior to the run. Radio spots and disc jockey plugs were used extensively in plugging the film and the music. Also, four 24-sheets were posted during the week.

When patrons arrived at the beaded theatre they were greeted by employees dressed in costumes like those worn in the film. Motorists and pedestrians passing the theatre were greeted by a young man in a "King" costume, who would give an oriental smile and a low bow to passers-by. Music from the film was played over a hidden loudspeaker, with the tones emanating from a sparkling display plugging the picture.

Jack D. Braunagle, executive assistant in charge of theatre operations, sent the following message to all managers in the United Circuit: "The show was presented perfectly, the theatre was spotless, and from the comment on the show and the atmosphere, we're sure that this show will do almost Sunday business on Monday, Tuesday and Wednesday. Folks are going to come down to the Malco just to see what is going on."

A solid gold merchandising tie-in is on top between Columbia's "The Solid Gold Cadillac" and Ronson Lighters which will feature the Judy Holliday comedy plus Ronson product at more than 30,000 retail jewelry outlets throughout the country. Display card (below) illustrates Judy holding the trump promotional gimmick; a solid gold Ronson lighter. Stills and credits can be added to poster.

Two 14-foot-high replicas of a shocking prehistoric monster will go on a nationwide tour to generate interest in United Artists' "The Beast of Hollow Mountain". The huge models of the Tyrannosaurus Rex, constructed at the Nassour Studios in Hollywood, have been mounted on low-bed trucks to be exhibited at openings of the film. Seattle got the first look on September 9 when the CinemaScope-DeLuxe Color production opened at the Coliseum Theatre. The animated exhibit then toured local openings in Washington, Oregon and California, returning to Los Angeles for a mid-October opening. Appearances of the eastern exhibit will be announced shortly.

"Beast", produced by Nassour Bros., introduces the new Regiscope process.

Steve Allen TV Show Plugs 'Pillars of the Sky' Song

An unusual promotion has been set by Universal-International and Steve Allen's NBC-TV show, "Tonight", on "Pillars of the Sky".

The U-I CinemaScope-Technicolor production, slated for October release, will get some neat publicity breaks over five of Allen's nightly telecasts when the famous Jack-of-all-trades composes a tune to the title of film. Additional exploitation will then be garnered when the song is disked by the Steve Lawrence Choral Group on Coral Records.
What the Showmen Are Doing!

Canadian Exploiteers Promote Local Debut of 'High Society'

Two Canadian exploiteers up Toronto way, Chet Friedman, MGM, and Gerry Collins, of Loewes Theatres, developed a slambang promotional stunt saluteing the local debut of "High Society".

The north-of-the-border drum-busters arranged for Phil Stone, Radio Station CHUM disc jockey, to spin a three-hour daily stunt honoring "High Society" in the front window of Cole's Store. The d. j.'s program included taped recordings by topcasters in the MGM production and interviews with local folks about the Sol Siegel musical. Promotion stunt took place a week before films debut.

Friedman and Collins also arranged the same stunt with Fred Jackson, manager of Loew's in London, Ontario, when the Metro film opened in that town. Stunt in London was broadcast over CFPL from a window in Kresse's.

Introduction to Diana Dors

England's lend-lease lovely, Diana Dors, will be introduced to American moviegoers via a special trailer being made by RKO to plug Diana's first American release "I Married A Woman". She will be introduced by co-star George Gobel. An early fall release is listed for the trailer, to give an exploitational head-start to the William Bloom comedy production.

20th Century Fox is giving both boffles to its major promotional campaign to sell the re-issue of David O. Selznick's Academy Award-winning "Rebecca". Charles Einfeld's exploiteers are giving the famous film the plush treatment, with smart new ods and even gala "world premiere" festivities at Loew's Columbia Theatre. Included in the activities were the staging of a special preview for over 100 opinion-makers. On the left: Fetching young maiden displays eye-catching stickers with copy reading "Who Is Rebecca?" of D. C. drug store, Capitol was flooded with the snappy stickers as part of the advance campaign. At right: Reproduction of on the day advertising style in newspaper ods that will be used to sell film to present-day theatrogoers. 20th campaign is one of the largest ever devoted to a re-issue.

Warner's 'Giant' Gets Full-scale Treatment for Roxy Debut

Warner Brothers' "Giant" is getting the blue-ribbon merchandising treatment in preparation for its world debut at the Roxy Theatre in New York City on October 19. A wide variety of media will be employed to promote the George Stevens production, which stars Liz Taylor, Rock Hudson, James Dean.

A whopping number of recordings (no less than 16 sides) are in national release. Songs waxed include "Giant" and "There Will Never Be Anyone Else But You", both written by Dimitri Tiomkin for the film. Capitol Records is releasing the soundtrack recording by Tiomkin and a Les Baxter platter of the two theme songs. A single Ray Heindorf waxing with orch and chorus will be released by Columbia.

Trailers, using watercolor drawings in place of the usual film clips, have been prepared by artist Russel Roberts. The drawings will introduce each of the picture's stars and depict dramatic scenes from the film.

Churchill Foreword for Metro's 'Something of Value'

A real promotional "beat" was scored by Metro's showmen for the upcoming "Something of Value". A filmed foreword featuring Sir Winston Churchill repeating a prophecy he had made some years before will lead off the film dealing with the Mau Mau uprising in Kenya, East Africa.

The famed British statesman was approached by Metro executives for permission to use his prophetic words, written in 1907. He apparently regarded the film, which was made with the cooperation of the War Office in London, as important enough to carry his historic words and was photographed speaking them for the screen.

The foreword by Sir Winston: "Forty-nine years ago I visited Africa. In my book, 'My African Journey', I wrote 'The problems of East Africa are the problems of the world.' This was true in 1907. It is true today."

NATIONWIDE D.J. CONTEST SET FOR 20TH'S 'BEST THINGS IN LIFE'

As part of a mammoth promotional drive to pre-sell the CinemaScope musical prior to a October release, 20th Century-Fox kicked off a countrywide disc jockey contest on behalf of "The Best Things In Life Are Free". The contest launched on Labor Day in a few key cities, requires participants to choose, in letters of 25 words or less, their favorite recording of the film's title song.

Winners will receive weekly and grand prizes of cash, record albums, passes and nited States Savings Bonds. The contest is underway in a score of cities with entries being judged by individual disc jockeys and, in several areas, by entire staffs of latter spinners.

Among the cities and platter jocks participating in the promotion: Washington, D.C., Lamb WJMS and WTTG-TV, including a "mystery record" portion where listeners identify the recording of the song being played; Minneapolis, WLOL, five latter spinners participating; Philadelphia, Jack Pyle on WIP; Boston, Mass., Norm Rescott, WBZ and WBZ-TV; Richard Arps, of 20th's TV-radio dept., is setting up contest in a host of other cities.
EXPLOITATION PICTURE

Provocative "Attack!"

"Made without the cooperation of the U.S. Army" might be the unique exploitation switch on Robert Aldrich's "Attack!" for United Artists release. The battle drama, based on the Broadway play by Norman Brooks, has been the storm center of a controversy which began when the Defense Department refused technical aid during production because of the screenplay's treatment of an officer in combat. It shot up the headlines again when Clare Booth Luce stomped out of Venice in protest against its selection to represent this nation in the International Film Festival, made major news copy when an Illinois congressman, Melvin Price (D., Ill.), blasted the Pentagon for its stand (see cut below).

Here, then, is not another "war" picture, but a hot piece of exploitation merchandise that has been bulwarked with smash-impact advertising copy and art, and a tremendous plus factor in the news surrounding the handling of the Defense Department's cooperation. The sales angle in the ad below—"The Story That Every Soldier Knew...But None Would Dare Tell!"—ties in beautifully with the Pentagon's action and the headlines. It exerts an extra appeal to all ex-G.I.'s who have been itching for a film that tells a battle story without the phony herosics that repelled them from so many other war pictures.

Here is one, too, that UA has no qualms about in recommending for previews. All ready given the go-ahead sign by Rep. Price's statement that he was not surprised that "Attack" was one of two U.S. films to be shown at the Film Festival ("I consider it an exceptionally fine film") and urging Americans to protest against the Pentagon's action, UA is working up a big schedule of screenings for veterans' groups, as well as opinion makers throughout the country. It also cues the same action locally by showmen. An extra gimmick could be a showing for former staffs of service papers and subsequent publicity of their comments.

Of equal importance are the ads, abounding with copy that can be transcribed into tickets. They stress the realism, the "hell behind the glory," punching out catchphrases with stark illustration—"This Is What Hell Is Like!"..."As real as the fear that dissolved their bones."..."No phony glory, no candy-coated sentiment—but the raw naked guts of war grinding at you head-on like a ten-ton tank!" Of especial interest is the reader ad at right, with dramatic dialog and comment to intrigue the movie shopper.

Says Pentagon Tries to Censor Film Showing Cowardly Officer

Special to The New York Post
Washington, Aug. 23—(AP)—The Defense Dept. of a "wasteful attempt to suppress Americanism on the War Front," because it depicts the cowardice of one officer who changes his uniform after being captured by the enemy.

"If the Pentagon refuses to change its policies, I hope the American people will not fall for the Pentagon's attempt to destroy all phases of military life," said the producer of "Attack!" Robert Aldrich, adding the Pentagon's effort to the Defense Dept. of a "wasteful attempt to suppress Americanism on the War Front," because it depicts the cowardice of one officer who changes his uniform after being captured by the enemy.

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News headlines and ads dovetail neatly in using the controversial approach mixed with realism and "guts." Above, the news story on attempted censorship; below, 5-col. ad on story soldiers "wouldn't dare tell."

The Story That Every Soldier Knew...But None Would Dare Tell!

Marching with the handful of great battle pictures...no "phony" glory, no broken sentiment—but the raw naked guts of war grinding at you head-on like a ten-ton tank!

Jack PALANCE
Eddie ALBERT

The ASSOCIATES and ALDRICH Co. presents

ATTACK!

Norman A. Brooks' Broadway play was one of those rare war dramas that place the theme's accent on cowardice rather than heroism, an allocation that tends toward stark, provocative realism. In translating the play to the screen, producer-director Robert Aldrich determined to maintain the realistically raw, harrowing atmosphere of the Brooks play, including the craven captain, and thereby incurred the wrath of the Defense Department, which called the story "derogatory to Army leadership during combat and features weakness, cowardice and murder," withholding its technical assistance. There was no lack of practical technical know-how in the making, however. The all-male cast and technicians are also a virtual all-veteran company, injecting realism hardly possible with official sanction. "Attack" take place during the Battle of the Bulge in World War II, focussing its attention on an infantry company under the command of cowardly captain, Eddie Albert, and two of his officers, Jack Palance and William Smithers, who are subjected with their men to hellish conditions because of Albert's continued failure to support them in their missions. After vowing to ram a grenade down the captain's throat and pull the pin if another man is lost, Albert's funk, Palance is critically wounded, dies before he can turn his gun on the captain. It is left to Smithers to kill his shabbily superior and face court martial.

The terrified captain (Eddie Albert) pleads for mercy from the fatally wounded lieutenant (Jack Palance) he refused to support when the [officer's patrol was trapped by the enemy, in one of the drama-pack scenes from "Attack!"]
EXPLOITATION
PICTURE
of the issue
Attention Please

INDEPENDENT EXHIBITORS
MEMBERS & NON-MEMBERS OF ALLIED
PLAN TO ATTEND THE

34th ANNUAL CONVENTION
SHOWMANSHIP FORUM & TRADE EXHIBIT
of the
Allied Motion Picture Theatre
Owners of Western Penna.

Participate in the Most Important
Business Meetings in the History of Our Industry

MONDAY-TUESDAY, OCTOBER 1-2
ROOSEVELT HOTEL, PITTSBURGH, PA.

ON OUR AGENDA

ROBERT S. COYNE—Special Counsel and COMPO Leader
ALBERT E. SINDLINGER of Sindlinger & Co.—Noted Analyst and Statistical Expert
RUBE SHOR—President of National Allied States Association
ABRAM F. MYERS—Chairman and General Counsel of National Allied
Other important Industry Leaders will be present

LUNCHEONS  COCKTAIL PARTY  DINNER DANCE

Registration—Monday, Oct. 1, 10:00 A.M.
GOOD PROMOTION
ITO of Ohio

A. J. Kalberer of the Indiana Theatre at Washington, Ind., an old pen-pal of your secretary, has come up with another of his excellent showmanship ideas. The opportunity was the re-opening of his Main Street after repaving. You can use any other excuse you wish. A certain day was designated—this year Open House Day. An expense of $12.50 per merchant bought two all pages of newspapers advertising, 40 radio plugs, cards for the store windows and 100 free theatre tickets for the merchant to give to his patrons. More than 3,000 people attended one of the four performances at 10 a.m., Noon, 2:00 and 4 P.M. The feature was the one normally scheduled to open that night. Business at night was normal. There was usually no matinee.

The newspaper gave the promotion big front page plugs and after it was over proclaimed it a huge success. The merchants are now planning another Open House Day once a month.

The population of Washington, Indiana, is little over 10,000. Our colleague in Indiana, who reported this idea, says that Mr. Kalberer would be pleased to advise any member who is interested in a similar promotion and any business man in Washington will recommend it to your local business men who are interested.

THE TIME QUESTION
Allied of Indiana

In the November 6th election, Indiana voters will be given an opportunity to express their preference for the kind of time that will prevail in the state. The ballot will give the voter 4 choices: (1) Central Standard Time; (2) Central Standard Time with Daylight Savings during the summer; (3) Eastern Standard Time; (4) Eastern Standard Time with Eastern Daylight Time during the summer.

Setting the clocks one or two hours ahead will have its most adverse effect on drive-in theatres. But exhibitors in 4-wall theatres agree that the fast time is also very detrimental to their business because their greatest competition during the summer months comes not from drive-ins but from all of the many activities during daylight evening hours that attract people away from theatres. Although the results of the election are not mandatory on the next legislature, they are bound to be of great influence.

The ATOI Board has been studying the advisability of an educational “get out the vote” campaign on this issue. Obviously the theatres cannot oppose fast time, but many directors argue with much logic that impartially calling attention to the issue will result in more opposition to fast time being registered at the polls.

HOLDEN TOA STAR OF YEAR
TOA

TOA’s 1956 Star of the Year Award will go to William Holden, it was announced yesterday, when a special committee consisting of Elmer C. Rhoden, J. J. O’Leary, Arthur H. Lockwood and R. J. O’Donnell named him in unanimous vote.

The Award, for outstanding service to the motion picture industry, the community and the country at large, has been given only twice before, to Danny Kaye in 1954 and James Stewart in 1955.

In announcing the choice of Holden, TOA’s president, Myron N. Blank, said: “We exhibitors owe Bill Holden a deep debt of gratitude for his cooperation and his many memorable performances on our screens. Bill symbolizes the artistry, integrity and glamour of all the people who have helped to build this into the great industry it is today, and it is with warm personal pleasure that we take this occasion to honor him.”

Presentation of the TOA Award will be made by Blank at the President’s Banquet at the Waldorf Astoria, Grand Ballroom, on September 24th, an event that climaxesthe first TOA International Convention.

DISTRIBUTOR INSURANCE
ITO of Ohio

A few years ago, an exhibitor could hope to make a reasonable profit right along, jump into an occasional loss when a “presale” picture got no audience but knowing he could reap a bonanza to make up for it when he has a “sleeper”. One of our members at the Cincinnati meeting recently pointed out that there are no more sleepers today, the distributor puts a high percentage on the contract and if the picture proves worthy of it, he makes an adjustment. But the picture should turn out to be extraordinarily successful, the distributor makes sure the exhibitor won’t make too much money by simply being in a position where no adjustment is “warranted”. This is just like an insurance policy to the distributor who is sure of getting the lion’s share, no matter what. Just because a company has been willing to grant adjustments, this member pointed out, didn’t mean that it was being altruistic. Every time an adjustment was granted, it was another proof that the picture was sold wrong in the first place. The distributor admitted it by granting the adjustment. But they are not willing to sell at the right price all the time, because there might come some picture which earned enough to justify the contract price. They just want to be sure you don’t make too much money.

TOP NEW PRODUCTIONS
WITH THAT SOLID BOX OFFICE APPEAL ! !

* "MEN OF SHERWOOD FOREST"
THE THRILLING ADVENTURES OF
ROBIN HOOD
Starring DON TAYLOR
Film in gorgeous EASTMAN COLOR

R O D C A M E R O N in "Passport to Treason"
An Action-Packed Thriller of Mystery & Intrigue

INGRID BERGMAN in "FEAR"
An Intimate Study in Suspense

WAYNE MORRIS in "THE DYNAMITERS"
COMING—John Ireland in "Black Tide" • Jeff Morrow in "Hour of Decision" • Alex Nicol in "Stranger in Town"

ASTOR PICTURES CORP.
130 WEST 46TH STREET, NEW YORK 36, N.Y.
INDIPIENDS (Continued)

PHORNTOM WOMAN (Top Pictures) Vistera, East- Game of Benders, Al and Kelly, Adventure, Saga of the daughter of Davy Crockett. 10 min. 10 min.

GIRLS IN PRISON (American International) Richard Dennis, Joan Taylor, Lace Fuller, Producer Alscopes. Drama. A group of women find that orison is a living hell until reformed by good. 75 min.

LREAT LOCOMOTIVE CHASE, THE (Buena Vista) Producer Alscopes. Drama. A girl finds that the great locomotive is a living hell until reformed by good. 50 min.

FORT WORTH, A (Warner) Producer Darryl F. Zanuck. A Walt Disney Production. Adventure. A band of Union soldiers, under the leadership of Robert Taylor, the military will seek to keep them from going to war. 85 min. 7/9

OT ROD GIRL (American International) Lori Nelson, Muni, Producer Deems. Drama. A story of today's youth and the excitement of home. 75 min. 7/9


OU CROWDED PARADE (Tudor Pictures) Ureme Croatia, Producer Alscopes. Drama. Puerto Rican leave for their home. 90 min. 7/9.

EMETT AND THE RIVER PIRATES (Buena Vista) Technicolor, Pat Barker, Buddy Ebsen, A Walt Disney Production. Adventure. The famous TV hero returns to the movie screen. 81 min. 7/23.


IL WILD OAT, THE (Carroll Pictures) Fernando, Made- elina Sylva, Francis Cinel, Producer Alscopes. Drama. A man is to be his brother's illegitimate son. 107 min. 7/10.

August


SECRET OF THE REEF (Continental) Tri-Color, Stinson, Robert. A ballet dancer and wolf production. A sea dolphin that lives in an ancient Florida coral reef. 72 min.


WELCOME MISTER MARSHALL (Screen Print) Lollis Swell, Producer Alscopes. Comedy. A satire on the famed Marshall law that takes place in the American town. 70 min. 7/10.

October


GROUNDF THE WORLD IN 80 DAYS (Michael Todd Productions) Todd-AO. Color, David Niven, Cantinflas, Fantasy. A film about the world in 80 days. 110 min. DVD.

OST CONTINENT (16 mm) Ferriscope, A production director Leonardo Boni. An escutcheon into the world of cinema and the Mexican Archeological Society. 81 min. 81 min.

EAPOY (16 mm) (Flix Film, Romel Fat- her, Print by Technicolor, Sophia Loren, Leonie Stenders, Producer Darryl Zanuck. Drama. A picture marks the date to the end of the country. 16 mm.

HALIANGAN (16 mm) (American Releasing Corp.) Richard Deacon, Producer. Drama. A group of people on the island of life. 81 min. DVD.

MOULDERING SEA, THE (Supercine) Producer Hal H. Hecht, Drama. A true story of the crew and an American merchant ship reaches the International Date Line. 81 min.

INDEED, THE (American International) Pamela Dun- ton, Allison Hayes, Producer Alscopes. Drama. A group of people in the American merchant ship reaches the International Date Line. 81 min. DVD.

WESTWARD HO, THE WAGONS! (Buena Vista) Cinem- ascope, Young, Director Kenneth Crowle, A Walt Disney Production. Adventure. 90 min. 7/13

METRO-GOLDWYN-MAYER

June


CATTERED AFFAIR, THE (Betty Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald, Producer Sam Cukor. Drama. A group of people find their way together in a rural town. 85 min. 7/23.

FASTEST GUN AROUND (Glenn Ford, Jeanne Crain, Pro- ducer Charles B. New. Drama. A group of people find their way together in a rural town. 85 min. 7/23.

COMING UP ON LITTLE JIM (Presley, Minnelli, Pro- ducer Charles Schnee, Producer Cukor. Drama. Story of boxer Rocky Graziano. 117 min. 7/9.

August


September

LIVING IDOL (The CinemaScope, Eastman Color, Steve Forrest, Lillian Gish, Producer Al Lewis, Drama. An archangel is faced with an unresolvable situation that threatens the safety of his adopted daughter. 85 min. 8/6.

GETTING HEAVY (VistaVision, Eastman Color. Produced by Frank,. Drama. A group of people find their way together in a rural town. 85 min. 8/6.

October


COMING

A MAN IS TEN FEET TALL John Cassavetes, Sidney Poitier, Producer David Suskind. Director Martin Ritt Drama.

BARRETS OF WIMPSELY STREET, THE (CinemaScope, Eastman Color. Produced by Frank,. Drama. A group of people find their way together in a rural town. 85 min. 8/6.


November

LEATHER SAINT, THE (VistaVision, Technicolor, Paul Douglas, John Derek, Jody Lawrence, Cesar Romero, Producer Frank,. Drama. A group of people find their way together in a rural town. 85 min. 8/6.

MAN WHO KNEW TOO MUCH, THE (VistaVision, Techni- color. James Stewart, Doris Day, Producer Frank,. Drama. Political assassination plot leads to kidnaping of young boy to keep parents from killing. 120 min. 8/6.


REPUBLIC

July

Coming


September

A WOMAN'S DEVOTION Trucolor, Ralph Meeker, Janice Rule, Paul Henreid, Producer John Bosh. Director Paul Henreid. Rare bull Londoner of straight-shooting cow- boy breaks up a gang of crooks who have committed murder to get illegal possession of a valuable mine belonging to an old prospector. 75 min.

THREE HELL HOLE Bud Abbott, Lou Costello, directed by Bud Abbott. A sea captain decides to cold-blooded plot of a mercenary wife to murder her husband. 90 min. 8/6/44

THE NIGHT OF THE TERROR William Hargans, directed by Jack Bernheis. A stranger is brought into a bar where he's caught in a robbery. 84 min. 11/27/44


October


November

MAY


December

20TH-CENTURY-FOX

May


MURDER ON APPROVAL Tom Conway, Robert Lowery. Producer Ben Elton. Directed by Howard Knowles. Melodrama. A rare Barbados stamp purchased in a London antique shop brings murder to the purchaser. 66 min. 6/11/44

WHILE THE CITY SLEEPS Dana Andrews, Ida Lupino, Rhoda Fleming, George Sanders. Producer Bert Freed. Crime mystery. A wrap becomes known as "its sleepy killer" because of his use of the knife when murder strikes. 100 min. 5/5/44

July

BAREFOOT BATTALION Maria Costi, Nicoles Farmas, Hlavos Kraus, Produced by R. Lippert. Director J. L. Mair. Western. 76 min.

September


October

BRAVE ONE, THE CinemaScope, Technicolor, Michel Ray, Fermin Rivera, Joy Lansing, Rudolph Hoyos, Pro- ducer-director Eddie Sullivan. Written and directed by Eddie Sullivan. Drama. The adventures of a young Mexican boy who gains the friendship of the famous cowboy. 80 min. 10/28/44

FINGER OF GUILT Richard Basehart, Mary Murphy, Constance Ford, Producer-director Alex Segal. Drama. Film producer receives love letters from a girl he had known for five years after they were leave each other. 77 min. 11/24/44


November


December


SEA WIFE Richard Burton, Joan Collins, Producer Andre Hakim. Director Bob McNaught, Drama. Shown at the Cannes Film Festival. 194 min.

OASIS CinemaScope, Color, Michele Morgan, Cornel Wilde, Berton Churchill. Director George Pollen. Western. Variation of John Ford's "Hondo." 119 min.

PUBLIC PIGEON NO. 1 Eastman Color, Red Skelton, Vivian Blaine, Janet Blair. Producer Harry Tugend. Di- rected by Andrew Stone. Three young men fighting some of the savages with slick con men and outwitting them. 80 min.

WALL OF FAME Robert Lowery, Bill Campbell, Karen Sharpe. A Young Fellow's Production. Director Al D'Onofrio. Western. A young locksmith finds himself involved with a group engaged in illegal activities.

RUN OF THE ARROW Eastman Color. Rod Steiger, Sarah Montiel, Producer-director Sam Fuller. Adventure. Young sharpshooter joins SiouxIndians in a battle against the army. 94 min.


June

A KISS BEFORE DYING De Luxe Color, CinemaScope. Robert Wagner, Jeffrey Hunter, Virginia Leith. Pro- ducer Robert Jacks. Director Gerald Oswald. Melodrama. Producer-director sundowning son and his gang. 94 min. 6/1/44

IN THE STREETS OF LONDON Carol Reed. Alastair Sim, Tamzin Outhwaite. English brain surgeon destroys unwilling patients, 9 min. 7/6/44

CREEPING UNKNOWN, THE Brian Donlevy, Marjorie Rendell, Producer Howard Koch. Director Al DeLone. Western. Director Val Guest. Science-fiction. A vegetable growth from reaper-space affects vegetation and turns him into a horrifying creature. 7 min. 6/28/44

NIGHTMARE Elisha Cook, Jr., Richard Carlson, Producer Milton Carruth, Director Henry Koster. Western. Director John H. Howard. Western. 104 min. 5/28/44

SHADOW OF FEAR Mona Freeman, Jean Kent, Miguel Perez, Producer-director Al DeLone. Director Arthur Lubin. Drama. Romance. 79 min. 6/28/44

June

FOREIGN INTRIGUE Robert Mitchum, Genevieve Page Ingrid Tuleau, Producer-director Sheldon Reynolds. Western. Director Samuel Fuller. Western. 97 min. 6/28/44

JOHNNY CONCHO Frank Sinatra, Phyllis Kirk, Keene Wynn, A Kent Production. Director Dan MacGowan. Western. A coward leans on his brother's notoriety as a gun-slinger. 84 min. 7/9/44


REBEL IN TOWN Ruth Roman, John Payne, J. Carroll Naish, Producer-director Eddie Sullivan. Western. Producer-director-director. Western. 69 min. 7/13/44

TRAPEZE CinemaScope, Technicolor, bust Lanceotina Lola Lobrigida, Tony Curtis, Producer James Milling. Director Howard Hawks. Western. 76 min. 6/28/44

July


September

HUK Eastman Color, General Montgomery, Mona Free-man, John Baer, Collier Younger, Producer John H. Hoyt. Director Edward Dmytryk. Western. Director of the present era among the most attractive to destroy a Mexican village. 79 min.


Ambassador's Daughter, The, The CinemaScope, Technicolor, produced and directed by Norman Krasna. Romantic comedy. The adventures of a diplomat's daughter among the nude Mexican jungle. 93 min. 9/9/44

September

THE Magic THAT MAKES A COMEDY GREAT...

"Mr. Deeds Goes To Town" had it.
"It Happened One Night" had it.
"The Awful Truth" had it.

Now, after too many lean years,
the nation’s funnybone is in for
some hilarious seducing...because

"THE AMBASSADOR’S DAUGHTER" has it—
the "magic" that makes a comedy great!

Here is the kind of laughter
that excites, delights and ignites.
For writer-producer-director Norman Krasna
has sent a sextet of stars
and a wonderfully witty story
Cinemascoping through the
bistros and boulevards, the fashion
salons and embassies, the hot spots
and cool dives of the maddest,
gladdest, wickedest, womanest
city in the world—Paris.

Yes, as Louella Parsons says: "It’s a Honey of a Comedy!"

OLIVIA de HAVILLAND
JOHN FORSYTHE · MYRNA LOY · ADOLPHE MENJOU in
the Ambassador’s Daughter
The freshest Comedy in years!

co-starring Tommy Noonan · Francis Lederer · Edward Arnold · Minor Watson
Joe Exhibitor to Barney Balaban:

"Who Doesn't Know The Facts of Life?"

The Theatre Is the Key!

Coulter Discusses COMPO's Business-Building Program
This is a TEENAGE REBEL

SOON she will be the talk of the industry!

...in CINEMASCOPE from 20th!
Joe Exhibitor to Barney Balaban:

"Who Doesn't Know the Facts of Life?"

Mr. Mo Wax, Editor
Film BULLETIN

Dear Sir:

It was with deep personal interest that I read the Viewpoint titled "Pattern for Collaboration" in my Film BULLETIN of September 17. I say "personal" interest because my own future in this business, in which I have spent the greater part of my life, rests on the outcome of the issues discussed in that editorial.

At the outset, let me say I was disappointed that you did not take up the cudgels more vigorously on behalf of Mr. Ruben Shor's position, as expressed in his letter to Mr. Barney Balaban, that it is essential for the heads of the film companies to sit down with leaders of exhibition in a roundtable conference to deal with the basic problems that disturb our industry. While you did conclude by calling on Mr. Balaban to "serve his industry" by agreeing to a top-level conference, you left unsaid many things that should have been said. I can understand your desire, as an editor, to strive for balance in weighing conflicting opinions, but I, as an exhibitor fighting to save my business, cannot accept without dispute some of the statements and opinions expressed by the Paramount Pictures president.

In his letter to Shor, Balaban wrote that many exhibitors refuse to "understand the economic facts of life as they apply not only to exhibition but to production and distribution as well". How ironic this sounds, coming from the man who heads a company that has shown so little consideration for the plight of theatremen!

Mr. Balaban talks about the "facts of life"—but who is to be the interpreter of those facts? No doubt he regards the exhibitor who refuses to pay 40 to 50 percent for pictures as being blind to the facts of life as they pertain to production and distribution. He tells Shor his company is spending more money than ever before to make bigger pictures—a fact I certainly wouldn't deny—and the implication is plain that exhibitors must pay high terms for such pictures. Who can deny that? Certainly the man who operates a theatre that grosses $5000 or more per week has no argument with Balaban's contention. Some theatres do well enough to profit on 90-10 or 50-50 deals. But does Balaban understand the facts of life as they apply to those houses that gross between $800 and $1200 weekly? His sales organization doesn't seem to know, or to care, that thousands of these smaller houses simply cannot survive if they are soaked 40-50 percent for the big pictures.

In one breath, you hear film salesmen tell you that they get only an inconsequential fraction of their revenue from the subsequent run houses, and in the next breath they argue that unless even the late run theatres pay high terms for the better pictures they won't be able to produce them. Is Mr. Balaban facing the "facts of life" when he takes the same percentage of the receipts from a theatre that grosses $1000 as is taken from one grossing $5000? Does it require a financial genius to comprehend that at a certain grossing point, 40 percent taken out for film rental puts the theatre into the red? And in this day, when we lean so heavily for patronage on the big pictures, the low-grossing theatre is being driven out of the business by the high terms on the very pictures it needs to stay open.

Facts of life? Is Mr. Balaban facing them when he tells Shor that he will not discuss Paramount policies at a meeting attended by "our competitors"? He mentions the possibility of "legal complications", presumably meaning that the Department of Justice would look askance at a roundtable discussion of all film policies. As a practical matter, how can anyone actually believe that the Department would withhold its approval of such a conference, in the light of the urging by the courts and by the Senate Small Business Committee that the industry try to solve its problems internally. If Balaban and Shor, as a committee, were to ask the Justice Department's attitude, you can bet that they would get the green light.

As for you, Mr. Film BULLETIN, and your own understanding of the "facts of life", I would like to say this:

Your "Pattern for Collaboration" editorial fell short in urging a roundtable conference devoted only to discussion of the "boxoffice picture". I don't deny that that is needed, and badly. I am a firm believer in, and practitioner of, showmanship. I agree that we need more of it on an industrywide basis. But neither can you deny that there will never be anything resembling collaboration in

(Continued on Page 5)
REVIEWS
THAT GUARANTEE
A RUN
FOR YOUR MONEY!

"Movie is new, fresh, original!}


more important movies


N Y Times

"Boxoffices
will hum merrily!"

M P Daily

"A real thriller! Tingling
melodrama! Keeps
an exciting pace throughout!"

N Y Post

"Suspense-thriller
that should encounter
a good reception,
generally!"

Variety

"Tingling bundle of film
excitement! Nerve-starter!"

N Y World-Telegram & Sun

"Exhibitors will be
highly pleased with
the merchandise on view!"

M P Herald

"A first rate thriller!
Taut action... excellent production!"

Hollywood Reporter

THE MOST STARTLING
JUNGLE ADVENTURE
EVER LIVED BY MAN...

"Spine-titillating suspense!
Will prove to be
a seat filler and
audience pleaser
in all of its playdates!"

Boxoffice

RICHARD
WIDMARK
TREVOR
HOWARD
JANE
GREER

RUN FOR THE SUN

PETER VAN-EYCK - ROY BOULTING - Richard Connell's "The Most Dangerous Game" DUDLEY NICHOLS and ROY BOULTING

PRODUCED BY
HERBERT L. TATELMAN

TECHNICOLOR
ARThUR LOEW TO STEP OUT? Insiders insist that Arthur M. Loew will step out of the Loew’s, Inc. presidency before long. Reasons: (1) he reluctantly gave up his post as head of the firm’s foreign operations to accept the leadership of the parent company; (2) he has no taste for the power struggle that is reportedly taking place in Leo’s den.

THE PILOT ANSWERS. Film BULLETIN came in for some criticism at the pen of the editorialist for “The Pilot”, official newspaper of the Catholic archdiocese of Boston. We had recently disputed the merit of an attack by the religious publication on the advertising copy for “A Kiss Before Dying”, which “The Pilot” claimed was a “complete misrepresentation of the film”. We contended that the story dealt with pregnancy and murder, and United Artists’ advertising copy frankly and honestly presented those elements in its campaign. Now, in the September 29 issue, “The Pilot” editorialist pursues further the subject of movie advertising under the title, “Honesty and Policy”:

“It is a strange quirk of human nature that makes men reluctant to do what they know the should until they reach the point where they have to do it. It can be explained in terms a kind of stubbornness which makes it difficult for all of us to accept advice, or it can be explained, even more often, in terms of advantage, where those involved are not willing to abandon the rewards which waywardness provides.

“A provoking example of this last has received new attention in the columns of last Sunday’s New York Times. It is a matter several times mentioned in these pages, and elsewhere in the Catholic press, and it concerns the present advertising schemes for current movies. We have never been treated to such a rash of lurid and suggestive advertising as during these last years and we are being told now that the technique is paying off in new attendance records for certain films. The pictures involved are often without objection but the advertising attempts to give the opposite impression and, besides being in bad taste, is totally dishonest.

“Bosley Crowther of the Times, a man not notable for any sympathy with censorship or its kindred, mentions two recent films—and he could have named dozens more—as guilty of misrepresentation merely for deceit. At least one of the films mentioned, “Lust for Life”, does not need this kind of treatment, since it has, if we may believe the critics, considerable merit of its own. But the word has moved about that the boxoffice is helped by the lurid and the dishonest—so we continue to get it.

“Film BULLETIN in its latest issue sets out to defend the new trend and does it with a unique and thoroughly inaccurate arguments. The BULLETIN suggests that the only trouble with the films these days is that Hollywood has come of age and is now dealing with ‘controversial and important’ themes which require ‘truthful and challenging advertising’. Those of us who are complaining about the ads, according to the BULLETIN, are really demanding ‘a return to the films for juveniles and the colossal school of advertising…’ ‘Provocative, adult films… command bold honest advertising’, concludes the BULLETIN. This kind of talk is arrant nonsense. Any sign that Hollywood is coming of age pleases all of us and is in fact long overdue; moreover we would not exchange the ‘adult’ theme for the old extravaganza on any terms. Our principal objection—and Mr. Crowther’s—is with the words ‘truthful’ and ‘honest’ as used in the BULLETIN. The advertising of which we speak is calculated to misrepresent the film advertised, it is deceptive and dishonest.

“The fast buck is once again the obvious motive—get the people into the theatre, even if you trick them into it. Once they are seated, and have paid their way, they will be sure to stay. All this is true, but they won’t come back and they won’t believe the ads the next time. You may make a profit this week, but you will lose plenty next year! A wise business man understands what is meant by popular confidence; if he loses this precious commodity it will take a long time and vast sums of money to get it back. We object to the advertising we have mentioned on moral grounds; anyone should be able to see that it is bad business as well.”

Viewpoints

(Continued from Page 3)

this business until the problem of film selling policies—in relation, at least, to the mass of smaller theatres—is openly discussed and fairly resolved. Pending the kind of a meeting that will deal with the problems of survival for subsequent run theatres, we will find no road to collaboration.

If Mr. Balaban or anyone else should ask me why I don’t get out of this business if it is so tough, here is my answer:

First, this has been my business as long as it has been the business of most film men, and I love it. The other reason is that my theatres are worth only a fraction of what they cost me to build or to buy. I tried to dispose of one house that cost me close to $150,000 to build, and the best offer I could get was $35,000.

These are the “facts of life” that many theatremen are facing today.

As always, your devoted reader.

Sincerely,

JOE EXHIBITOR

Film BULLETIN October 1, 1956 Page 5
MOVIE BUSINESS GOOD?—What paper do you read? In the movie industry where economic cycles run to volatile, short-lived and outlandishly grotesque proportions, you have to be on your toes to know for certain whether times are honestly good or bad. As often as not it depends on the reporting you read—trade or otherwise. No one, we trust, is so intellectually old fashioned as to allow such criteria as bank balances or profit reports to color their judgment.

To reach a conclusion one has only to take note of the unparalleled degree of interest manifested in industry affairs of late by important national publications. As though with one mind, a full score of magazines seem to have simultaneously discovered that moviedom is an industry literally “alive with promise”, literally “bulging with potential”. As a consequence, cover space ordinarily reserved for presidential candidates, Suez figures and shipping magnates has been handed over to a full treatment of the Hollywood scene. One highly rated ladies’ monthly devoted practically all of its current 136 pages to a flattering assessment of the industry.

With all this we issue no complaint. The unfortunate aspect derives from the fact that presently, the public absorbs all this illuminating information, moviedom is not quite living up to its press notices. It seems that Summer 1956 produced one of those rousing good economic cycles that the industry periodically enjoys. With production (independent, at least) activity rather robust and box-office unusually bouncy, editors naturally ran to cover the show. Hot Hollywood is perennially hot copy. But we are confronted with the ironic spectacle of thousands of marginal theatre exhibitors running to the news stands for printed intelligence that tells them times were never better, while they await with trepidation the coming to TV of many of the very greatest movies of the past.

Even before this powerful competition arrives, the now usual Fall decline already has set in. Boxoffice reports indicate a fairly sharp drop under peak summer business, although, encouragingly, not as deep a drop as last September’s.

The decline in movie business is rather exaggerated by figures from the stock market, apparently due to non-movie factors. Film BULLETIN’s Cinema Aggregate chart below shows September’s performance:

In all, film company stocks declined 63 3/4 points, theatre company stocks 17 1/8. At present levels, the Cinema Aggregate rests at its lowest position since May 1954, and film company shares are depressed 42 1/4 from the high water mark achieved in February 1955. In all fairness, it must be recorded that the stock market generally is drifting downward and will probably so continue to drift until Wall Street hears the election news it hopes for but is unable to discount with assurance.

Disappointing has been the recent market performance of Loew’s and Columbia, two situations highly favored by a number of Wall Street firms. Each is blessed with unique leverage opportunities: in Columbia’s case, an unfathomably low earnings-to-price ratio, grossly out of kilter with ratios prevalent in the industry; in Loew’s case, capitalization of the imminent theatre spin-off, plus backlog income and other TV activities.

That film company which has weathered the stock slump best is precisely the one that behaved most inertly while other shares fluttered up merrily earlier in the year; namely, Allied Artists. Latest among financial observers to trumpet the promise of this restlessly expanding organism is the economic journal, Forbes. Here are a few of its choice comments:

“Allied’s sparkling new stable of titles and talent not only establishes the studio as the most ambitious of moviemakers, but also marks one of the most dramatic turnabouts in Hollywood since Frank Sinatra switched from crooner to actor.

“Allied’s revenues last year jumped to $12.2 million for a net of 60c a share (from a $1.1 million deficit in 1949), thereby making possible its first dividend (10c a share). Thus far this year, Allied is ahead on gross, but because of huge expenses, is behind on net.

“A relative rookie to the ranks of big budget moviemakers, Allied’s stickiest job now is to keep its expenses down while not impeding the artistry of its pictures. Since its trio of perfectionist directors (Wyler, Houston, Wilder) stand to share in the financial success of their products, Allied’s Broidy believes he can restrain their penchant for free-spending artistry.

“There are signs, nevertheless, that the studio has already made the grade as a bigtime filmogul. This year it will release some 35 features vs. 33 in 1955, expects to up its take from film rentals to $15 million vs. $9.4 million last year.”

As we’ve said again and again, this one looks like a goodie!
An exhibitor from out-of-town, attending the recent TOA Convention in New York City, paused between mouthfuls of chopped steak just long enough to tell his luncheon neighbor:

"Don't know why I came. I've been to every one of these affairs for six or seven years. They're all the same. In the open meetings everything's happiness and light. The future is bright. Prosperity can be ours... Yet, in the committee meetings, gloom prevails. Everything is bad, getting worse. The future holds little or nothing worthwhile..."

To this gentleman, and to any others who may share his feelings, we commend a close study of one of the documents presented to the Convention: AN INDUSTRY BUSINESS-BUILDING PROGRAM.

This report, compiled by the Press Relations Committee of the Council of Motion Picture Organizations is a 27-page piece of typewritten literature, in triple spacing, which takes only ten or fifteen minutes to read. Between its blue covers it packs the kind of thinking the motion picture industry sorely needs today—constructive thinking.

It is a statement of philosophy, an approach to the problem of winning film audiences back, rather than a detailed blueprint. It has many gaps. Here and there its authors, in a praiseworthy attempt not to become boring, have trimmed it too heavily with the result that it omits many points of practical value. And some passages read as though Compo, having realized the tremendous scope of its scheme, decided to understate its case for fear it be accused of fathering some wildly grandiose campaign which the industry couldn't possibly afford to finance.

An Over-Simplification?

The politics of the motion picture industry are such that Compo's caution is quite understandable. It is talking softly. But it carries a mighty big stick. If it could bring its proposals to fruition we believe it could radically improve the lot of the exhibitor. And it is our sincere conviction that basically the project is both sound in conception and economically possible of attainment.

It is not, in our judgment, a "stunt" or a "gimmick", but an utterly businesslike suggestion deserving of the widest and fullest consideration forthwith.

Having given the plan our endorsement, we should like to offer a few observations concerning it, with the object solely of clarifying the thoughts of film men who, under the pressure of day-to-day bread-winning, lack the time for detailed analysis.

The first principle expounded by Compo in explaining its Report is that "Television competes with the movie theatre, not with Hollywood, not with motion pictures per se, or with a vague entity called the Movie Industry, but with the movie theatre... the theatre is the key."

It makes its point by referring to the mythical town of Jonesville which in 1946 had 30,000 population, 10,000 homes and two theatres. About the only matters over which the two theatre managers worried was what his competitor was playing.

"Today, ten years later, Jonesville has 35,000 population and 12,000 homes. But instead of worrying about each other, the two managers have to worry about 12,000 additional competitors. These, of course, are the television sets in all of Jonesville's living rooms."

The report adds: "Since most of the income of the picture industry still comes from movie theatres, it is obvious that the entire industry—producers, distributors, exhibitors and all their working personnel—should enlist in any intelligent campaign aimed at helping movie theatres."

This, surely, is an over-simplification of an extremely complex situation. The two theatre managers of Jonesville have much more to worry about than TV. They have to adjust themselves to a completely altered social position. There are more cars and fewer car parks; more babies per family and fewer baby-sitters; more demands on the average individual's time and money than there were ten years ago because most of us earn more and have acquired wider horizons and the opportunity and desire to enjoy new interests.

Television is the most important single competitive factor facing the theatreman, but it is by no means the only one. Thus, before Compo's plan is finally initiated for ACTION IMMEDIATELY we feel it should be examined to ensure that it does not become merely a narrow-gutted anti-TV crusade which ignores all other considerations.

Everyone In, The Ideal, but...

Ideally, it is true, Compo's other pre-requisite—that every branch of the movie industry should participate—would be ideal, but it is not, we feel absolutely essential. Those of us who get an occasional glimpse into the industrial caucus room know full well that the Hollywood pro-

(Continued on Page 10)
“LUST FOR LIFE”
PENETRATION SPANS THE NATION

Not within memory such ticket-selling coverage.

LIFE: Special exclusive material from Holland location. Full page in color. Two and one-half pages black and white.
LOOK: Article with four pages of color and black and white.
TIME: Kodachromes of 3 of the 4 van Goghs in Russian Museum—along with editorial review.
SAT. EVE. POST: Pete Martin story on Kirk Douglas to come.
GOOD HOUSEKEEPING: Feature review with art.
WOMAN’S HOME COMPANION: Color still in special color layout.
REDBOOK: Picture of the month.
THIS WEEK: Kirk Douglas cover and inside story with stills. Douglas as van Gogh included in story on special make-up.
SEVENTEEN: Two pages, including feature article and full page portrait of Kirk Douglas as van Gogh in full color. Additionally, Picture of the Month announcement to come.
AMERICAN: Three color stills published with review.
HOLIDAY: Special editorial review.
AMERICAN WEEKLY: Special article by Irving Stone with color and black and white illustrations.
CORONET: Movie of month with leadoff on Kirk Douglas.
PARENTS’: Two column cut and review.
VOGUE: Included in “People Are Talking About” feature.
MADEMOISELLE: Two pages of fashions, posed in front of van Gogh paintings.
CHARM: Special review.
WISDOM: Article on van Gogh by Thomas Craven, with stills.
SATURDAY REVIEW: Glowing editorial review.
CUE: Kirk Douglas (as van Gogh) featured on cover with article and illustrations inside.

277,231,500 READER IMPRESSIONS!

That’s the colossal number of times people are being reached by the foregoing coverage, including a page ad in all fan magazines and the famed M-G-M columns in top national magazines.

SMASHING ALL RECORDS!

Plaza, N. Y. World Premiere breaking every record in its house history. Great reviews by every critic in town!

M-G-M presents in CinemaScope and METROCOLOR • KIRK DOUGLAS in “LUST FOR LIFE” • co-starring Anthony Quinn • James Donald • Pamela Brown • with Everett Sloane • Screen Play by Norman Corwin
Based on the Novel by Irving Stone • Directed by Vincente Minnelli • Produced by John Houseman

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)
TOA Convention Stresses Showmanship, Industry Harmony and Foreign Product

The first International Convention of the Theatre Owners of America, held at the New York Coliseum, Sept. 20-24, was unique in many ways. It left the impression of being one of the most successful and constructive conclaves in the organization's history. Although there was evident an underrun of disinterest with film prices and distributor policies, the four-day gathering was not devoted principally to a discussion of exhibitor grievances, but, rather, to consideration of workable plans for giving the box-office a lift and increasing product. TOA urged two concrete ideas on the delegates: intensified use of showmanship and wider utilization of foreign product to offset the domestic shortage. Exhibitors were able to take home with them much useful information, but they also had to look for a year of hard work with the knowledge that only in cooperation will there be victory over the many problems that threaten.

HIGHLIGHTS:

ERNEST G. STELLINGS, president of the Stewart & Everett Theatres of Charlotte, N.C., was elected to succeed Myron N. Blank as TOA head. He had assisted Blank during the latter’s year in office. Blank succeeds E. D. Martin as TOA board chairman.

SIMON H. FABIAN revealed in his keynote speech that his theatre company will invest in film production if “given the opportunity” (i.e. Justice Dept. approval).

LEONARD H. GOLDENSON announced that his company, ABC-Paramount Theatres, plans to enter production and, at the same time, to unload some of its theatres.

BOARD OF DIRECTORS adopted a nine-point program, submitted to them by Stellings, to be followed by TOA throughout the coming year. These include: (1) reconciling, through conciliation, differences between TOA and other exhibitor organizations, and between exhibition and distribution; (2) expanding TOA’s service to its members via a public relations program for theatres and a plan for reducing the cost to distributors of providing with prints theatres deemed un-economic to service; (3) employment of an executive director lacking since 1952; (4) a campaign to increase TOA membership; (5) establishment of an arbitration system based on the recommendations of the Senate Small Business Committee; (6) conducting of programs during the year in which TOA will cooperate with all segments of the industry for constructive solutions to problems; (1) continuing the effort to increase production and bring about a more orderly release of product; (8) implementing the TOA national advertising and promotional campaign, developed at the National Showmanship Conference in Chicago, in which all branches of the industry will participate; (9) employment of either a public relations man or an organization to work for TOA and the industry.

These plans were revealed by Stellings, Blank, general counsel Herman M. Levy and convention chairman Walter Reade, Jr. The TOA board empowered Levy and Reade to confer with a “top New York management consulting firm” to find applicants for the post of executive director. Earlier in the conference, the board of directors and the executive committee made public three resolutions they had adopted. They authorized Stellings to appoint a committee to negotiate an arbitration and conciliation system as recommended by the SSBC; recommended the opening of U.S. screens to more British product; and expressed their gratitude to COMPO for its work in the tax campaign, urging TOA to continue support. On the first point, the board and the executive committee said they agreed with the SSBC that “many of the problems and disputes between exhibitor and distributor could be settled within the industry and that an arbitration system dealing with clearances, runs, competitive bidding, forced sales and contract violations would be a major step towards a more stable and prosperous industry and would lead towards increased production of good motion pictures”.

OTHER OFFICERS elected at the TOA meeting include: George Kerasotes, chairman of the executive committee; Samuel Pinanski, honorary chairman of the board; assistant to the president, Nathan Greer, Roy Cooper, Samuel Rosen, J. J. Rosenfeld and R. M. Kennedy; TOA vice presidents include Carl E. Anderson, A. Julian Brylawski, Burton J. Jones, Horace Denning, C. E. Cook, John W. Keller II, Albert M. Pickus and John H. Rowley; S. H. Fabian is treasurer, Robert R. Langston, secretary, Herman M. Levy, general counsel, and Joseph G. Alterman, assistant secretary. TOA’s finance committee includes Mitchell Wolfson, Abe Blumenfeld, Walter Reade, Jr., A. M. Pickus and Alfred Starr. Among the members of the executive committee are Edward L. Fabian, Edwin Gage, Elmer Rhoden, Jr., Roy Martin, Robert J. O’Donnell, Donald Schine, David Wallerstein.

Representatives to the Council of Motion Picture Organizations: Pinanski, Pat McGee.

COMMITTEES. On the recommendation of the Film Practices and Problems Committee, the convention voted, in order to relieve the product shortage, TOA should “communicate again with the Department of Justice so that former affiliates may produce and distribute motion pictures with preemptive rights”. The convention also urged TOA to appoint a committee to meet with individual film company sales managers to work out a better understanding of the problems confronting theatres. Former recommendation was made by the Small Theatre

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THEATRE IS THE KEY

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ducing companies have already indicated that they are not
smitten by the idea of promoting the motion picture the-
atre, but would rather promote the film.

We should like to think they could be swayed from that
viewpoint. It is hopelessly short-sighted. Whatever ben-
efits an exhibitor would derive from getting more people
to pass through his turnstiles more often, or more regularly,
would also benefit the producer by making his product
more popular and, hence, more easily saleable. But, con-
trarily, we do not take the view that without Hollywood
participation, a worthwhile, result-producing campaign
could not be afforded by exhibition alone, or by exhibi-
tion/distribution combined.

We should, perhaps, add that even membership of Com-
po is not essential to the success of the plan it now en-
visages. Allied is not a Compo member. But we hope that
the mere fact of its non-membership will not prevent it
backing this scheme, jointly with TOA, even if only on a
contributory basis.

Another point which Compo is stressing in its campaign
literature is this:

“We are campaigning for an institution that has infinite-
ly better entertainment to offer the public than television
has.

“Just as television caused a revolution in the entertain-
ment world, so its advent provoked a counter-revolution in
movie entertainment.

“Today the movie theatre’s production forces . . . roam
the earth for authentic scenes for their stories; new, revolu-
tionary photographic and projection processes have en-
larged the scope of theatre screens; brilliant color fills the
spectator’s eye and warms his senses and, above all, as a
part of an audience the movie patron has that feeling of be-
longing and participation which, from ancient days, has al-
ways been one of the unique assets of the theatre.”

This argument is, indeed, a potent one. Movies do much
more for the cultural enlightenment of the masses than is
possible with TV. And despite the complaints of self-
appointed censors and do-gooders, the moral quality of
films is far higher than that of TV. In the past—perhaps
because of lack of co-ordinated effort such as that which
Compo now advocates—little has been done to exploit this
vitally important advantage among educators and com-

Lessons of Miss Rheingold

Among the ideas put forward by Compo as part of its
proposal is that the Audience Awards election introduced
last year be repeated. Some changes will be made in pro-
cedure, such as shortening the ballot.

Last year’s event was so successful that 6,500 theatres
participated. A questionnaire submitted afterwards showed
that 5 to 1 voted the Awards a business success, and 13 to
1 wanted them repeated annually.

If all theatres were to join this year’s Poll, estimates
Compo, “a total vote exceeding that cast in the Presiden-
tial election can be obtained.”

That this is no mere figment of fevered imagination is
proven by the established fact that, for instance, the Miss
Rheingold beauty contest is almost as big in vote-volume
as the poll for U.S. President, despite the fact that it comes
five times oftener.

In its eagerness to “sell” the idea of its new program
Compo makes one statement which smacks of exaggera-
tion. It says:

“One of the most devastating results of television is that
when they think of entertainment many people no longer
think of the movie theatre. Indeed, there are many people
who don’t think of the movie theatre even when movies
are mentioned . . . In other words, the movie theatre, not
withstanding its commanding position in American life for
the past 50 years, has been forgotten by many Americans

“When you add these people to those who think it is
smart to deride the movies, you have a sizable segment of
the American public that is impervious to the advertising
of individual pictures.”

On what grounds does Compo base these statements?
Where does it derive the evidence that the movie theatre
is not thought of in terms of entertainment? If the Coun-
cil has a reliable research report in its possession in which
this is proved we should like to see it. As at present we do
not believe more than a handful of exhibitors would agree
with Compo’s contention.

If there is one man, woman or child who, still possessed
of full mental faculties, has “forgotten” the movie theatre,
he, it or she should be featured in Ripley or sent out on
tour as a carnival sideshow curiosity.

Entertainment or Relaxation?

We are, however, inclined to agree that there are many
who do not succumb to movie advertising, one of the rea-
sions being—as was pointed out by a speaker at the TOA
convention the other day—that the double-superlative an-
nouncing the super-colossal epic or the mammoth spectacu-
lar no longer carries conviction.

Constantly, throughout its Report, Compo returns to its
basic theme that “The movie theatre should be sold as the
best source of entertainment.”

As Film BULLETIN readers will know, we have our
selves stressed the value of publicizing the theatre, but no
merely as a “source of entertainment.” We are sorry Com-
po was not more meticulous in its wording. A better
phrase to use would be, “The movie theatre should be sold
as the best source of relaxation”—an escape hatch from the
turmoils and tensions of domestic and family responsibili-
ty, which is something TV cannot offer the hearth-boun-
housewife.

Nor do we believe the American public can be fooled by
the kind of institutional advertising suggested by Compo
which says, “In selling the movie theatre we would use
the copy suggesting that all the resources of the world’s movi-
studios are at the command of the Bijou Theatre on Main
Street. We would emphasize the magnitude of these re-
resources—the personalities, the foreign scenes, the famous
(Continued on Page 12)
"SHOULD BRING STRONG BUSINESS IN THE ACTION SPOTS!"...Boxoffice

GEORGE MONTGOMERY • MONA FREEMAN • "HUK!" with JOHN BAER • In EASTMAN COLOR
“Tea and Sympathy”

Business Rating 🌟🌟🌟

Sophisticated, adult drama adapted from successful stage hit. Controversial theme will be talked about. Best for class situations, but figures above average in general market.

“Tea and Sympathy” deals with ordeal by insinuation when a sensitive young student is tagged “sister-boy” and faced with the humiliating task of proving himself masculine. Robert Anderson has translated his own stage hit without evading the story’s appalling predicament in which John Kerr’s sex inclinations are questioned and he begins to wonder about himself. Deborah Kerr, as the housemaster’s perceptive wife, who sacrifices her marriage to keep the boy from emotional destruction, is perfect for the part. It was a happy decision to have this same pair, who played the roles so well on the stage, appear in the film. Pandro S. Berman’s CinemaScope-Metrocolor production for M-G-M release captures the New England school atmosphere and spirit. It is necessarily talky in parts, but always intimate. The subject will make some spectators uncomfortable, but mature audiences will find it deeply engrossing and moving. Director Vincente Minnelli handles the theme with subtlety and restraint, while building steadily to the sensational climax in which Miss Kerr affectionately gives herself to the boy so he may taste real love and realize his sexual capabilities. Leif Erickson is convincing as the housemaster who willingly misunderstands the boy. Fine performances are also rendered by Edward Andrews, as the boy’s father, Darryl Hickman, as Kerr’s understanding roommate, and Norma Crane as the loose soda-shop waitress. Miss Kerr, wife of schoolmaster Erickson, is shocked when the boys nickname student John Kerr “sister-boy” and ride him unmercifully. Kerr, an introvert, listens to long-hair music, enjoys gardening, and even can sew. Roommate Hickman defends him until evidence of Kerr’s alleged femininity builds up. Miss Kerr, distressed over what may happen to the boy’s belief in himself, learns he has been goaded into a rendezvous with Miss Crane. Kerr keeps the date, but finds Miss Crane cheap and degrading. Erickson, jealous of the boy turns completely from Miss Kerr’s love, Miss Kerr meets the boy in a woods and gives herself to him to end his fear and self-doubt.


The Best Things in Life are Free

Business Rating 🌟🌟🌟

Flashy musical biography of songsmiths in colorful Roaring 20’s setting. Full of humor, memorable tunes, imaginative choreography. Good prospects in general market.

Twentieth Century-Fox’s Jazz Age portrait of the dynamic song-writing trio of DeSylva, Henderson and Brown has been given a splashy song-and-dance treatment in CinemaScope and De Luxe color. Taken from a story by John O’Hara, Henry Ephron’s production radiates good cheer, is loaded with nostalgic tunes, costumes and atmosphere, and comes across as lively entertainment for the general market. Gordon MacRae, Dan Dailey, Ernest Borgnine and Sheree North have the lead roles. Sheree’s dance rendition of “The Black Bottom”, an interpretive “Birth of the Blues” and slapstick “Button Up Your Overcoat” (staged by Rod Alexander) are musical high spots. Scenarists William Bowers and Phoebe Ephron present the tunecsmiths’ success story in sketchy fashion, and the direction of Michael Curtiz, slick all the way, emphasizes the comedy and musical facets. MacRae, as DeSylva, and Borgnine, as Brown, form a songwriting trio with pianist Dailey, who plays Henderson, a happily married man. Borgnine spends his free time betting horses, while MacRae seeks to cultivate society friends, even neglecting Miss North, a George White’s Scandals dancer, who is in love with him. The team is highly successful, but eventually fall out when MacRae makes a deal to write a film musical, then decides to produce pictures. Borgnine and Dailey return East to write. When MacRae learns his partners are not successful, he drops his own career and rejoins them. He also picks up his affair with Miss North.


“Written on the Wind”

Business Rating 🌟🌟🌟

Melodrama of romance and tragedy has strong sex angle. Strictly for adults. Good cast and plush sets in Technicolor give it a lift. Highly exploitable.

There are bold, and even shocking, aspects to this Universal-International melodrama that takes pot-shots at a wealthy, decadent Southern family. Strictly for adults, it will satisfy those in search of “something different”. The intimate and probing examination of Robert Stack, a rich young booze-hound, and Dorothy Malone, his snobbish fiancée, is frank to a startling degree, but the rest of the picture comes off as plain soap-opera. George Zuckerman’s scenario, from Robert Wilder’s widely-read novel, stays right with the sociological and psychological aspects; from the brother’s fear of impotence to the sister’s acute sexual desires. Director Douglas Sirk included enough speeding Jaguars, smashed champagne bottles and suggestive dialogue to give it good exploitation angles. Albert Zugsmith’s Technicolor production is plush. Headlining the cast are Rock Hudson and Lauren Bacall, at Stack’s best friend and wife, both caught in a web of erotic emotions. Miss Malone turns in a stand-out performance. Miss Bacall was a poor choice for the role of a “beauty who could win a young millionaire. Hudson introduces Miss Bacall to his pal Stack, an irresponsible oil heir. Stack wooed her, promises to give up drinking. They marry, she not knowing that Hudson adores her. Stack’s doctor informs him he is sterile, he resumes drinking. Miss Malone frustrated in her desire for Hudson, seeks satisfaction with any man she can find. When Miss Bacall tells Stack she is pregnant, he suspects Hudson is the father, strikes him causing a miscarriage. Stack tries to shoot Hudson, is killed in the struggle. Miss Malone, seeking to hold Hudson, threatens to testify that he killed her brother, but she tells the truth at the inquest. Hudson and Miss Bacall are united.

“Friendly Persuasion” Marks Allied Artists’ Move into Major Ranks

Business Rating • • • Plus
Warm, witty comedy of Quakers during Civil War is finest family entertainment of year. Superb William Wyler direction, production, excellent cast. Word-of-mouth sure to make it a big grosser everywhere, except action spots.

Gary Cooper bids son Anthony Perkins farewell as latter leaves to fight. Dorothy McGuire is grief-stricken mother.

William Wyler, the accomplished director-producer who won Oscars for his “Mrs. Miniver” and “Best Years of Our Lives”, has delivered another distinguished motion picture that will take its place with his other classics. “Friendly Persuasion” marks Allied Artists’ step into the ranks of the major film companies. Filmed in lush DeLuxe Color, it is top-drawer movie-making in every sense, and it has that intangible boxoffice ingredient called “heart”. The story, taken from the book by Jessamyn West, deals with the lovable Quaker family of Indiana farmers during the Civil War. Their fervent religious belief, which forbids them to take up arms against fellow men, clashes with the harsh fact of oncoming Confederate troops looting and destroying everything in their path.

Wyler, a master craftsman, is sensitive enough to tackle the universal theme of man’s inner struggle for the ideal conflicting with the demands of reality. He permits his camera to observe these people at prayer, at a country fair, during a family quarrel over the purchase of an organ, on a cross-country trip to sell live stock, during some fancy horse trading, and in battle. He vividly records their human failings, compassion, unserving faith, and all the amusing and dramatic incidents that go into making this wonderful American family.

If there is a weakness, boxofficewise, it is in the lack of action. Since the story concentrates on thought-provoking and contemplative aspects, action—for action’s sake alone—is minimized. But the human qualities are certain to delight even those who prefer more vigorous fare.

Gary Cooper stars as the father. Few roles ever utilized his ability so completely. He characterizes a “Mr. Every-

one” to a degree where all family men can see a small part of themselves in his searching, soft-spoken, but humorous, portrayal. Dorothy McGuire has never matched her performance as his devout Quaker wife, displaying the versat-
ility of her talents. Three shining young personalities are introduced: Anthony Perkins, as the lanky son, torn be-
tween religious faith and determination to help protect his country; Phyllis Love, as the daughter who discovers love, and Mark Richman, as the hometown soldier courting the Quaker girl. Marjorie Main appears in a hilarious se-
quence as a gravel-voiced widow and mother of three hus-
bond-hungry daughters. Eleven-year-old Richard Eyer steals many a scene and provides some upmorous inci-
dents in his running feud with the pet goose.

Cameraman Ellsworth Fredricks has caught the delicate haze and breathtaking rustic beauty of the Indiana coun-
tryside. Dimitri Tiomkin’s music includes a title tune that sounds like a hit-parade contender.

Marjorie Main, as Widow Hudspeth, has to forcibly restrain her amorous daughters in their enthusiastic welcome to Anthony Per-
kins. His father, Gary Cooper, is the interested onlooker.

Plot arises from a series of crises in the tranquil lives of the Birdwell family. The Civil War, which has not yet touched their home, moves closer. At a prayer meeting, a Union Army officer pleads with the flock of Quakers to enlist in the struggle against the South, but they state their opposition to fighting. Perkins feels he should obey his faith and family, but also wonders, inwardly, if he is afraid to fight. Eventually, the Rebel raiders arrive in the area, looting, burning and killing. Against his parent’s will, Per-
kins joins the home defense guard. His mother, is heart-
broken, but Cooper realizes his son must do as his con-
science dictates. Perkins is wounded in battle. Cooper takes up his gun (ready to fight if necessary), and goes to find Perkins. When raiders arrive Miss McGuire feeds and offers the half-starved Confederates all the supplies they can carry. Cooper returns with Perkins, who is finally con-
vincing he is not a coward. The family resumes its normal life, and daughter Phyllis Love prepares to wed home guard soldier Richman.


[More REVIEWS on Page 16]
FOR THE THIRD STRAIGHT YEAR.

RANDOLPH

IN THE GREATEST PICTURE OF H

7th

CAVALRY

with BARBARA HALE · JAY C. FLIPPEN · FRANK FAY

Screen Play by PETER PACKER · A SCOTT-BROWN PRODUCTION · HARRY JOE BRO
“The Opposite Sex”

Business Rating 3 3 3

New version of “The Women” with music, color, CinemaScope, moves fast, makes light entertainment. Good cast, exciting fashions, sure to interest fims.

Clare Boothe's “The Women”, popular comedy about gossipy females whose sharp tongues destroy a marriage, reappears on the screen with musical numbers added, and in CinemaScope and Metrocolor. Joe Pasternak's fine production for M-G-M release is blessed with a strong cast, elegant sets, smart costumes, and the tunes. But the high point is still Miss Boothe's biting dialogue. June Allyson heads the cast as the perfect wife whose marriage is blown to bits by the whispering cats. The gallery of idle, unscrupulous women includes Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Agnes Moorehead, Charlotte Greenwood and Joan Blondell. Sam Levene, Jim Backus and Jeff Richards add humor. The appeal will be strongest, of course, to women; weakest to action fans. Director David Miller stresses humor. Laughs are loud and fast. Miss Allyson is happily married to Broadway producer Leslie Nielsen until envious Dolores Gray starts tongues wagging about his affair with showgirl Joan Collins. Nielsen wants to break with Miss Collins, but she will not give him up. More rumors send Allyson to Reno for divorce. She learns from daughter Sandy Descher that Nielsen still cares for her, wins him back.


“Toward the Unknown”

Business Rating 3 3 3

Good aerial melodrama of rocket test pilots has realistic tone. William Holden name, plus flying action in color, will propel it to above-average grosses generally.

William Holden is the prime boxoffice asset of this melodrama about a brain-washed Korea veteran who must prove his ability as an Air Force jet and rocket test pilot. Real hero of this Warner release, however, is the Flight Test Center at Edwards Air Force Base, California, where the location film was done. There are some inspiring shots of the newest Air Force experimental crafts. Film is strikingly produced in WarnerColor by Toluca Productions (Holden's company). Returns should run above average in the general market. Producer-director Mervyn LeRoy cut-tailed footage dealing with the flier's personal struggle and provided an "inside" view of Air Force operations. Lloyd Nolan is perfect as commanding general who handles the toughest testing chores himself. Holden, after Korean ordeal, attempts to regain an assignment as test pilot. Nolan, commanding general, is doubtful, but gives him a chance. Holden proves himself on the job, though he meets opposition from civilian manufacturers. Nolan insists on testing a new rocket plane. Holden saves him from crashing. Nolan approves Holden's testing of new X-2 rocket ship. His confidence restored, he asks Virginia Leith to marry him.


AN ENTIRELY NEW ENTERTAINMENT EXPERIENCE... A TRUE ADVENTURE MORE AMAZING THAN SCIENCE FICTION!

A SIXTH CONTINENT OPENS UP ITS HIDDEN MYSTERIES - THE WONDERS OF A GREAT NEW WORLD OF SILENCE NEVER BEFORE REVEALED!

SMASH ON BOTH COASTS!

BIGGEST OPENING DAY IN HISTORY OF BARONET THEATRE, N. Y. NOW IN ITS 3rd SENSATIONAL MONTH!

“OPENING ESTABLISHED NEW ATTENDANCE RECORD AT OUR TELENEWS THEATRE, SAN FRANCISCO - EVEN TOPPING DISNEY FIGURES!”

—John Parsons

ANOTHER GREAT HIT FROM CONTINENTAL!
THEATRE IS THE KEY

(Continued from Page 10)

plays and novels, the beautiful gowns, the wide-screens, the color—all to be had at the Bijou."

We admire Compo's enthusiasm; we are sure it has the right attitude, but the use of such copy today would, we feel, delude no-one.

Compo's latest brainwave—an excellent one—is a Giant Prize Contest, of which details will be announced shortly.

It says, "Impressed by the success of the $64,000 Question and other television giveaway programs, many exhibitors have suggested that the motion picture industry also stage a huge giveaway program as an inducement to people to attend theatres."

It is to be hoped that when this is unveiled, it will prove to have the one element which has made the giveaway popular on TV—audience participation in which millions of people receive the teaser at the same time as the principal contestant, and are thus able to put their wits against his.

As part of its proposed drive, Compo also wants to distribute a giant trailer showing scenes from all the Hollywood companies' forthcoming pictures.

This, it thinks, could be shown to the public at all the country's theatres on a day to be designated at National Movie Day . . . We recommend that a TOA committee confer immediately with producing companies on this idea . . .

Since most other industries have their National Days the motion picture industry would not be breaking new ground, though in our judgment a National Movie Day might not be as business-inducing as a National Movie Week.

Another film which Compo suggests would be a Community Reel which would portray the movie theatre as a powerful stimulant of all local retail business.

"Such a short subject—one or two reels—should show how important the movie theatre is to surrounding business establishments—stores, restaurants, parking lots and the banks that serve such businesses. It should also set forth the help which movie theatres extend to local charity and civic enterprises. In other words, the picture would sell the theatre's importance as a community asset. Special free showings should be given for local groups of merchants, civic and charity workers, and the general public."

A Self-Sustaining Crusade

The pattern for such a short subject was set during the Tax campaign of 1953 when a picture was shown to the House of Representatives' Ways & Means Committee with great success. "One of the most impressive scenes", states Compo, recalling the occasion, "was that showing a store owner who told the audiences that the closing of the local theatre had seriously injured his own business."

In Compo's opinion such a thought could again be used. Wisely, however, it does not suggest such depressing treatment as in the 1953 short, but would switch to a constructive, hopeful angle by showing the movie theatre as a powerful stimulant of all local retail business.

Such a film, not confined to business men, but made with one eye on social welfare agencies, hospitals, doctors and nurses, local educators, family councillors, members of religious groups, psychiatrists and other professional men would undoubtedly have tremendous effect in pointing up the therapeutic values of motion picture entertainment. It should not be restricted merely to the cold economic factor, for the wider its appeal to non profit groups the greater its possibilities as a springboard for a self-sustaining social crusade.

Reactivation of Movietime USA, and personal appearance tours by Hollywood celebrities is another facet of Compo's scheme which, if properly organized, could be of inestimable value. But all of these activities, Compo stresses, must have the active support of the theatreman.

It urges more intelligent use of the press books issued by the film companies. "Some of the best brains in our industry are employed in their production and managers should take full advantage of this service" and of ideas presented in the Trade Press.

Why Not Use TV?

It is noticeable that nowhere in Compo's blue-bound outline of its program is mention made of the use of television for promoting the campaign as a whole. Throughout the document stress is laid on the publicity which can be obtained through the press, through the theatre itself and in neighborhood stores and shopping centers.

This is based on the theory that "since television keeps its viewers at home, it hurts all other retail establishments as badly as it does theatres." Surely, however, it is the people who are kept at home by TV whom the theatre owner needs most as his steady customers. There is not much profit in concentrating a great mass of publicity and propaganda against those who are already patrons. Hence, the TV audience, would logically seem to be the primary target at which Compo should, through the medium of TV, direct its persuasive ammunition.

Similarly, Compo recommends the establishment of an Information Center which would supply printed material for theatremen for future reference and use. Why should not similar material be released for the use of the TV critics or the Press? A little pro-film publicity in the TV columns could do a great deal of good, and there is no shortage of personality material, of legitimate TV interest, emanating from Hollywood which, at present, appears only on the movie page.

The comments we have made are intended to be constructive and helpful to Compo in its latest drive, for we believe profoundly in its underlying purpose and in the ability of the organization itself to carry them out efficiently.

There is probably no other body in the country today which, because of the respect it commands on the basis of past performance, could weld together the sometimes clashing elements of our own great industry.

If Compo's plan could engender enough enthusiasm, and attract enough financial support, it is not too much to say that its program could mark the turning of the economic tide for us all.
TWENTIETH CENTURY—FAITH could be the well-earned name of the company headed by Spyros Skouras. On the basis of the past record and the future outlook, no film company in the business has demonstrated a greater trust in the destiny of the motion picture in the theatre as the mass entertainment medium of the world.

This company, it seems, has always stepped forth with fresh and invigorating evidences of its faith in the industry’s future through the turbulent years that saw movies being rocked by competitive influences—the challenging controversial films of the Zanuck era that breathed new life into moviegoin during the recession, the brave showmanship meeting in Chicago when TV’s effect was first felt, the headlong plunge into CinemaScope when the industry was tottering under TV’s heaviest onslaught.

Now with summer established as the peak movie season, and the fall posing a dire threat to theatre attendance as the top TV shows return to chain the public to the living room, 20th-Fox is doing it again. Displaying no fears of a decline in movie attendance this fall, the company has set up a promising array of autumnal product, backing the program with the promotion power theatremen have come to expect from ad chief Charles Einfeldt’s boxofficers.

A slate of at least seven releases, all in CinemaScope, most in Deluxe Color, brighten the months ahead. They boast a diversity that includes something for every taste, every age. They abound in marquee names from Ingrid Bergman to Elvis Presley.

Having marked August’s end with the block-busting “Bus Stop”, 20th ushered in September with a sprightly CinemaScope musical, “The Best Things in Life Are Free”, and a hard-hitting Western drama, “The Last Wagon”. The former has all the ingredients of popular appeal in telling its story of the great song-writing team of De Sylva, Brown and Henderson, portrayed respectively by Gordon MacRae, Ernest Borgnine and Dan Dailey, with Sheree North added for good boxoffice measure. There will be a wealth of nostalgia for the oldsters and amusement for the youngsters in the re-creation of the Jazz Age with its gangsters, flappers, Black Bottom, bathtub gin and coonskin coats. Special impetus was accorded the kickoff with a three-page layout in Life telling the country the picture brings “the merry world of De Sylva, Brown and Henderson . . . bouncing back to life again.” Disc jockeys in 23 key cities are participating in contests selecting the favorite of 7 versions of the title song.

“The Last Wagon”, CinemaScope Deluxe Color western, gives Richard Widmark the opportunity to play it rugged, the way his fans like him. Joining the star is Felicia Farr, who impressed in “Jubal”, under Delmer Daves direction. William B. Hawks produced.

The stirring war story by Francis Gwaltney, “The Day the Century Ended”, becomes a CinemaScope drama, “Between Heaven and Hell”, with Robert Wagner, Terry Moore and Broderick Crawford in the top roles. There are vivid portraits of fighting men etched by director Richard Fleischer, particularly Wagner as a fiery young plantation
owner who becomes humanized in the Pacific, and Crawford's brutal officer who requires bodyguards to shield him from his men. David Weisbart produced in DeLuxe Color.

Also in October is the exploitable "Teenage Rebel", based on the hit Broadway play, "A Roomful of Roses". It stars Ginger Rogers and Michael Rennie, brings into prominence three youngsters, Betty Lou Keim, Warren Berlinger and Diane Jergens, under the direction of Edmund Goulding. Featured in the 20th campaign on this Charles Brackett CinemaScope drama of a mother's problem with her teenage daughter is a string of opinion-makers' theatre previews in key cities, similar to those for "A Man Called Peter", aimed at fostering community support and important word-of-mouth.

November bids to be the big month with a pair of contrasting releases, both of which, in their own manner, promise to be among the year's boxoffice standouts. The major one, budgetwise, is "Anastasia", which marks the return to the screen of two of the world's top actresses, Ingrid Bergman and Helen Hayes. Yul Brynner, sensation of "The King and I" both on stage and screen, completes the star-powered triangle. The Buddy Adler offbeat

be a likely boxoffice sensation. The amazing popularity of the rock 'n' roll star, which continues to mount daily, was recently demonstrated by his last appearance on the Ed Sullivan show which gave that widely-viewed program the highest Trendex rating in its history—and appreciably bulged the expected movie audience for "Love Me Tender" from among the millions who viewed it. Starred with Presley are Debra Paget and Richard Egan.

It's an imposing lineup, a happy prospect for exhibitors—and concrete evidence that 20th-Fox has reaffirmed its faith in the future of the industry as it is now constituted.
TRAILERS ON TRIAL!

"We, the jury, Find coming attraction Trailers...

GUILTY AS CHARGED!"

Guilty of influencing more patronage to your theatre than any other advertising medium...and at considerably less cost. The daily showing of a trailer in the average theatre costs less than the price of one admission ticket. Yet, trailers are primarily responsible for more than one-third of total box office receipts!*

*According to an 84-week survey by Sindlinger and Co., trailers are the primary influence behind $348.00 out of every $1,000.00 expended in admissions at first-run theatres in Oklahoma City. The trailers' influence is even greater for subsequent-runs.
YOUNGSTEIN OUTLINES UA'S BIG 1956-57 PROGRAM CALLS COMPANY 'NUMBER ONE MERCHANDISER'

United Artists' Max Youngstein and Roger Lewis sang out a product and promotion program that will be sweet music to theatre showmen's ears. Regaling a press conference, vice president Youngstein set forth a 48-picture schedule for the 1956-57 season begun Sept. 1 which was either in the can, before the cameras or set for shooting within 30 days. Thus, smiled the UA commanding boxoffice, he and his crew "can now do the ad and publicity job we think we're capable of doing," since the material they have to work with is known far in advance.

A large portion of the product was viewed by Youngstein during a summer-long stay on the West Coast, where he was also active in negotiating production deals and working up ideas for promoting pictures on which he had obtained detailed information. There was no hint of a product shortage as far as UA was concerned, Youngstein indicated, anticipating a minimum of four pictures a month throughout the season.

Turning to his aide, national advertising-publicity-exploitation director Roger H. Lewis, Youngstein expressed complete satisfaction with the job done by the department, under Lewis' direction since last December, which has made UA the "Number One merchandising company in the business," he proudly declared.

Also stressing the value of advance information on forthcoming pictures, Lewis underlined the selling power of television in merchandising theatrical films, particularly with the "featurettes" UA has been making. Impromptu, at least half of these special films made during production for TV presentation (usually running less than five minutes) are easily adaptable for theatre trailers, the ad chief pointed out. The two "Trapeze" featurettes, for example, were grabbed up by some 150 TV stations. Video was also used capitaly by Otto Preminger during the controversy over "The Man With the Golden Arm" and currently with "Saint Joan" during the title role talent search. Also due for wide TV coverage is Stanley Kramer's "The Pride and the Passion".

An innovation in setting up stills was revealed by Lewis, also based on advance information on product. Scenes selected for emphasis in the advertising art and copy are posed by models in New York under the direction of the ad department and sent to the studio as suggested shots to be set up with the players, insuring the kind of stills that can be worked into the ads. Often, Lewis noted, the N.Y. shots give the director valuable ideas for scenes. But most important, the ad people tailor the photos to the campaign instead of being limited to haphazard still-making.

Further evidence of the tie between production, sales and promotion, Lewis pointed out, are the department's daily meetings with the sales heads and continuous funneling of merchandising ideas to the producers.

'Friendly Persuasion' Power Builds Via Sock Music Campaign

Allied Artists' giant step into the top-most ranks of big picture distribution, "The Friendly Persuasion", is being treated with the kind of loving showmanship a doting parent bestows upon its child prodigy.

Due to open late in October at the Radio City Music Hall, the William Wyler production has pushed into the forefront of awaited films via breaks in the top magazines, major TV shows and radio. Currently, the showmanship crescendo swells with a fat music promotion of the title song written by Dimitri Tiomkin. Plugged by disc jockeys since it appeared on a platter Sept. 1, the music ballyhooed into high gear with a "live debut" delivered by the Four Aces on the Ed Sullivan Show on Sept. 16, then, in rapid succession was plugged over NBC's Tennessee Ernie Show and CBS' Bob Crosby Show and the Johnny Carson Show. Meanwhile, Lou Busch, one of eight orchestra leaders who have waxed the tune, took off on a nationwide tour.

Producer-director Wyler, in New York, also plugged the picture.

Universal, which has been having its product troubles of late, has hopes that the big campaign planned for its forthcoming "Written On The Wind" will give a lift to its Fall program. Above, at special sales and promotional meeting; vice president Charles J. Feldman and David A. Lipton (seated center) are, from left, James J. Jordan, Jeff Livingston (facing camera), Herman Kass, F. J. McCarthy, Charles Simonelli, P. T. Dano, Phil Gerard, Henry H. Martin, Foster M. Blake.

[More SHOWMEN on Page 22]
What the Showmen Are Doing!

Metro Advertising Chief
Sparks 'No Commercials' Idea

From Howard Dietz comes a sizzling showmanship idea that rates a blue ribbon for originality and inventiveness. The Metro advertising executive is pioneering a novel idea aimed at attracting harassed television viewers into movie theatres by emphasizing the absence of commercials. According to Dietz, countless TV viewers have been reduced to desperation by an overabundant diet of advertising commercials, and they constitute a rich potential audience for theatres that offer entertainment minus the distracting advertising interruptions.

An increasing number of movie theatres have adopted Dietz's new selling tool by spreading the slogan, "No Commercials," on their fronts and marquees. Two of the first to utilize the new appeal—the Riverside in Milwaukee and the Arcadia in Philadelphia—are tickled pink over the results and plan to continue it as permanent advertising policy. Both the Riverside and the Arcadia are pushing an unbeatable entertainment combination of good films sans commercials to blast television at a weak point, while gaining converts to the motion picture medium.

WB's 'Toward The Unknown'
Has Dazzling Baltimore Debut

Gala festivities heralded the Hollywood-style premiere of Warners' "Toward the Unknown" last week at Baltimore's Stanley Theatre. The red-carpet treatment was given to star William Holden by Civic and Air Force leaders for the unveiling of his first independently produced film.

The debut had all the trappings of a gala first night with searchlights, music, TV cameras, radio broadcasts, a snappy military display in front of the theatre and the impersonations of Star Holden. The stage ceremonies at the Stanley spotlighted an Air Force Color Guard from the nearby Air Research and Development Command. In addition the ARDC arranged to have a quintet of its top jet pilots take part in the festivities plus a crack marching unit and an Honor Guard. The debut date was designated as "William Holden Day" by Mayor D'Alesandro, Jr.

Florida Showman Sponsors
TV Program to Plug Theatres

Taking the television bull by the horns, a Florida showman is sponsoring a weekly half-hour TV program to plug his theatres and their attractions. Dennis Carlin, general manager of the Carefree and Surf Theatres, West Palm Beach, inked a contract with WJNO-TV, local NBC affiliate, to sponsor a series of programs featuring "Myrus," a talent who had previously appeared on the local channel. The half-hour stanza will highlight the fact that "Myrus" will also appear at the Carefree Theatre one evening each week in a stage show. Carlin has indicated that present interest in the TV show is at a high level, and all indications point to overflow audiences when "Myrus" takes over at the theatre for his weekly show. Carlin was formerly advertising manager of Republic Pictures in New York.

New Haven, Conn. Cartoon
Festival Gets Sock Campaign

A sparkling selling campaign will kick-off a M-G-M Cartoon Festival at the Poli College Theatre in New Haven, Conn., on October 13. The promotional galaxy will include parades, radio spots, contests, school and store tie-ups, all part of a giant-size selling campaign developed by Loew's division manager, Harry Shaw, Sid Kleper, Poli manager and Loew's ad chief, Lou Brown.

Advance interest in the promotion was generated through coloring contests in the primary schools with 5,000 coloring heral distributed to the students. The New England drum-beaters have also arranged a neat tie-in arrangement with the local W. T. Grant Store to distribute 2,000 comic books featuring cartoon characters starred in the Cartoon Festival. The variety store's toy, candy and children's wear departments will hand out contest herals to the kiddies. In addition, Grant's will make hay for the promotion over a local radio station.

Live Tom and Jerry characters will appear in-the-flesh at three street parades. The cartoon personalities will participate in the parade festivities by riding on a highly decorated sound truck complete with credits to the Poli Theatre.

Spot announcements will be beamed to the local population via radio stations WELI, WNHC and WYBC. Other gimmicks used to pre-sell include streamers and sidewalk stencils.
Terry Moore To Tour Dixie
For 20th-Fox's 'Heaven & Hell'

Terry Moore will cover twelve key cities on a Southern tour to plug saturation openings of "Between Heaven and Hell", new 20th Century-Fox CinemaScope release. The much-publicized actress will make her lovely presence felt via public appearances, newspaper interviews with movie editors and newsmen, TV and radio shots and a host of other promotional efforts. She is topcast in the World War II drama with Robert Wagner and Broderick Crawford.

The in-the-flesh appearances by Miss Moore are aimed at securing a whopping publicity penetration for theatres in the state area. Cities included in the tour include: Dallas; Shreveport, La.; Baton Rouge; New Orleans; Mobile; Tampa; Jacksonville; Charlotte; Columbus, Ga.; Atlanta; Birmingham, and Columbus, Ga.

The film is an adaptation of the Francis Gwaltney novel, "The Day The Century Ended". The story's theme, which deals with a young Southerner's experiences in the Pacific during WWII, is tailor-made for extensive exploitation below the Mason-Dixon Line. Additional promotional efforts are being concentrated at the point of sale to pre-sell the David Weisbart production.

Halloween Horror Show Can Give Lift to Autumn Boxoffice

With Halloween due in a few weeks, folks are looking for holiday fun, and promotion-minded exhibitors can lure those fun-seekers into their theatre with a little planning. Filmmack's house-organ, "Inspiration", gives out with a profit-making batch of ideas in its October issue.

One effective suggestion by the trailer concern is the Halloween Horror Show complete with displays of monstrous creatures and fantastic inventions for Halloween thrill-seekers. To liven up the proceedings, Filmmack has trailers available with eerie music and appropriate art backgrounds. Prizes can be awarded for the best costumes with prizes promoted from local merchants. In addition, aggressive showmen can run such events as apple ducking or nail driving contests in keeping with the festive occasion. Good boxoffice returns can be spurred by treating your patrons to cup of free cider and a donut.

Other Filmmack promotional ideas include a science-fiction show and a laff party.

What the Showmen Are Doing!

COSMOPOLITAN DEVOTES ENTIRE ISSUE TO MOVIES FORESEES 'HAPPY OUTLOOK' FOR FILM AUDIENCES

One of the biggest publicity breaks the Motion Picture Industry has ever had the good fortune to receive is contained in the October issue of Cosmopolitan, which is devoted completely to the movie business. The issue features movie news for every segment of the public. Titled "Special Movie Issue", it is jam-packed with upbeat articles and feature stories.

Cosmopolitan follows through on the theme that a happy future is in store for moviegoers. As a public relations bonanza, this is one that couldn't be bought for with a million dollars. Wise showmen should take advantage of this opportunity to plug their industry by giving the edition widest possible circulation, and by utilizing the wealth of showmanship material available in the magazine.

Typical of the optimistic slant taken is T. F. James' article, "The Movie Business". Says James: "... Hollywood's pictures are going to get better and better. Selling one picture at a time, while it may cost the theatre owner money and disgruntle him somewhat, is, in the long run, the best thing that ever happened to the movies."

Seven articles and ten picture features are contained in the issue, and most of them could be adapted to particular situations, promotional ideas or exploitation stunts. Among the articles are "Hollywood and its People", "Portrait of a Happy Theatre Owner", "Why Movies Are Censored", and "Confessions of a Movie-Goer" and "The Ten Biggest Money Makers Of All Time".

Potential movie-goers throughout the nation will be reading the October issue of Cosmopolitan. Take advantage of this ready-made business-builder by using it to increase the patronage and good-will of your theatre.
DAVID GOLDING was appointed vice president in charge of advertising and publicity for the Hecht and Lancaster companies...JAMES R. VELDE, United Artists sales topper, being honored with a 42-week drive headed by distribution v.p. WILLIAM J. HEINEMAN and advertising head MAX E. YOUNGSTEIN. A prize pool of $50,000 will be shared by the winners. Drive is said to be the longest and most intensive in UA's 37-year history...WILLIAM FIGUEROA appointed assistant to RKO studio operation topper RAYMOND A. KLUNE...JOHN KIRBY retires as mid-west division sales manager for Warners. No successor named...SCOTT LETT elected a vice president of Howco Exchanges, Charlotte, N.C. He continues as general sales head of the company. Announcement made by JOY N. HOUCK and J. FRANCIS WHITE...BERNARD M. KAMBER named executive and West Coast sales topper of RKO...Altec publicity head BERT ENNIS will establish liaison between East and West coast publicity activities in realignment of company operations announced by executive v.p. H. M. BESSEY...Universal vice president DAVID LIPTON returned to his West coast headquarters following ten days of home office meetings on forthcoming releases if...LAKO production the rule, and LILLI DOZIER a recent home office visitor for conferences with RKO president DANIEL T. O'SHEA on a future project...MGM exploitation head EMERY AUSTIN and publicity staffer ARTHUR CANTON huddled with Cincinnati and

20TH PREVIEWS "BEST THINGS IN LIFE"
20th-Fox vice president Charles Einfield, r., and Matt Weinfield, attending the New York preview of upcoming release "The Best Things In Life Are Free". Also attending, from l., Mrs. Victoria Tree, theatrical agent Barron Polk.

Cleveland film and press reps on "Julie" premieres...New York City Mayor ROBERT F. WAGNER, accompanied by city and civic officials, on Sept. 25 dedicates the 20th-Fox production "Thinking of You", built by Galahad Productions and located in downtown Manhattan. Galahad will make 12 features for RKO distribution...Postmaster General JAMES A. FARLEY slated to head benefit premiere committee for world premiere of "Giant", Warners release opening at New York's Roxy Oct. 10. Proceeds go to Muscular Dystrophy Assns., of America which Farley chairman. UA exploitation manager MORI KRUSEN, and his wife sailed on the Liberté for a vacation and business trip in Europe...WALTER WAGNER to produce for Pigarama and head the company's new West coast offices...Buena Vista sales topper LEO F. SAMUELS said he expects the release of Walt Disney's "Fantasia" a gross $1,500,000 domestically...New entry in the distribution field: Festival Productions Inc., which will distribute Harmony Films. Ltd's President: Capt. I. R. MAXWELL...WILLIAM B. LEVY, HAROLD ROBBINS, WAYNE THOMPSON head the new Virgo Productions, Inc...C. V. Whitney Pictures president C. V. WHITNEY listed five features either in production or being readied as part of the company's three year program.

LEWIS, YOUNGSTEIN
United Artists vice president Max E. Youngstein, r., and advertising director Roger Lewis, tell a press conference that UA will distribute and promote 38 pictures valued at more than $40 million in the next 12 months. (See story in What The Showmen Are Doing.)

JAMES P. CLARK, National Film Service president, and Edward L. Walton, RKO Radio vice president, announced that NFS has taken over all backroom work for RKO in its 33 depots across the country. Take-over was made Sept. 21. According to Walton and Clark, the move was designed to give continued efficient service in line with RKO's policy of "streamlined" economic activity. Clark said NFS' eventual goal is to take over all backroom work for all distributors, enabling them to cut costs. United Artists, Buena Vista are serviced by NFS.

ELMER C. RHODEN, in a preliminary message on what he termed "one of the most important meetings ever held in the history of National Theatres", warned delegates to the annual NT convention set for Oct. 1-3 in Phoenix, Arizona, that what is created there may be the "turning point of our career". The NT president was scheduled to head a contingent of more than 100 of the circuit's division presidents, film buyers, bookers, district managers and other personnel from the 21 states served by the theatre chain to the convention. General manager Frank H. Rickerson, Jr., told the delegates: "We are convening in the most critical and challenging hour in our industry's history to bring forth a program...that will give strength to our company."

WARNER, KALMENSON

ALFRED E. DAFF last week fired a blast at U. S. exhibitors who have criticized production and distribution when they are abroad. Claiming that they are doing a "disservice" to the American motion picture industry, the irate Universal executive vice president, recently returned from a five week trip around the world, said: "Certain U.S. theatre men, who purport themselves to be the leaders in domestic exhibition, have been telling foreign exhibition groups and other film industry associations abroad not to depend on the American distributor. These statements are ridiculous and unrealistic. It is disgusting and disgraceful when they say you can not depend and trust an American producer."
TOA CONVENTION

(Continued from Page 9)

FABIAN

Owners Committee. The convention voted to adopt the report of the COMPO Relations Committee embracing a comprehensive business-building program. In this, permanent committees would be set up to supervise a permanent organization, working within COMPO, which would be responsible for developing and executing the showmanship program, one in which distribution, production, as well as exhibition would take part. The convention approved a resolution presented by Walter Morris, co-chairman of the Foreign Films group, that a central agency be established through which exhibitors could buy foreign films.

SAMUEL ROSEN, Stanley Warner vice president and honorary convention chairman, officially opened the convention the morning of Sept. 20. In his welcoming address, Rosen said that if the theatre industry is to become once more prosperous, the exhibitors “will have to do the greatest job of coordinated effort this generation of exhibitors has ever undertaken.” He urged the delegates to “emphasize concord rather than discord.”

FABIAN, Stanley Warner president, in his keynote speech, revealed that in an effort to relieve the product shortage his company will invest in production if “given the opportunity”, (the go-ahead from the Justice Department). “Our industry is in a turmoil of revolutionary change,” he said. Exhibition’s only course is to “organize to fight, not for salvage but for salvation itself.” Calling for intelligent planning and intensive follow-through to assure the future of the industry, Fabian recommended steps aimed at rehabilitating the industry. (1) Theatres should have a “physical allure” to coincide with the development of the tastefully furnished modern American home. (2) A “new selling concept by the studios” is needed since “under present competitive conditions it is impossible for the exhibitors alone to successfully launch pictures in the first runs”. (3) Screens should be opened to product of any country in the world “whose picture can make the boxoffice grade”. (4) Cooperation within the industry is essential if it is to succeed. “We should be able to form one combined exhibitor organization which covers all factions and opinion”, he recommended. (5) Make the theatre a “magnet for young people who want careers in a dynamic business of thrill and excitement”. (6) Public relations is needed and it will require the wholehearted support of distribution. Fabian also pointed out that a “system of arbitration and conciliation is indispensable if we are to live together in friendship and amity”. On product, the theatre executive called for more pictures as the only insurance for getting better ones and he asked for a “whole new gallery” of star material.

GOLDENSON, American Broadcasting-Paramount Theatres president, announced that his company, “in order to protect our major investment in this industry”, plans to enter picture production. At the same time, it will unload some of its theatres for what it considers a healthier and more appropriate position as a result of today’s industry conditions. “The underlying purpose of our action is to establish and maintain a sound relationship between good theatres and the supply of product so that we may not only hold our present business level but may also build for the future.” Goldenson scored distributors for what he called their “opportunistic position that price—and price alone—is the only yardstick for selling a picture”. He pointed out “it is now clear that divorcement created many more problems than it has solved. The decree placed the balance of power in the hands of producers. It brought about the product shortage, the multiple runs, the exorbitant film rentals, over-extended playing times and competitive bidding—and left exhibitors with an increasing burden of having to be more and more ingenious in making a profit”. He said he believes it is “high time to take positive steps—to become aggressive competitors for our fair share of this prosperous nation’s huge leisure time market . . . . we hope that, through our example, others may be encouraged to take a fresh approach to production.”

THEY MADE THE NEWS

ROBERT W. COYNE last week set in motion plans aimed at bridging the differences between COMPO and National Allied with the hope that Allied might return as a member of the all-industry organization. At the urging of the COMPO special counsel, the group voted at its annual meeting in New York to set up a committee to study the charges made last year by Abram F. Myers, Allied board chairman and special counsel, which led to his organization’s exit from COMPO. This committee would then recommend to the COMPO executive group steps that might effect a reconciliation. COMPO co-chairman Samuel Pinanski, presiding at the meeting, named Emanuel Frisch chairman. At the same time, the board of directors, executive committee and COMPO members enthusiastically endorsed the industry business-building program drawn up by the COMPO press relations committee. (See feature page 7.)

A special committee will study the program, and determine costs and how to meet them. The plan, primarily a public relations program aimed at increasing theatre attendance, was adopted by the Theatre Owners of America at their convention last week. Among the activities suggested: (1) continuance of the Audience Awards; (2) an advertising campaign to sell the movie theatre as the best source of entertainment; (3) a giant giveaway program (suggested by National Theatres’ Frank H. Rickelson, Jr.). In other business conducted at the meeting, Pinanski and Coyne were re-elected to the COMPO triumvirate. Sidney Schreiber and Herman Robbins were re-elected secretary and treasurer, respectively.

T. J. MARTIN & WALTER MEIHOFER were elected treasurer and controller, respectively, of Warner Brothers Pictures. Martin, also made a director of the company, fills the post made vacant by the resignation of vice president Samuel Schneider. He was formerly controller of the company with Meihofe his assistant.
EXPLOITATION PICTURE

A New Esther Williams in Exciting Suspense Drama

A suspense thriller with psychological overtones spiced with sex, "The Unguarded Moment" totes a bountiful set of exploitation angles. Produced by Gordon Kay in Technicolor for Universal-International, it brings Esther Williams a pair of "firsts" that critics seem to agree, will launch the curvaceous star on a fresh screen career and build up a host of new fans. The film marks Miss Williams' initial appearance away from the M-G-M agies, and keeps her, also, for the first time, bone-dry throughout the picture with nary a bathing suit in sight.

Instead, a tight, fast-moving script—from a story co-authored by another well-known movie name in a change of stripes, Rosalind Russell—under the direction of Harry Keller turns the audience's attention to Miss Williams' heretofore untested dramatic talents in a portrayal of an attractive school teacher caught up in the unwelcome attentions of a sex-crazy student and the plotting of the boy's woman-hating, near-psychotic father. Not that the Williams' shapeliness is completely masked, however. One of the climactic scenes find the star fighting for her life in a nightgown (see opposite page), well calculated to display her physical charms.

In the exploitation spotlight is the irritation between "the pretty teacher and the boy who grew up too fast!" as the key line in the advertising puts it. There is some of the fascination of "The Blackboard Jungle" in this phase of the plot, an association not unwelcome in any campaign for this type of attraction. Note the ad line at upper right: "From the moment he whistled in the hall...she should have known..." with illustration featuring the assault attempt, another factor reminiscent of the earlier boxoffice success. This is the theme that is pounded across in all the advertising and promotional material; it points a clear-cut course for the showman in his exploitation for this one.

Universal is doing a strong pre-selling job in the women's market. The national ad campaign for "The Unguarded Moment" was designed especially for this source of moviegoers and a series of provocative ads, similar to those pictured here, are set for 25 woman-appeal magazines aimed to reach a female readership of some 43,000,000. They will form an important part of the advance penetration aiming at a big fem want-to-see.

An added peg for the exploiter is the introduction of a new young star—John Saxon—to catch the attention of the teenage moviegoers. Ever since the late James Dean aroused the adulation of the millions of youngsters, as well as many of their elders, the studios have been seeking a youthful dramatic actor who will work some of the same boxoffice magic. U-I has an idea young Saxon may be the ticket for them and has given him a meaty role as the good-looking high school football hero, driven into a sexual neurosis by his father's perversity toward females, setting his sights on the tootsomie teacher to dramatic effect. Extra exploitation effort in playing up this "exciting new personality" (see 24-sheet, below) should pay off, particularly in attracting the younger element.

There is an extra-plus-factor, exploitation-wise, in the versatile Miss Williams' business enterprises, several of which are available for tie-in and offer excellent opportunities to capitalize on the star's non-film ventures. One is the new Esther Williams cosmetics line, Moisture Balance, which she has introduced with a complete advertising and promotion campaign, putting herself and the picture in the public's eye via full page ads in mass publication magazines. Part of the campaign may include arrangements for the first women patrons attending the first showing to receive a gift bottle of the product with the compliments of the star. Another important tie-in is with Cole of California, featuring Esther Williams swim suits. With many stores devoting big space to Cruise Wear, there is a good opportunity for window displays featuring blow-ups of the star and picture credits.

Miss Williams' role leaves a wide opening for a "prettiest schoolteacher" contest. The local paper can be the key to this competition in cooperation with the schools and the theatre. Campaign would feature students vote to select the prettiest schoolteacher in town. In promoting prizes the Cole of California and Moisture Balance tie-ups should be kept in mind paving the way for local stores to participate, with excellent art supplied by both tie-ins for attractive displays.
The Unguarded Moment

Esther Williams, in her first all-dry role on the screen, gets a meaty melodrama with touches of Freud and "The Blackboard Jungle" that should gain the former swim star considerable dramatic stature. As a beautiful high school teacher plagued by student mash notes, Miss Williams tries to discourage the ardent youngster at a rendezvous in the locker room, only to narrowly escape assault (right). Endeavoring to protect the boy from criminal charges, she finds herself framed both by the student and his woman-hating father into a compromising position that threatens her job. The boy finally straightened out, the neurotic father turns on her physically, almost kills her in a bedroom struggle (above). Son and father are played, respectively, by promising newcomer John Saxon and Edward Andrews. George Nader also stars.
SOLID GOLD CALADIUM, the Judy Holliday, Paul Douglas, Fred Clark, Producer Fred Kohlim, Director Richard Brooks, is a romantic comedy that plays a lady stockholder in a large holding company, 99 min. 8/20.

STORM CENTER, Davis, Brian Keith, Paul, Kim Hunter, Producer Julian Blaustein, Director Daniel Fyed, is a description of "controversial" from her library, embroils a small town in a fight. 8 min. 8/6.

### June

**Crimes in the Streets**


**First Texas**

The CinemaScope, Technicolor, Joel McCrea, Wallace Ford, Producer Walter Wirthscher, Director Philip Dunne. Western. Outlaws use detective as only recognizable man in a village, thus increasing reward for his death or capture.

**Holiday in California**

Quaker young man sent to prison for killing a falsely accused boy. He escapes and returns to prison to clear his name.

**The Last Days of Pompeii**

Director Lewis Seiler. A beautiful girl is the pawn in a deadly game of deep sea fortune hunting and international intrigue. 74 min.

**Naked Hills**

The David Wayne, Marcia Henderson, Keenan Wynn, James Backus. Producer-director Joseph Stahl, Drama. Gold rush tale set in California during the 1800's. A man’s search continues for the missing particle. 84 min.

**July**

**Hold Back the Night**

John Wayne, Mona Freeman, Peter Garvey, Producer Hal Wallis. Drama. Marines fight their way to the Yalu River in Korea. 76 min.

**Magnificent Obsessions**


**Three for Jamie Dawn**

Laraine Day, Ricardo Montalban, Producer Alex Del Lamo. Director Tom Carr. Courtyard drama of beautiful, notorious woman who is sole heir to a vast fortune on trial for the murder of her lover. 85 min.

**August**

**Canyon River**

Color, CinemaScope, George Montgomery, Peter Graves, Marcia Henderson, Producer Richard Strauss. Director William V. Wright. The oil men bring in first gusher in S. American oil field. 80 min.

**No Place to Hide**

Color, David Brian, Marsha Hunt, Hugh Cororan, Producer-director J. O. Shaftey. Drama. Gom warfare plagues the city. 72 min.

**September**

**Calling Homicide**

Bill Elliott, Jean Cooper, Kathleen Case, Charles McGraw. Director Harmon Jones. Western. Ranch owner thwarts plan of rustlers to steal his herd. 80 min.

** Fighting Trojans**

Huntz Hall, Stanley Clements, Queenie Smith, Producer Ben Schwall. Director George Blair. Comedy-drama. Two boys appreciate lums by fastest with a camera. 61 min.

**Strange Intruder**


**October**

**Cruel Tower**


**November**

**Friendly Persuasion**

Deluxe Color, Gary Cooper. Dorothy McGuire, Marlon, Robert Middleton. Producer-director Rouben Mamoulian. The story of a Quaker family during the Civil War. 139 min.

**Dracon**

Richard Whorf. A young man descends into a fantasy world of his own. 108 min. 4/30

**A Laughing Last Technicolor**


**September**

**Miami Expo**

Lee J. Cobb, Patricia Medina, Edward Andrews. Producer, Director Edward Dmytryk. Western. Mob schemes to introduce legalized gambling at a local casino. 73 min. 8/6.


**A Dark Web**

Paul Henreid, William Tabbert, Producer Roger Corman. Director Terence Young. Drama, Son of wealthy ruler becomes notorious bandit.

### Coming

**Beyond the Law**


**Ch-cha-Cha-Cha**

Peter Prado, Helen Grayson, Producer Shawnee. Color, A cabaret of the mambo. 78 min.

**End of a Man**

James O'Hara, Producer Sam Katzman. Director Joseph Kane. Drama. Cadet at military school frames commander and his son. 81 min.

**Family Way**

The Judy Holliday, Richard Conte, Salvador Bacinello, Producer Fred Kohlim. Director George Marshall. Romance. Director—Producer. Inexperienced woman with boy is only witness to a murder.

**Guns at Fort Pecaton**

Audie Murphy, Kathryn Grayson, Producer Harry Joe Brown. Director George Marshall. Western, Army officer organizes women to fight off Indian attack.

**Hitman**

John Milles, Carol Thorston. Producer Sam Katzman. Director Spencer G. Bennett. Action. One of a giant half-breed, half-man beast who goes on a killing rampage until destroyed by a fellow traveler. 76 min.

**Nightfall**

Aldo Ray, Anne Bancroft. Producer Ted Richmond, Director Jacques Tourneur. Drama, Misanthropic. Director—Producer. Inexperienced woman with boy is only witness to a murder.

**Papa, Mama, the Maid**

Elizabeth Taylor, Producer Robert Ward, Director David Butler. Drama. Dramatizes the lives of a typically Parisian family. 94 min. 9/7.

**Rumble on the Docks**


**Silent World**

The Betty Garrett, Phil Carey, Carey Allen, Producer Jonie Taps. Director William Alther. Melodrama. Seven-year-old boy is the only witness to a murder.

**Seventh Cavalry**

The Technicolor, Randolph Scott, Barbara Hale, Producer Harry Brown, Director Joseph Lewits. Western, An episode in the glory of General Custer’s famed “7th Cav.”

**Shadow on the Window**

The Betty Garrett, Phil Carey, Carey Allen, Producer Jonie Taps. Director William Alther. Melodrama. Seven-year-old boy is the only witness to a murder.

**Stern World**

The Betty Garrett, Phil Carey, Carey Allen, Producer Jonie Taps. Director William Alther. Melodrama. Seven-year-old boy is the only witness to a murder.

**Triple Entendre**

Elizabeth Taylor, Producer Robert Ward, Director Jacques Tourneur. Drama, Misanthropic. Director—Producer. Inexperienced woman with boy is only witness to a murder.

**Utah Blaine**

Rory Calhoun, Susans Cummings, Angela Stevens. Producer Sam Katzman. Director Fred Sears. Western. Two menTelegraph that they see in every other one they have to revenge on their enemies.

**What They Came to Ararat**

Bally bath, Philip Carey, Producer—Director Edward Dmytryk. Director Ken Hughes. Drama. A beautiful girl wins a beauty contest and a “different" life.

**Zarak**


### All the Vital Details on Current and Coming Features

(Date of Film BULLETIN Review Appears at End of Synopsis)

### Allied Artists

**June**

**Crimes in the Streets**


**First Texas**

The CinemaScope, Technicolor, Joel McCrea, Wallace Ford, Producer Walter Wirthscher, Director Philip Dunne. Western. Outlaws use detective as only recognizable man in a village, thus increasing reward for his death or capture.

**Holiday in California**

Quaker young man sent to prison for killing a falsely accused boy. He escapes and returns to prison to clear his name.

**The Last Days of Pompeii**

Director Lewis Seiler. A beautiful girl is the pawn in a deadly game of deep sea fortune hunting and international intrigue. 74 min.

**Naked Hills**

The David Wayne, Marcia Henderson, Keenan Wynn, James Backus. Producer-director Joseph Stahl, Drama. Gold rush tale set in California during the 1800's. A man’s search continues for the missing particle. 84 min.

November


 november

BUNDLE OF JOY. CinemaScope, Eastman Color. Debbie Reynolds, Betsy Blair, Jane Wyman, Dean Stockwell. Producer-director Jules Fain. Drama. A woman seeks to earn a living from her parents. 130 min.

Coming


20th Century-Fox

June


MASSACRE. Damaris Clark, James Craig, Martha Roth, Miguel Torruco, Producer R. Lippert. Director L. King. Western. 76 min.

July

RAREFOOT BATTALION. Maria Costo, Nicos Frousos, Stervos Krasatos, Producer P. Boudouris. Director G. Talas. Adventure. Greek seashore boys thwart Nazi occupation. 63 min. 7/3.


August

July 3rd.


August


September


October

LEAP OF FAITH. The CinemaScope, Eastman Color. Richard Widmark, Janet Leigh, Kary Grant, Producer Dan O'Herlihy. Drama. The story of a man who attempts to climb a mountain. 81 min. 10/5.

November

September

The affairs of a diplomat's daughter and a romance.


RAWHIDE YEARS, THE, Technicolor, Tony Curtis, Colleen Miller, Audie Murphy, Dina Merrill. Producer Stanley Rubin. Director Rudolph Mate, Western. A group of outlaws takes to riverboat gambling during the 1870's. 85 min. 5/26.


BORDERulfilled, Howard Keel, Loring Benitez, Longmire, Grandijrc. A suicide flight to Hong Kong sparks international intrigue.

MAN FROM DEL RIO, Anthony Quinn, Katharyn Jurado, Rosendo Vela, Richard Ney, Bob Steele. A sheriff who goes on the run.

FLIGHT TO KONG, Ruby Keeler, Dolores Donelan, Aabra Sapon, Director Joe Nerman. An airline pilot fakes a different side of law, fits it together. 79 min. 9/12.

October

ATTACK, Jack Palance, Albert Lee, Elizabeth MacRae, John Qualen. An Army officer and his men during a critical battle of World War II.


FLIGHT TEST, Howard Keel, Roy Roberts, Douglas Kennedy, Director Terry O'Quinn. A Broadway star flies to Hello Kong.

WILD PARTY, The Anthony Quinn, Carol Ohmart, Paul Stewart, Producer, Sidney Harmon. Director Harold Huth. An airline pilot fakes a different side of law, fits it together. 79 min. 9/12.

Coming


CRIME OF PASSION, Barbara Stanwyck, Sterling Hayden, Raymond Burr, Producer Herman Cohen. Director Robert Florey. Crime. A woman's ambition for her husband leads to murder.

FIVE GUARDIANS, Robert Mitchum, Audrey Hepburn, Richard Widmark, Director Victor Young. A Grand Production. Director Henry Koster. Drama. A woman is brought to give FBI highly secret material stolen from Russians.

GIRL IN BLACK STOCKINGS, The Les Baxter, Anna Maria Alberghetti, Bel Air. Director Howard Koch, Drama. A series of sex slayings heralds something scary.


LEGEND OF KINGS, Raquel Welch, George Reinholt. A test for a man with true bliss.

November


REVOLT AT FORT LARAMIE, De Luxe Color, John Wayne, Virginia Mayo, Produced Howard Koch. Director Lesley Slaner, Western.


December

BATTLE HYMN, Technicolor, Rock Hudson, Martha Hyer, Dan Duryea, Producer Howard Ross. Director Donald Bowers. Drama. A world trip to give FBI highly secret material stolen from Russians.

BEAST OF THE AMAZON, Technicolor, John Bromfield, Beverley Peirce, Produced by Brian Costigan. Director Curt Siddick. Adventure. Young woman physically challenged tries to find conditions considerably changed. 80 min. 9/3.

November

UNGARDED MOMENT, The Esther Wilkins, Jane Withers, Produced by Jack Bing. Director Harry Keller. Drama. High school teacher is almost criminally assaulted by a student. 95 min. 9/3.

March


March

MOONSTRAND, Technicolor, Fred MacMurray, Jeffrey Hunter, Jeanette Nolan, Producer William Alland, Director Joseph Valor, Horror. A group of strangers is strangled by a 


MAN, The Hong Kong, Vera Miles, Alfred Hitchcock. Producer director Alfred Hitchcock. Drama. Faddish player at Stark Club is prime suspect in murder case.

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"A Merry Chase of Military Matters! A Gale of High Glee... Sharp Satire... Only Larceny and Solid Laughter... The Idea Is Simply To Keep An Audience Laughing!"
—Cook, N. Y. World-Telegram & Sun

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—McCarten, The New York

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—Gilbert, N. Y. Sun

"A delightful spoof... Chummy tongue-in-cheek humor... One lousy incident after another!"
—Pelswick, N. Y. Journal-American

"A hilarious, satirical comedy! A howling delight!"
—Zunser, Cue Magazine

"A Full Bag Of British Comic Characters! Delightful... Very funny... Satire rises to finest heights... Beautiful and blithely made... A fresh breeze!"
—Winsten, N. Y. Post

"Highly Comical! As weird and wonderful a troop as ever went to war!"
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Public and Critics both agree

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BIG FILMS & THEIR LENGTH

Enigma of Foreign Product

What They're Talking About

Universal's Xmas Release . . . Disney Economy . . .
RCA and Toll-TV . . . Mrs. Luce and Censorship
ACTUALLY FILMED IN THE SIN-CAPITALS OF THE WORLD!

RIPPING FROM TANGIER... TO FRISCO... TO TOKYO... TO MACAO... SMASHING THE WORLD'S BIGGEST CRIME SYNDICATE WIDE OPEN...

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SABRE PRODUCTIONS presents

RORY CALHOUN
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FLIGHT TO HONG KONG

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WANT TEXAS SATELLITE Televised Sat. First Week in October

THRU
The Length of Films

“The size of things has a fascination of its own,” said Julian Huxley in his incomparable essay dealing with man’s eternal stupefaction in the face of bigness. The ever-enlargening cycle in three-to-four hour motion pictures is destined to contribute mightily to this ageless awe of size. But, this aside, it is arguable as to just who derives the greater fascination, movie maker or viewer.

That at least some movie-makers have been seized with this fascination is readily demonstrable in the recent unveiling of three monumental films: “War and Peace”, “Giant” and “The Ten Commandments”. In each case the playing time exceeds three hours and in the case of “Commandments”, closely approximates four full hours. It is significant that while portions of all three of these films have been hailed as being of transcending quality, the overall impression has been diminished by excessive length. Thus, the very ingredient for which all film makers strive, entertainment, has been mitigated by a reluctance to slice footage that would make them more compact and more fluid.

Surely there can be criticism of extreme cinematic length strictly on the ground that it violates picture-making’s 90 minute tradition. Forever welcome to moviedom are those who would assay the unusual, and doubly welcome when apostasy is entrusted to hands of great artists like DeMille, a George Stevens, a King Vidor, or their likes, living legends of the film-making craft. A fundamental canon of art is to say what has to be said—musically, verbally, cinematographically—and the devil take the timid.

However, the proponents of the cycle of very long features would do well to consider that both their art and the boxoffice might be better served by striving for pith rather than length. For one of the hallmarks of legitimate art is that it provides maximum pleasure. To rob an audience of the full measure of this pleasure through sheer physical causes is to rob their efforts of full effectiveness.

Though it might strike some production men as intemperate to suggest that footage created at cost running into tens of thousands of dollars be better left upon cutting room floors, it is nonetheless urged in the interests of both art and profits. Certainly all will agree that length, per se, is no criterion of greatness, that a great film can be greater still through judicious application of scissor to celluloid. Fluidity in pace has always characterized the finest films. How much more desirable that we hear the audience say at a film’s end: “Why it seems like I just sat down”, rather than the devastating: “I thought it would never end”.

Appearance & Enthusiasm

National Theatres’ top-brassmen Rhoden and Ricketson spoke some good sense at their recent convention on that most elusive of moviedom topics: winning patrons and influencing stay-at-homes. Mr. Ricketson addressed his remarks toward the physical theatre: “The old, obsolete, inadequate and uncomfortable theatres of yesterday are fast disappearing with growing attendance at modern, deluxe-operated houses. . . . Everyone these days wants to go first class (including) moviegoers.”

How right, Mr. Ricketson. In their obsession with TV’s competitive advantages, too few exhibitors realize that its charm is less in what it offers than in how it is seen. Television’s greatest asset is the comfort in which it is viewed. “Give the people what they want to see and provide them with luxurious theatres in which they may relax and enjoy a movie program on a wide screen, and you’ll have no trouble getting them out of their homes and away from their 21 inch TV sets,” Mr. Ricketson declared.

While for many a hungering theatreman physical improvements may be more easily discussed than come by, the essential point is to take cognizance of the role theatre comforts and theatre appearance plays in motivating people to go to the movies. A helping hand for financially inconvenienced exhibitors is now being extended by the Small Business Administration, thanks to a recent ruling by that body’s Policy Board. Four-wall theatremen may now apply for loans for the purpose of expansion and renovation. Here is a golden opportunity awaiting those who would grasp it.

If physical theatre comforts have been ignored by a wide segment of exhibition, so also has been the attitude Mr. Rhoden so strongly advocates for practicing theatremen—enthusiasm! To folks beyond the walls of moviedom it must seem that moviemen, above all others, have cornered the market in that happy posture. But how lacking it is today in many quarters of our industry! “Show business,” said Rhoden, “thrives on enthusiasm . . . The exhibitor must capture that enthusiasm and impart it to the public.”

To that we can only add our own enthusiastic exclamation mark!
DISNEY ECONOMY. Buena Vista, the distribution arm of Walt Disney Productions, after a banner financial year in 1955, is obviously feeling the pinch of poor product this season. We hear that some six salesmen were laid off last week, leaving some territories entirely without local representation for the Disney product. These areas will have to be covered by the one-man sales force operating out of a nearby exchange, and many a theatre won’t be sold. Figuring the six discharged salesmen at an average of $10,000 per annum (including their expense accounts), this adds up to a grand total saved of $60,000. Did someone say penny-wise business?

U-I’S XMAS RELEASE. There’s quite a bit of talk about Universal’s judgment in setting “Written on the Wind” as its Christmas offering. They question the propriety of releasing during that holiday season a film that deals principally with the peculiar sexual careers of a dipsomaniac and a nymphomaniac. The feeling is strong in some quarters that the Johnston office should insist that the picture not be released during the Yuletide.

RCA AND TOLL-TV. RCA apparently is playing both ends against the middle when it comes to subscription television. On the official record, they have vigorously opposed subscription TV through their NBC arm. But records in the U. S. patent office show that no less than eight patent claims were granted last July to RCA for Toll-TV systems. The proposed systems would be coin operated and designed for a selection of three programs. The patent states that “high quality TV programs whose costs exceed advertising revenues, or whose character would not tolerate the intrusion of advertising, are not available for general television audience consumption. It is clear, for example, that current motion picture production, which the film studios could not afford to release for general consumption unless the proper revenues were derived therefore, are at present probably withheld from television audiences because an acceptable system for audience-financing is not available.” These arguments are identical to those advanced by Zenith, Telemeter and other pay-TV proponents.

MRS. LUCE’S WALK. The recent walkout by the U. S. Ambassador to Italy, Claire Booth Luce, at the Venice International Film Festival, following the selection of Robert Aldrich’s “Attack” as one of two films to represent this nation in the private enterprise competition, brings up two pertinent questions:

Are private American films shown overseas to be subject to political censorship, either direct or indirect?

Is this country’s democracy strong enough to allow American film producers to portray our defects as well as our virtues to be shown to foreign eyes? Certainly, the idea of political censorship of films is abhorrent to the American way, whether practiced in this country or overseas. We do not believe that Mrs. Luce or any other individual is qualified to prejudge what the reaction will be to any American film at an International showing. It might very well be the very antithesis of those political repercussions the Ambassador apparently fears. Certainly no European believes America and Americans to be perfect. The very fact that a film depicting our weaknesses is shown without restrictions by the American Government would indicate a faith in our democracy’s strength that no dictator would dare emulate. It could actually boost our country’s stock in the countries this side of the Iron Curtain.

Whatever results the Ambassador’s walkout may have politically, one thing is certain commercially—the boxoffice value of “Attack” received a hefty boost, both here and overseas.

MOVIES ON TV. An eye-opening analysis of the movies role in TV programming, contained in a study recently completed by New York’s WOR-TV, is causing raised eyebrows among top motion picture and television executives. Most salient fact of the revealing study showed the feature films account for 27% of all programs telecast over N. Y. stations—that families in the area view feature films a total of 23 million hours a week. Any attempted projection of these figures brings out the magnitude of the role played by feature films in current television programming schedules. For example, if N. Y. viewing habits are similar to those of the rest of the U. S., and since New Yorkers comprise 10% of the nation’s viewing audience, it is conceivable that televiwers spend 230 million hours a week looking at feature films on TV throughout the country. While this is a sobering thought for the powers that be in the movie industry, it is pertinent to keep in mind that most of the movies occupy the least desirable programming time, either on the very late shows or during matinee hours. Watched with extreme interest will be the impact of first showings of M-G-M oldies on theatre business in the Los Angeles area, where they started TVing them last Friday at 8 in the evening. This is expected to be the first real test of the effects on theatre boxoffice.

A NATURAL. Some of the movie ballyhoo men undoubtedly would like to sign up that ancient, 150-year old South American Indian for promotional purposes. We recommend him highly to Metro to plug two current releases, “Somebody Up There Likes Me” and “Lust for Life.”
TAKE A GOOD LOOK

AT THE GREATEST

20 FROM 20TH

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You can even see it without glasses ...turn the page!
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CinemaScope • COLOR by DE LUXE
starring ROBERT WAGNER
TERRY MOORE • BRODERICK CRAWFORD

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ANASTASIA
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starring INGRID BERGMAN
YUL BRYNNER • HELEN HAYES
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CinemaScope • COLOR by DE LUXE
starring JAMES MASON • BARBARA RUSH

now in release!
ABDULLAH'S HAREM
Technicolor
starring GREGORY RATOFF • KAY KENDALL

available in December!
THE TRUE STORY OF JESSE JAMES
CinemaScope • COLOR by DE LUXE
starring ROBERT WAGNER
JEFFREY HUNTER • HOPE LANGE

now in release!
THE QUEEN OF BABYLON
Print by Technicolor
starring RHONDA FLEMING • RICARDO MONTALBAN

available in January!
THE WAYWARD BUS
CinemaScope • COLOR by DE LUXE
Produced by CHARLES BRACKETT
Directed by HENRY HATHAWAY
From the best-selling novel
by JOHN STEINBECK

available early in 1957!
HEAVEN KNOWS MR. ALLISON
CinemaScope • COLOR by DE LUXE
starring DEBORAH KERR • ROBERT MITCHUM
Produced by BUDDY ADLER and EUGENE FRENKE
Directed by JOHN HUSTON

available in November
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CinemaScope
starring RICHARD EGAN • DEBRA P.
introducing ELVIS PRESLEY
the sensation of the nation in his first motion picture appearance

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THREE BRAVE MEN
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starring RAY MILLAND • ERNEST BORONINE
Produced by HERBERT B. SWOPE.
Directed and Written for the Screen by PHILIP DUNNE

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by special arrangement with
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starring LAURENCE OLIVIER • JOAN FONTAINE
Directed by ALFRED HITCHCOCK

available soon!
THE SEAWIFE
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starring RICHARD BURTON • JOAN COLLINS
THE BEST AND THE MOST FROM 20TH
THE PRODUCTIVE COMPANY

available in October!
TEENAGE REBEL
CinemaScope
starring GINGER ROGERS • MICHAEL RENNIE
introducing three stars of the future:
BETTY LOU KEIM • WARREN BERLINGER
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starring FORREST TUCKER
MARI BLANCHARD • WALLACE FORD

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DO-RE-MI
CinemaScope • COLOR by DE LUXE
starring TGM EWEI • JAYNE MANSFIELD
Produced, Directed and Written for
the Screen by FRANK TASHLIN
From a story by GARSON KANIN

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THE THIRD MAN
starring JOSEPH COTTON • VALLI
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ISLAND IN THE SUN
CinemaScope • COLOR by DELUXE
Produced by Darryl F. Zanuck • Directed by
Robert Rossen from Alec Waugh's best-seller

BOY ON A DOLPHIN
CinemaScope 55 • COLOR by DELUXE
Produced by Samuel G. Engel
Directed by Jean Negulesco

John O'Hara's great novel

TEN NORTH FREDERICK

David O. Selznick's production of
Ernest Hemingway's immortal story

A FAREWELL TO ARMS

The new runaway best-seller!

A CERTAIN SMILE
by Françoise (Bonjour Tristesse) Sagan

THREE FACES OF EVE
Produced, Directed and written for the
screen by Murielly Johnson
and more! more! more! more!
INDUSTRY SEISMOGRAPHS have detected some encouraging tremors during the past fortnight, issuing from a number of mass-entertainment's most critical geodetic centers. Fall boxoffice, for instance, prematurely dismissed as typically sluggish in late September, kicked up its heels in October with some rousing solid grosses and now bodes well to sustain this strength for some time to come. Reason for anticipating more of same derives from another happy tremor—namely, critical applause lavished upon an autumnal package of several films from which little other than routine business was expected. This product, together with such super-films as "The Ten Commandments" and "Giant", arms filmland with a keenly honed weapon to scrape away the rust and barnacles from winter boxoffice. In brief, the industry enjoys an edge today most observers would have been reluctant to accord one month ago.

And there have been other rumbles. You have the significant tremor caused by this Fall's TV and its lack of novelty and appeal. This conclusion could hardly be described as fanciful, since our seismic waves stream in from such unimpeachable sources as 1) Trendex ratings, 2) newspaper commentary, 3) sales of color receivers—which have been disappointing to the extreme.

Video's programming difficulties come as no surprise. Here is a problem for which Hollywood may offer its entertainment rival the most profound sympathy. If the production of a year's supply of feature films in the mere hundreds drives movie-makers into a near psychotic frenzy, imagine TV's groaning burden in attempting to grind out palatable amusement of some thousand times that quantity. And do it, mind you, with a .45 caliber stop-watch leveled between its eyes. In all fairness to TV people, the miracle is that their occasional artistic proficiencies ever show up at all.

One of the more notable trends of late in mass-entertainment has been a gathering reaction, yet small but rising, against the sheer "ordinariness"—to coin a term—of everyday TV. Wherever one goes, it seems, comments arise reminding the listener of the unkind cuts hurled at theatre films only a few years back. And nowhere is the outcry stronger than in suburbiana, no mean population element to trifling with. Possibly because of increasing economic fortunes generally, possibly as a result of higher educational attainments, this segment represents as critical a pleasure-seeking market as exists in the nation. Its numbers are ever expanding and its entertainment budget a juicy item to contemplate. It is no accident that in many locales of this type the well-managed, well-appointed theatre seems to prosper above that of theatres in non-suburban sectors.

Lest we rush ahead of ourselves, let it be said there yet no mass defection from video tube to movie theatre. Nor is there the prospect, should such a deflection result that theatre business would become an automatic beneficiary. The central point is that in suburbiana at least good films are attracting as much attention as ever. Therefore, while the trend unfolds, however uncertain at present, it would be well for movie-makers to take note of the market and perhaps mark more and more films with an intellectual upgrading to exploit a good opportunity. The fact that suburban dwellers, like people everywhere, are desisting from high cost color set purchases is clear evidence that in view of current TV programming it simply isn't worth it.

A PROXY FIGHT IN LOEW'S, we hear, stands an excellent chance of materializing, come winter's annual stockholder meeting. Whether Arthur Loew, Jr. timed his departure for this reason is academic. Most banking and investment sources credit Mr. Loew with a standout jolt under difficult circumstances. Some shareholders, and this includes institutional equity holders, held the spurious view that the company's traffic with TV involving vintage film would bring an immediate fillip to Loew's market price. It, of course, did not although revenues under its leasing arrangement may amount to some $20 million or more—but over a 7 year period. Management's chief cushion now is the possibility of a sharp price appreciation to realize by virtue of its theatre divestiture. Some quarters are dubious, however, maintaining that the market has had ample time to discount this prospect since the court decree ordering the split-up has been known for a long time.

Final date for split-up is February 1, 1957. The Loew's Inc. stockholders meeting is set for later that month. Thus, the ingredients will be present for an old fashioned Donnybrook—including dramatic timing. Unfortunate for management have been recent earnings figures. Fortunately for management have been the decline in stocks generally of late, the year-long low ebbs of film stocks specifically the very good possibility that earnings figures (not to be released for a while) covering the summer period will reflect improvement.

Chief Loew's antagonists include at least two highly influential investment firms. Though promising cooperation last February, when all fractious elements buried the hatchet to support the broom sweeping of the then new president, they now rankle anew. High is high, say they and Loew is low—and what comes next nobody knows.

Another unhappy omen: the recent removal after many years of Loew's, Inc. from Dow Jones' list of the 30 industrial stocks that make up that agency's famous market average. Explanation: Loew's volume too small to be included in a group representing typical American industry today.
Will Films from Abroad Ever Find
A Real Profitable Market in the U.S.?

ENIGMA OF FOREIGN FILMS

by LEONARD COULTER

By the time this appears in print Mr. John Davis, the stormy petrel of British films, will have arrived in the U.S. once again to survey the market possibilities for the product of the company of which he is Managing Director, the J. Arthur Rank Organization.

This trip must necessarily be vastly different from all the others Mr. Davis has made in the past few years because of two factors. Firstly, the television market for British “oldies” has been wiped out by the unleashing of the Hollywood backlogs. Secondly, there has been so much said and written about the “product shortage”, that Mr. Davis may be under the impression that now is the time for him to step in and close the gap.

Anyone who listened to the principal speeches at the recent New York convention of the Theatre Owners of America must have gained the idea that delegates were standing in line for British and other foreign films. International goodwill was oozing from every pore. Visitors from overseas were invited not only to address the open meetings, but to sit in on some of TOA’s committee meetings.

Further to create the illusion of a tremendous upsurge of U.S. exhibitor interest in foreign product the TOA staged at the Museum of Modern Art a modest international film fair which, according to present plans, is to be developed in future years on a more elaborate scale.

Frank Talk in Committee

The overseas brigade was hugely encouraged. Major Daniel Angel was there representing the British Film Producers’ Association. Edward J. Hinge was present on behalf of the Cinematograph Exhibitors’ Association, and others who shared the dais were Italo Gemini, Thierry Delafon and Adolph Trichet of the Union Internationale L’Exploitation Cinematographique in Paris, and a delegation of distinguished gentlemen from Mexico.

The honeyed words spoken in the open sessions were, however, somewhat sweeter than the remarks made in committee. There, various exhibitors spoke their minds frankly. They complained, variously, about the fact that there did not exist any central source in the U.S. from which they could obtain information about the supply of foreign films, or which could supply publicity and explo-

(Continued on Page 27)
FOR THE BEST DATES IN AMERICA—

"THE OPPOSITE SEX"

"Strong B. O. Biz. High Powered"—Variety
"A Winner"—M. P. Herald
"Cinch For Strong Returns"—Boxoffice
"Strong Boxoffice Contender"—Film Daily
"Will Flock To See It In Droves"—M. P. Daily
"Tip On Bidding: Go the Limit!"—The Exhibitor
"Boxoffice Bonanza"—Hollywood Reporter
"Strong Boxoffice Potential"—Daily (Coast) Variety

Another Big One joins the high society of M-G-M hits!
**Film of Distinction**

"Giant" Stirring Epic of Texas

**Business Rating**


In almost every respect, "Giant" lives up to its promise being one of the outstanding pictures of recent years. His previous successes like "Shane" and "A Place in the Sun", producer-director George Stevens has extracted every ounce of artistry from his actors and technicians, has purged mood and setting in authentic detail. Thus, the popular Edna Ferber novel of love, power and prejudice in Texas comes vividly to life, leaving the viewer with the strong impression of having witnessed a moving, human, highly artistic film. The 198-minute running time is too long and the picture could profit by some judicious pruning, perhaps as much as 20 to 30 minutes. The story is not taut drama, but a sprawling chronicle of one family with several sub-plots and an underlying theme of racial prejudice, necessitating a rather episodic telling. But under Stevens' fine hand, plot flows at a good pace. Production is top-drawer visually, sometimes breathtaking in its inception of the wide open spaces of the Lone Star state.

The director's special talent for extracting sensitive performances from his actors is again made manifest. Elizabeth Taylor, as a spirited, wealthy and beautiful Easterner who marries a Texan, matches her superb performance in "A Place in the Sun". Rock Hudson, the patient rancher who finds himself involved in racial and domestic problems, has never been as effective. Both are tailored to their roles, giving them sympathy, depth and understanding. He late, lamented James Dean, this time playing a more subtle rebel, proves irrevocably that his was a great acting talent. With his unique sensitivity and personal magnetism, he vividly projects the torments of a restless, unhappy ranch-hand-turned-oil millionaire. Were it not that Stevens has gotten the absolute top from the others in his cast, Dean's performance would stand as major tour de force. Carroll Baker, soon to be given top billing in Elia Kazan's "Baby Doll", demonstrates that she is a young talent of great promise. The expert supporting cast includes Mercedes McCambridge, Jane Withers, Sal Mineo, Judith Evelyn, Chill Wills and Elsa Cardenas.

Technically, the picture is a masterpiece. Ace cameraman William C. Mellor has caught the overwhelming expanse of the flat Texas country, the huge mansion rising from the plains and the gushing of oil wells, in all their visual excitement adding immeasurably to the mood and feel of the story. In the outdoor sequences, the Warner-Color is superb. Dimitri Tiomkin has created a lush score. The Fred Guiol-Ivan Moffat screenplay has remained faithful to the forthright Ferber novel. They have kept in the obvious and pointed censure of Texan nouveau-riche snobbery and intolerance. The story traces domestic problems of Rock Hudson's family from time he brings wife Elizabeth Taylor to his half-million acre ranch in the early 1920's down to the present.

Hudson's sister, Miss McCambridge, clashes with her sister-in-law. When Miss McCambridge is killed riding a horse, she leaves some land to ranch hand James Dean. Dean strikes oil, and in short order becomes fabulously wealthy and thoroughly obnoxious. Hudson is angered because his son, Dennis Hopper prefers to study medicine rather than run the ranch. Daughter Carroll Baker is restless and unsettled. Hudson is disturbed when his son marries Miss Cardenas, Mexican medical student, because his heir will be half-Mexican. The family attends the opening of Dean's fabulous hotel. A fight breaks out between Dean and Hudson when Miss Cardenas is refused service in a beauty salon. On their way home Hudson gets involved in a fight with the owner of a diner who discriminates against some Mexicans. He takes a licking, but is satisfied that, at last, he is fighting for a fundamental justice.

*More REVIEWS on Page 12*


*Film BULLETIN October 15, 1956 Page 11*
**"Man from Del Rio"**

**Business Rating**: 3 3 Plus

Western with fresh plot angle. Enhanced by fine Anthony Quinn performance. Best returns in action houses. Good dueller in general market.

Anthony Quinn turns in a stand-out performance as a Mexican gunslinger who is made sheriff on the basis of his notorious reputation. When he breaks his wrist in a fight and cannot draw his gun, he must use his ingenuity to restore law and order. Robert L. Jack's modest production for United Artists release benefits from an intriguing story-twist in the screenplay by Richard Carr. Although a bit slow getting to the meat of conflict, director Harry Horner does develop his characters and some suspense.

The second half is tense and action-packed. A good bet for action houses, it will also serve very well as a dueller in general situations. Katy Jurado creates an appealing and sympathetic role as the woman who rejects Quinn until he joins the side of law. Gunman Quinn accepts the job of sheriff of a border town in the hope that Miss Jurado and the townfolk will accept him as one of them. He smashes his gun-hand wrist in a fight with saloonkeeper Pete Whitney, but tries to conceal the fact because he cannot draw a gun. Whitney gets word of Quinn's defect and warns him to draw or get out of town. Shamed, Quinn accepts the challenge, and rolls Whitney into fearing that his information about the wrist might be a trick to make him draw. At the showdown, Whitney turns coward and Quinn orders him out and becomes a hero.

United Artists. 82 minutes. Anthony Quinn, Katy Jurado, Peter Whitney. Produced by Robert L. Jacks. Directed by Harry Horner.

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**"Cha-Cha-Cha Boom!"**

**Business Rating**: 3 3

Low-budget dueller features Cuban rhythms, specialty numbers. Good teen-age attraction. OK for ballyhoo houses.

This modest-budget Clover Production for Columbia release capitalizes on the Cuban dance craze with eighteen Mambo, Cha-Cha-Cha, and jump tunes (e.g. "Crazy, Crazy", "Cuban Rock and Roll", "Voodoo Suite") in 72 minutes running time. Producer Sam Katzman, following his "Rock Around the Clock" formula, has delivered another item that should excite the Mambonicks (teen-age Latin dance addicts). Many of the pulsating bongo dance numbers, done in skin-tight attire, gives it very good prospects as a ballyhoo-house dueller. The subject, like rock 'n roll, can be exploited in most large cities. The roster of performing talent directed by Fred F. Sears includes dancers Sylvia Lewis and Dante De Paula, the Mary Kaye Trio, songstress Helen Grayco, and the orchestras of Perez Prado, Manny Lopez, and Luis Arcazas. The meager plot tells how Steve Dunne, record company talent scout, decides to go into business for himself because he can't get along with his boss. He goes to Cuba with friend Jose Gonzalez to find a "new music". Girlfriend Alix Talton, employed by a competing company, follows him. Miss Talton joins forces with him, and they convince backers that Cha-Cha-Cha records will earn a small fortune.


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**"The Brave One"**

**Business Rating**: 3 3 Plus

Heart-warming story of boy and his bull. Exciting bullfight sequence highlights climax. Topflight entertainment for all.

"The Brave One" is a tender story about a small boy and his love for the bull he raises and must watch in a do-or-die encounter with a skillful matador. The King Bros. have given this absorbing drama an excellent production for RKO release. CinemaScope and Technicolor location shots in Mexico and the bullring are brilliantly recorded by cameraman Jack Cardiff. Despite the absence of any known names in the cast, enough sentiment, action, drama and color have been injected to make it saleable to audience of all ages in all situations. The heart-warming story and the bullfight scenes give it strong exploitation angles. The star, Michel Ray, is a 10-year-old dark-haired, blue-eyed English lad who lends poetic quality to his role as farm boy who grows up with the bull. Fermín Rivera, famed bullfighter, appears in the ring. Direction by Irvin Reppy is smooth and well-paced after a rather slow start in developing boy-animal relationships. The rousing final in the arena where crowds, overcome with the bull's performance, shout "Indulgo", pleading that the bull be spared, is high drama. Music by Victor Young catches the flair of the matador's cape and the mounting excitement of the spectators. Young Michel Ray, who lives with his father, a tenant rancher, grows up with a bull given him by the ranch owner. When the latter is killed in a crash, record that he gave the bull to the boy can be found. When the bull is sold, the boy follows it to Mexico City and seeks the President for help in regaining the animal. The bull is put in the ring, and by his artful performance wins admiration of the crowd, which calls for the bull's life to be spared. The matador consents, bull is saved.


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**"Flight to Hong Kong"**

**Business Rating**: 3 3


This melodrama about a world-wide smuggling ring has some exotic atmosphere, violence, and Rory Calhoun in the lead role. What it lacks is a plausible plot. A Sabr Production for United Artists release, it becomes rather aimlessly involved in too many location scenes in Hong Kong and San Francisco. Strictly for action fans, it does offer fair exploitation possibilities for the ballyhoo houses. Producer-director Joseph M. Newman has labored to make Calhoun seem like a clean-cut crook amid an assortment of sinister smugglers with heavy accents and light trigger fingers. Barbara Rush plays a world-traveling novelist who "uses" Calhoun, and Dolores Donlon is his well-kept doll. Calhoun has a lively hijacking business in Hong Kong and nearby Macao, but the international syndicate horns in. When Calhoun's buddy is murdered by the syndicate, he ships out to San Francisco with a million dollar in syndicate diamonds. Killers catch up with him just a police close in on the entire ring.


[More REVIEWS on Page 16]
What The New RKO RADIO PROMISES...

The New RKO RADIO DELIVERS!
*ALL THESE PROFIT SHOWS FROM THE NEW RKO... IN RELEASE, OR PRODUCTION COMPLETED...
"You Can't Run Away from It"

**Business Rating **

Re-make of "It Happened One Night", with songs. Light-hearted, fast-paced. Should register well above average.

This lively Technicolor-CinemaScope re-make of the 1934 Oscar winning "It Happened One Night" should find good audience response. It offers June Allyson rendering several bright new songs and Jack Lemmon contributing the laughs. While old-timers might say it lacks the spontaneity of the original, Dick Powell's production for Columbia release bounces along happily for 95 minutes of light, family entertainment, and even those who happily recall the original will find themselves enjoying this immensely. Miss Allyson, as the runaway rich girl, is dainty, delightful and smartly dressed. Lemmon gives his role of scoop-hunting news reporter an individual interpretation, refreshing and laugh-filled. Five new Johnny Mercer-Gene de Paul tunes are offered, and comedy is added by the diverse talents of nightclub comedian Henny Youngman, Stubby ("Guys and Dolls") Kaye, Jim Backus, Paul Gilbert, and Allyn Joslyn. Powell, doubling as director, displays a skilful sense of comedy timing, and rolls the action along at a lively clip. Unemployed newspaperman Lemmon meets Miss Allyson after she runs away from her protecting father, Charles Bickford, who objected to her marriage to playwright Jacques Scott. Realizing there's an exclusive story in the runaway heiress, Lemmon offers to help her escape. When hitchhiking, spending nights together (platonically) in a motel and hay field, they fall in love. When Lemmon leaves to get money from his editor, Miss Allyson thinks he has abandoned her. Bickford finds her, agrees to let her re-marry Scott. Lemmon turns up to cover wedding, they skip off together.

**Columbia. (A Dick Powell Production). 95 minutes. June Allyson, Jack Lemmon, Charles Bickford. Produced and directed by Dick Powell.**

"Julie"

**Business Rating **

Fairly engrossing melodrama of romance and murder. Pace fast, but plausibility lacking. OK marquee value in Doris Day.

The charm and appeal of Doris Day lifts this M-G-M suspense melodrama a bit above conventional standards. The action under Andrew L. Stone's direction moves at a good pace, but the plotting lacks plausibility. Grosses should be a mite above average generally, with Miss Day attracting some fem trade. Barry Sullivan, Louis Jourdan and Frank Lovejoy provide fair added marquee values. Miss Day, who is developing into a fine dramatic actress, introduces the picture with a title tune. When she discovers her pianist husband, Jourdan, murdered her first husband, Miss Day runs away. Because it is her word against Jourdan's, police are unable to help. Her late husband's cousin, Sullivan, drives her to a San Francisco hotel where Jourdan immediately locates and threatens her via phone. When she takes her old job as airline hostess, Jourdan boards the same plane. In a struggle in mid-air, Jourdan and the pilot shoot it out and both die. With the help of radar and radio instructions from the field, Miss Day sets the plane down safely.


"The Silent World"

**Business Rating **

Rating is for art houses. Fascinating documentary of undersea explorations. Good dualier in general market.

This year's Cannes Festival first-prize winner is a fascinating and technically superb marine documentary with much drama, action, and imagination as any fiction story. Produced in Technicolor by Jacques-Yves Cousteau world renowned underwater explorer-writer, and Louis Maile, it took a year to film in the depth of the Mediterranean and Red seas and the Indian Ocean. Distribute by Columbia, it is sure to enjoy great success in art houses and should find good response as a dualier in the general market. This amazing record of the oceanographic expedition employs highly skillful skin divers, special camera equipment, aqua-lungs, submarine scooters, underwater torches and floodlights. Thrilling underwater exploits make "The Silent World" an outstanding boxoffice attraction for those seeking something new and exciting, as well as "serious" moviegoers. Actors are the crew of the laboritory ship, Calypso. Director Cousteau's English narrative is accompanied by music that blends with the shimmering emerald waters and multi-colored fish. Dramatic incident include: an encounter with playful porpoise following the ship; a meeting with herd of sperm whales, the cutting of a baby whale by the ship's propeller, necessitating stopping it to end its suffering, and the appearance of shark at the scent of blood to devour the whale.


"The Mountain"

**Business Rating **

Spencer Tracy turns in fine performance in tense mountain climbing melodrama. Will need strong selling.

A beautifully mounted VistaVision-Technicolor production, "The Mountain" is bolstered by a first-rate performance by veteran Spencer Tracy and some exciting mountain-climbing scenes. However, its boxoffice value is questionable since stories of this type have rarely been successful. Produced and directed by Edward Dmytryk the melodramatic story of two brothers (representing good and evil) suffers somewhat from the miscasting of Robert Wagner as the wicked one, and Claire Trevor as a Bavarian farm maid. However, visually this Paramount offering is very striking. The minute details of the slow and painful climb up snow-covered Mount Blanc in the Alps make for some gripping footage of high suspense and adventure. Tracy, inarticulate shepherd and once-famous mountain climber, leads his greedy brother, Wagner, up the rugged terrain of Mount Blanc to locate a crashed airliner. Wagner plans to steal the contents of the plane. At the wreck age they find one live, injured Hindu woman. Tracy nurses her, while Wagner loots the dead bodies. Tracy rigs a make-shift sled to transport the woman. Heavy with jewels and money, Wagner frantically follows, but falls into a glacier gap. Tracy tries to convince authorities that his brother really saved the woman and that he looted the plane, but they are not misled.

**Paramount. 105 minutes. Spencer Tracy, Robert Wagner, Claire Trevor. Produced and directed by Edward Dmytryk.**
The Ten Commandments’ DeMille Spectacle Overwhelms the Eye

Business Rating 3 3 3 3

Spectacular epic of Moses and Hebrew exodus in best DeMille tradition. Huge cast, immense color production, striking effects offset too much length and literal dramatic presentation of Bible story.

This overwhelmingly spectacular production is the pinnacle of a lifetime of devotion to the cinema art and to sincere religious beliefs by its creator—Cecil B. DeMille. It will undoubtedly be the biggest grosser of all the films he has made, and one of the biggest in motion picture history. With some reservations, “The Ten Commandments” is one of the most visually exciting pictures ever filmed, assuredly the best picture on a religious theme ever produced. And it may well mark the end of the long and distinguished career of its 74-year-old producer-director. He has put into this labor of love his typically meticulous planning, huge expenditure (a reported $13 million), a galaxy of stars, and all the technical perfection that has been associated with his name for so many years. One doubts that it can ever be duplicated, only, perhaps, if another DeMille comes along in the future.

Though overlong at three hours and 39 minutes, “Commandments” has enough exciting cinematic effects to make one of the mightiest spectacles ever produced. Unquestionably, it will have tremendous mass appeal. Like one of the wonders of the world, it should attract audiences for years to come.

The story of man’s basic struggle for freedom and fundamental law is told most effectively in terms of one man, Moses. And the idea is adroitly handled by using the Bible’s own words spoken by DeMille as a narration throughout the picture. At no time is the film didactic or preachy. It treats the Old Testament story without mysticism, but as a straightforward account of human beings logically caught between two worlds. DeMille has drawn on the most authoritative sources to assure Biblical accuracy. As Moses, the dramatic core of the film, Charlton Heston is moving and believable, presenting an imposing figure as he receives the Ten Commandments from God and leads his people to freedom. DeMille has directed with unusual firmness and inventiveness. He undoubtedly set precedents in his use of special effects though they do not always succeed in blending with the rest of the photography. The Exodus from Egypt, the parting of the Red Sea and other sequences are stunning effects. In fact the sheer bigness of the picture is sometimes overwhelming. Gigantic sets have been constructed against which thousands of extras play out the epic story of Hebrew suffering and deliverance. VistaVision and Technicolor lend scope and depth to the production.

Strangely missing from among all this opulence, however, is the emotional excitement, the uplifting fervor many spectators will seek. It is difficult to tell whether screenwriters Aneas MacKenzie, Jesse L. Lasky, Jr., Jack Gariss and Fred M. Frank delivered to DeMille so literal a version of the biblical tale, or whether the great producer translated their work in terms of spectacle rather than inspiration. While the continuity of scenes and characters flow smoothly the inspirational element is notably lacking. The casting of familiar movie personalities into classic figures is not without its dangers and the results in “Commandments” is not always successful. As the amorous Nefretiri, Anne Baxter is voluptuous, but not always convincing. Edward G. Robinson as the lustful Dathan is never far from his “Little Caesar” roles. And though his usual dynamic self, Yul Brynner constantly reminds one of his characterization in “The King and I.” Unknowns might have made these characterizations more believable. Nina Foch, Judith Anderson, Sir Cedric Hardwicke, Martha Scott, John Derek as Joshua, Debra Paget and Vincent Price turn in fine performances. Top credits are registered by Edith Head elaborately beautiful costumes, Elmer Bernstein’s mood-building, provocative score, and Loyal Griggs’ excellent color photography.

Martha Scott, a Hebrew slave, places her baby adrift on the river because the pharaoh (Hardwicke) decrees that new-born male Hebrews are to be killed. Princess Bithian (Miss Foch) finds the baby in a basket, adopts him as her own, calling him Moses. Hardwicke’s cruel son Rameses (Bryner) desires Nefretiri (Miss Baxter) who in turn adores Moses (Heston) who has grown to be a kind and able ruler. Heston learns of his origin and re-joins his people as a Hebrew slave. When he becomes popular with the Hebrews who are seeking a leader, Brynner exiles him. Heston travels to Midian and marries Sephora (Miss DeCarlo) daughter of Jethro (Eduard Franz). Brynner becomes king at Hardwicke’s death and marries Miss Baxter. On Mt. Sinai, Heston speaks to God who appears in the form of a burning bush, and returns to Egypt when Joshua (Derek) describes how the Hebrews are suffering. Heston brings the wrath of God upon the Egyptians, but Brynner’s “heart is hardened” until the angel of death takes the life of every Egyptian first-born. Brynner sets the Hebrews free when his son dies, but sends his chariots pursing them. God parts the Red Sea, the Hebrews pass through the chasm of waters which surge closed when the Egyptians attempt to cross. Moses spends 40 days on Mt. Sinai while the people, provoked by Dathan (Robinson), build and worship a golden calf and indulge in revelry. Heston returns with the Ten Commandments, punishes the idolaters. He goes alone to Mt. Nebo to face his God, as his people move on to the Promised Land.


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FROM THE NOVEL BY EDNA FERBER

PRESENTED BY WARNER BROS. IN WARNERCOLOR STARRING

ELIZABETH TAYLOR • ROCK HUDSON

*THIS IS ONE OF THE ADS IN THE SWEEPING GIANT CAMPAIGN. IT APPEARS IN LIFE ON STANDS OCT. 18 AND IN LOOK ON STANDS OCT.
A picture of proud people, a love story, a cavalcade--conflict of creeds--a personal drama of strong longings--a story of big things and big feelings --This is GIANT!

JETT RINK was made of laughs and lies and loving looks, he was made to get to the top--so he could have the fun of falling all the way down...

LESLIE LYNNONT --whether you loved her in the open or hid it inside you --you hungered.

JETT RINK

This is GIANT!
EXHIBITORS HAVE DEPENDED ON REPUBLIC!

Are the shocking “Scandal Magazine” stories TRUE?

See Page 5

Scandal Inc.

Tip For Exhibitors: Check On This Smash Exploitation Natural!

Scandal, Inc.

A C M B PRODUCTION

Starring ROBERT HUTTON

with PAUL RICHARDS • PATRICIA WRIGHT

Executive Producers JOHNATHAN DANIELS and VICTOR PURCELL

Written and Produced by MILTON MANN • Directed by EDWARD MANN

A REPUBLIC PRESENTATION

RIGHT OUT OF TODAY’S HEADLINE
BOXOFFICE PICTURES FOR 20 YEARS

....AND REPUBLIC CONTINUES TO DELIVER!

STRANGER AT MY DOOR
ZANZABUKU
THE MAVERICK QUEEN
DAKOTA INCIDENT
THUNDER OVER ARIZONA
A STRANGE ADVENTURE

Lisbon
In NATURAMA
TRUCOLOR by Consolidated Film Industries
RAY MILLAND • MAUREEN O'HARA • CLAUDE RAINS • YVONNE FURNEAUX

DANIEL BOONE, TRAIL BLAZER
TRUCOLOR by Consolidated Film Industries
BRUCE BENNETT • LON CHANEY • FARON YOUNG

SCANDAL, INC.
ROBERT HUTTON • PAUL RICHARDS • PATRICIA WRIGHT

ABOVE US THE WAVES
JOHN MILLS • JOHN GREGSON • DONALD SINDEN

A WOMAN’S DEVOTION
TRUCOLOR by Consolidated Film Industries
RALPH MEEKER • JANICE RULE • PAUL HENREID

TEARS FOR SIMON
TRUCOLOR by Consolidated Film Industries
DAVID FARRAR • DAVID KNIGHT • JULIA ARNALL

SCANDAL MAGAZINE EXPOSE!
TRADING STAMPS
ITO of Ohio

We have been asked by several exhibitors about trading stamps and have collected this information to pass on to you.

The ordinary giveaway of trading stamps means little in theatres because the stamps do not attract new patrons. With supermarkets, the case is different because families must eat and it is a question of paying approximately the same price for the same merchandise at one store or another, the only difference being in getting the stamps in larger quantities. Even the supermarkets are finding that the stamp deal begins to lose interest when competitors take up with rival stamp outfits. But people don't have to go to a theatre and giving away stamps doesn't create a desire to see a particular picture.

The TOA convention recently has presented it a variation. Stamps issued at the rate of one for each 10 cents worth of merchandise are redeemed by theatres at the rate of 50 cents worth of admissions for 420 stamps. If the admission is less than 50 cents, the theatre gives change in cash. If it is more, the theatre collects the difference in cash. The theatre receives 50 cents from the stamp company with every book. Variations on this plan can be arranged but basically it gets infrequent movie-goers who will accept a free admission in lieu of some purchase worth 50 cents.

HOPE FOR LITTLE HOUSES
Allied ITO of Iowa, Neb., S.D.

Being quite human, we are prone to criticize others, blame them for all our troubles, TV, the bowling craze, athletics and school activities, the fickle public, etc.; the stupidity of the producers, the ruthless greed of the distributors, and the unfairness of trade practices we are subjected to. But, while yielding not one inch of our right to blame and criticize where due, we should also ask ourselves, "Are we like Secretary Wilson's kennel-fed dogs that just sit on their haunches and howl, or, are we doing all we can to meet and improve our own present situations? Are we studying the product available to us, carefully selecting, buying, booking and programming our merchandise in the best and most attractive manner to attract the public and get the most out of what we have to sell today? Are we keeping our theatres clean, attractive, fresh and inviting as possible? And are we using all the advantages—dime nights, Family $ Nights, Al Myrick's Trade-At-Home campaign, etc., etc.—the selling efforts that our abilities and ingenuity are capable of?" Until we can truthfully answer "Yes" to all these questions—unless we are giving it the old college try—we cannot in good faith, accuse and blame somebody of something else for all our troubles! From long experience, through the rough '20s and early '30s, and close study of today's problems, I am convinced that those small new borderline theatres whose exhibitors will make the determined, all-out effort, will survive! It can be done!

LEO F. WOLCOTT
Chairman of the Board

WHAT BESIDES THE PICTURE
ITO of Ohio

It has always been an axiom of our business that besides the attraction, the public must be offered attractive surroundings in which to enjoy it. This is at variance with the old wheeze about how they'll sit on tombstones to see a picture they want to see but given two theatres playing the same attraction, the one with the most comfortable seats, best projection, clean restrooms and good carpets plus parking facilities will get the most customers. But today with old pictures—classics—being offered on television the movie viewer can enjoy a comfortable chair and clean surroundings without leaving his living room.

Baseball confronts the same problem. While the National League pennant race was hottest Brooklyn was playing to 25% of capacity because the Dodgers were competing against themselves on television. However, attendance in Milwaukee, where the games are not telecast was significantly high.

Leonard Spinrad's Newsletters says, "What extras can the theatre offer? What can it provide that you don't get at home? Premiums and giveaways may be part of the answer. Even these elementary devices have not been adequately employed. So far, the main thing that theatres have given away is patronage."

BERGER ON M-G-M
North Central Allied

A great deal of discussion and questioning by theatre owners has been going on of late about what has happened to M-G-M—the "friendly company".

For many years M-G-M's policy has been that of a really cooperative and friendly company. They were always willing to listen to reason. Bill Rodgers, when he was general sales manager, attended more independent theatre owners' conventions than all other sales managers combined, and was always willing to discuss our problems. The company has always pursued a policy under which, if one of its pictures was overpriced in any given situation, whether flat or percentage, it was adjusted. Mr. Reagan, the present sales manager, boasted about the adjustments made by his company at the recent Senate Small Business Committee hearings, and rightly so.

All film companies have stated time and time again that, when they put a 50% label on a picture, they feel that the gross will justify that kind of percentage. Metro-Goldwyn-Mayer was one of the few companies which implemented this policy by making adjustments when the gross did not support the percentage.

Recently, MGM decided to kick over this fair policy and, for "I'll Cry Tomorrow" and "High Society", they have insisted on their full pound of flesh. No adjustments and no look on these two pictures—which means that, if you get hurt, that is your own damned tough luck. In the case of one of these pictures, I venture to say that, "Meet Me In Las Vegas" cost more to make than "I'll Cry Tomorrow", and for the company to inaugurate this "go choke yourself" policy, it will mean that every good picture released by every company will be sold on that basis, and that spells curtains for most theatre owners.

This new policy takes Metro out of the friendly company class and places it squarely in the same category as some of the other Screw Ball companies. For the good of all exhibitors, and for the good of the industry, we urge you to abstain from buying or booking 50% pictures without a review, and you should begin with "High Society", unless Metro reverts to its former sane policy.

MGM feels that squeezing a few more nickels is going to be their solution. They should wake up and realize where their trouble lies. It is not in higher terms; it is in getting a good, efficient setup in Hollywood. Metro is pouring a lot of money into lousy pictures. Most independent producers can make much better pictures with half the money being spent by Metro. It is a pity that there is such poor management in an organization which in the past has been so efficient in making good pictures and good titles. An overhauling in Metro could do much more than an additional squeeze on the exhibitors at this most trying time.

Wake up, Metro. Eliminate some of the mathematicians and use the same brains that your fathers used—which came from the college of hard knocks in making Metro the world's greatest producing company and so considered and respected for so very many years. Don't allow this great organization to go to pot, which is the direction it is presently headed in. A great man is one who finds out that he made a mistake and is willing to reverse himself. You made a serious mistake in this new policy. It is not too late for you to call in representatives from Allied for the purpose of developing a substitute plan for the benefit of all concerned. Allied doesn't wish to hurt their friends, and we have considered you our friend for many years. I am sure they are extremely anxious to help. This can be accomplished in one day's meeting between your company and representatives of Allied. Do not destroy the good will which took Metro so many years to develop.
Hard-Hitting Campaign Helps ‘Reprisal’ Do Bustling Business

Columbia is throwing everything into a rousing exploitation and advertising campaign to sell “Reprisal”, its new action melo-drama. For the first time in Hollywood exploitation history, the studio and the boxoffice are wooping it up in the video market. Reports indicate that many exhibitors have been very successful in arranging tie-ups with local distributors of Kellog’s Cereals, sponsors of Madison’s television program. Advertisements in the TV section of daily newspapers are suggested as one of the campaign’s most effective facets. TV trailers, slips and telexes are available also to help sell “Reprisal” to the cathode tube set. Felicia Farr and Kathy Grant, fem leads in the Lewis Rachmil production, are also making like vagabonds as they hit the promotional trail to help sell the film with plenty of in-the-flesh appearances.

Columbia exploiters are making a hard pitch on the unusual story line contained in this Technicolor release. Featured in all the advertising and exploitation material is the sketch of the “hanging tree” that figures prominently in the story. This theme has been cleverly integrated into all facets of the campaign. Numerous “hanging tree” puns are suggested in the pressbook. One features posters hung from trees with this copy: “This Is Not A Hanging Tree! But You Can See One In ‘Reprisal’ at the Theatre.” It is suggested that newspaper or library files might have stories on famous lynchings that could be photographed for lobby displays or mailing pieces. Another exploitation idea is to drop a hangman’s noose from each side of the marquee—out of everyone’s reach, of course. A teaser gimmick to stimulate interest consists of a large oil of rope in the lobby with guest tickets going to those making the best guesses at its length.

20th CENTURY-FOX SPARKS POWERFUL CAMPAIGN TO PRE-SELL ELVIS PRESLEY’S ‘LOVE ME TENDER’

20th Century-Fox has two speculative properties that show promise of bringing in the moola. It owns oil wells in its Hollywood studio property, and it has “Love Me Tender”, the first feature starring the inimitable, undulating Elvis Presley. This show, to be released for Thanksgiving openings, promises to be one of the biggest gushers of recent seasons.

A jet-powered promotional campaign to sell the hottest name in show business has been put into operation by the boys from 20th. The Presley promotion already received a potent publicity send-off on a recent Ed Sullivan TV Show when the gyrating teenager idol warbled the title tune in an unusual straight rendition to garner the highest Trendex figures in the show’s eight-year history. Presley will return to Smiling Ed’s program on October 28 for a second appearance, and will sing several other songs featured in “Love Me Tender”.

A giant-size tie-up has been set with RCA Victor to distribute waxings of “Love Me Tender” to 3,800 platter spinners. The disc has an advance order of some 750,000 copies, largest in recording history, RCA reports. It is being plugged on the national and local levels to link the recording with theatre engagements of the rock ’n’ roll favorite’s eagerly-awaited movie debut.

To focus attention on the saturation debut of “Love Me Tender”, an extended play album featuring four tunes from the film will be issued on November 1. The album contains “Let Me”, “Poor Boy” and “We’re Gonna Move”, in addition to the title song. RCA Victor will drum-beat the album via full-page trade ads and special promotional material which will be available to record, department and specialty stores. In addition, window and counter displays will highlight the film and album in retail outlets throughout the nation.

A two-pronged publicity barrage aimed at a national audience penetration of millions appeared in the N. Y. Journal American and other papers of the Hearst chain. The 2-part feature traces Presley’s meteoric rise to fame with plenty of photographs from the 20th production. A four part profile on Presley was also featured in N. Y. Mirror.

Contest Built Into Screen Snapshots

Columbia has come up with a good showmanship gimmick by incorporating a star identification contest into the Screen Snapshots short subjects. Titled “Guess Who?”, the contest requires theatre patrons to identify movie stars disguised in several scenes in the one reelers. A national winner will be selected from the contest on each release and prizes include a screen test, a free trip to Hollywood for the winner and his guest and visits with famous movie stars.

Maurice Grad, Columbia short subject sales manager, calls the promotion as “the most spectacular development in the short subject field ever brought forward as a distinct selling aid”.

[More SHOWMEN on Page 24]
What the Showmen Are Doing!

Three-way UA Promotional Campaign For 'Sharkfighters'

"The Sharkfighters" will be the beneficiary of a snappy trio of tie-ups that will carry a wide-ranging promotional program into every major marketing area.

Westbrooke Clothes will boom the Cine-
emaScope adventure thriller in over 3,800 de-
partment stores and men's shops in the U.S. and Canada. Keyed to a series of ads in na-
tional magazines, the tie-in will be...[sentence cut off]

'The Unknown'. The recent debut of his in-
dependent production at Baltimore's Stanley
Theatre and the whirlwind plugging tour by
Holden in a host of other cities is an example
of a first-rate selling job.

Many exhibitors would like to see other
stars take a page from Holden's book when it
comes to exploiting a film to the maximum
of its potential. Holden is one of the lead-
ing exponents of the hard-sell formula to
make that boxoffice cash box jingle. Other
stars are needed to follow through on this
proven sales tool.

An increasing number of movie theatres
are urgently in need of in-person appear-
ances by Hollywood stars to drum-beat their
films. Distribution and exhibition are rapid-
ly coming to the conclusion that films have
to be sold on the local level, if they are to
be sold at all. Who can sell a film better
than its stars?

Preminger To Unveil 'St. Joan' Star on Television October 21

Otto Preminger has promised he'll deliver
his unknown "St. Joan" to the Ed Sullivan
TV Show October 21. In this way he'll in-
trude to the American public the new face
he has plucked from the crowd of hopefuls
to star in the movie of the G. B. Shaw play
which he'll produce for United Artists.

Preminger's talent hunt has taken him to
fifteen U.S. and Canadian cities and five
European. Auditions were held for hundred-
of the 18,000 girls who sent in applications
and the $100,000 junctet has reaped a harvest
of publicity and interest in both the contest
and the film. Accused of everything from
fraud to fakery, the controversial production
has garnered the headlines in all major media
with his traveling "talent-scouts" campaign. In
addition, all facets of exhi-
bition have cooperated with Preminger in
his much-heralded quest.

Production starts in January at London's
Shepard Studios with Richard Widmark por-
traying the Dauphin. Famed British au-
tor Graham Greene is doing the screen adapta-
tion for Preminger.

Gina lollobrigida and Allied Artists
received a nice plug from THIS WEEK maga-
zine on "Hunchback of Paris". The weekly
devoted the cover and a 2-page layout to the
Cinemascope production.

SATURDAY EVENING POST gave gen-
erously of its space to Kim Novak in a
6-page profile of the Columbia star in its
October 6 issue. Titled "Hollywood's Melancholy Blonde", the articles plugs "The
Eddy Duchin Story", and her upcoming films, "The Jeanne Eagels Story" and "Pal
Joey".

SEVENTEEN devotes a half-page feature
to Carroll Baker, rising young actress with
a batch of plugs to "Baby Doll" and "Giant",
two Warner Brothers productions in which
she appears.

"One of the best mystery murders of the
year" is the way PARENTS Magazine de-
scribes RKO's "Beyond A Reasonable
Doubt" in its October issue. It goes on to
give the Bert Friedlob production a top-
notch review.

A pat-on-the-back review for RKO's "The
Brave One" appears in the November issue of
MOVIE LIFE magazine. Singled out for
a winning performance is Michel Ray, 10-
year-old English youngster, in the title role
of the King Brothers' production.

Warner's "Giant" garners beaucoup plugs
in an eight-page feature on James Dean in the
October 16 LOOK. Titled "James Dean, The
Legend and The Facts", the article ex-
plains his posthumous fame.

Hard-Working Bill Holden is Top Local Level Salesman

Bill Holden is one actor who doesn't be-
lieve his job is over when the director
finishes shooting that final scene. The War-
ner Bros, star could give a good lesson to
many an exhibitor when it comes to selling
a film on the local level. Consider the out-
standing job done by the actor for "Toward

What the Showmen Are Doing!

'BEST THINGS IN LIFE' TIE-IN WITH DANCE STUDIO, HOSIERY FIRM

20th-Century-Fox has joined promotional forces with Fred Astaire Dance Studios and Willys of Hollywood, hosiery manufacturer, in a sparkling 3-way promotion to boom "The Best Things In Life Are Free". Keyed to the "Black Bottom" dance performed by Sheree North in the Technicolor musical, the nationwide chain of dance studios will push a powerful campaign to re-popularize the dance that was the rage of the '20's. Willys will highlight its promotion of the film with the introduction of a line of "Black Bottom" hose.

Dance scholarships will be awarded by the Astaire Studios to winners of an essay contest on "Why I Want To Learn The 'Black Bottom'". The dance chain, of course, will utilize the national ad campaign to announce that Astaire's is the place to learn the dance. Local engagements of the CinemaScope production will be spotlighted in all publicity literature, while entry blanks will be available at all Astaire studios and cooperating theatres.

Willys is going all-out to merchandise its "Black Bottom" hose with window and counter displays in specialty shops and department stores throughout the nation. In addition, a certificate entitling the purchaser to one free "Black Bottom" dance lesson will be inserted in every pair of Willy's hose.

National Theatres' Executive Booms Movie Page to Showman

Thornton Sargent, National Theatres' director of advertising-publicity, told delegates to the circuit's annual convention at Phoenix, Arizona, that cooperation between newspaper publishers and movie exhibitors can mean extra profits for both groups. He urged NT executives to advise editors in their local communities that a good movie page will lure readers and dollars to the newspaper. "Some newspapers ignoring movies have been ignoring a good customer, motion pictures, and building up our mutual competitor, TV," he told the convention.

Pointing to a recent readership survey by Starch & Co., advertising analysts, Sargent cited the high readership of the movie pages in the Los Angeles Herald Express, which the survey showed is read by 86% of all women readers. "If the Herald Express, with good movie features, can show a readership topping the TV pages, then other papers can similarly profit," he said. "In contrast to such readership of an attractive movie page, a Starch survey of 138 papers with ordinary movie pages reveals much lower readership."

Sargent recommended the use of scheduled times in ads for special pictures, selling smartness of going to the movies, purchase of radio spots during peak traffic time, appealing to the youth market and running of off-movie page ads.

Doris Day Tours Ohio to Bally Metro-Goldwyn-Mayer's 'Julie'

Doris Day, thrush-turned-actress, swept through beautiful Ohio last week with a jet-powered promotional drive to sell "Julie", produced by husband Marty Melcher for MGM release. The blonde beauty was honored by Governor Frank Lausche in a proclamation declaring the week of October 3 as Doris Day Week, kicking-off gala festivities for the world premiere of the film at the RKO Albee, Cincinnati.

Premiere activities included a brunch with newspaper, radio and TV representatives, a special party for local platter spinners at the Netherland Hilton, several radio interviews and a tribute over station WLW on which she started her singing career. The front of the theatre was the converging point of a thrill by cadets of the Civilian Air Patrol. Other festivities included radio, TV and newsroom coverage of the debut, and personal appearances by local civic, cultural and political leaders.

Miss Day also visited Columbus and Cleveland to boom the film with a solid day-long program in each city. During her whirlwind tour of Columbus, the actress met and posed with hopefuls in the Columbus Day Queen competition, appeared on the WTVN-TV Teen Canteen and was interviewed on the stage of the Broad Theatre.

Highlight of the Cleveland visit included personal appearance at State Theatre.

BETTY LOU KEIM, cast in 20th's "Teenage Rebel" with Ginger Rogers and Michael Rennie, currently touring disc jockeys in the New York metropolitan area plugging two tunes from the film—"Cool It, Baby" and "Dodie". * * *

Funnymen BUD ABBOTT and LOU COSTELLO seized the opportunity and got in a hefty plug for their upcoming UA release, "Dance With Me Henry", on Steve Allen's Sunday Show NBC-TV, Oct. 7. * * *

RICHARD EGAN leaves this week on a two week personal appearance tour to promote "Tension at Table Rock", in which he is topcast with Dorothy Malone and Cameron Mitchell. The promotional trek will start in Pittsburgh, site of the world premiere of the RKO production. Included in the campaign are radio and TV appearances and magazine and press interviews.

* * *

TERRY MOORE has invaded Dixie for a 13-city p.a. tour in connection with the Southern saturation campaign for 20th-Fox's "Between Heaven and Hell". * * *

NANCY HALE, designated "Miss Friendly Persuasion" by Allied Artists, will make the rounds on radio and TV shows and at civic and promotional affairs to promote the William Wyler film.

These mechanical mammoths are currently on tour to stimulate local interest in United Artists' "The Beast of Hollow Mountain". Beast on left, shown in front of the Coliseum, Seattle, is making a 5-week tour of the Pacific Northwest. His twin brother is hitting the road in the eastern states to grab attention for the science-fiction thriller.

United Artists' controversial film about crooked politics, "The Boss", is making box-office hay with a batch of hard-hitting promotions linked to the forthcoming national elections. Top: A blow-up of one of many newspaper stories about the film helped Carl Hoffman, manager of the Omaha Theatre in Omaha, Nebraska, exploit the UA release. Below: Abe Bernstein, UA fieldman, is shown with his knock-em-dead stunt to promote the opening of "The Boss" at the Orpheum in Des Moines. A stuffed elephant and donkey flank a "politician" to create election-time interest.

ROAD-WORK

To October 25, 1956 Page 25
What has been happening behind the scenes of Loew’s, Inc.?

Why did Arthur M. Loew resign the Presidency?

Why did Paul Mannheim (Lehman Brothers) and Charles Stewart (Lazard’s) follow suit by resigning from the board of directors?

Were they in sympathy with him, or “agin” him?

What is the latest turn in the struggle mounted by these Wall Street bankers against the management?

The answers to these questions must necessarily be of great significance to the motion picture industry because of Loew’s status as the largest of Hollywood’s companies.

Some of those answers can best be obtained, and most clearly understood, by a study of the sequence of events leading up to Mr. Loew’s decision to quit.

Those events fall into six main phases, as follows:

**Phase One**

Wall Street interests who have “bought into” Loew’s, Inc. in the belief that its stock is undervalued, suggest to Mr. Nicholas M. Schenck, the company’s longtime President, that prospects would be greatly improved if a younger man with a successful record in the industry could be found to relieve him of some of his innumerable routine responsibilities.

Mr. Schenck suggests Arthur M. Loew who, as President of Loew’s International, has established a remarkably fine business record. The Wall Street group approves, and Mr. Schenck agrees to become Chairman of the Board.

**Phase Two**

Mr. Loew, before accepting the position of President, seeks assurance that the Wall Streeters are not contemplating the break-up of the mammoth Loew’s empire for a quick capital profit. He is informed that, on the contrary, the banking houses concerned are motivated only by the desire for the company’s continuance as a dominant factor in the entertainment field.

On receiving this undertaking Mr. Loew, though reluctantly, accepts the company’s top position and, to assist him in a program of economy and retrenchment, invites Messrs. Mannheim and Stewart to join the board of directors. They agree.

**Phase Three**

On investigation of the company’s operations, Mannheim and Stewart recommend that the MGM backlog be sold outright for TV. They bolster their suggestion with the specious argument that a vast program of expansion at the Hollywood studios could be financed with the proceeds of such a sale, including establishment of a well-equipped TV production unit.

Mr. Loew agrees that the possibilities should be investigated, but declines to commit himself any further at this stage.

**Phase Four**

From quarters well-known to them, Messrs. Mannheim and Stewart secure a firm offer of $50,000,000 cash for the MGM backlog, lock, stock and barrel. They put the bid before the board of Loew’s. Several other offers have been made, but the $50,000,000 is by far the highest.

Arthur Loew takes the view, during discussion of future policy, that outright sale of the backlog might be a serious mistake. The company would lose all control over the pictures and would, in a sense, be competing with itself for audiences at a time when it was already quite difficult to attract them to the theatre.

As an alternative he proposes that Loew’s market the backlog itself through a specially-formed TV department. This will accomplish four things: (a) add to the company’s income, (b) enable it to retain ultimate ownership of the properties involved, (c) by closely governing release policies, minimize the adverse effect on the theatre boxoffice and (d) open up possibilities of trading small blocks of old pictures for financial interests in a few key TV stations as the nucleus of an MGM television network.

Mannheim and Stewart insist that the company’s interests would be better served by outright cash sale. Their main reasons are as follows: (a) MGM is not equipped to enter the highly complex TV sales field, and establishment of adequate machinery must involve a great deal of time and money; (b) the profitability of marketing “oldies” to TV has not yet been tested, and a bird in the hand is worth two in the bush; (c) in view of the decline in the company’s recent earnings, a capital gains now would be more helpful than a problematical income later, especially because (d) under the Divorcement proceedings the company is about to separate its production/distribution from its theatrical enterprises and a nice packet of cash would help both separated companies get off to a flying start.

The bankers’ persuasiveness, however, is to no avail. Mr. Loew’s policy is endorsed and put into speedy operation.

**Phase Five**

Foiled in their attempt to turn a fast dollar by a “snap” TV deal, Mannheim and Stewart cast around for other assets which might be spun off.

They propose, for instance, that there be an immediate appraisal of the company’s theatre properties in case there are any which, yielding a negligible profit, might be sold for real estate development; or what about speeding-up income from TV by grabbing a few top pictures from the post-1948 backlog and tossing them into the pot?

At this stage Mr. Loew decides this is just where he came in. It is obvious the Wall Streeters are impatient for results, and are not likely to be satisfied with steady, orderly growth. He resigns from Loew’s Presidency to go back to his old job with the International Company.

**Phase Six**

Messrs. Mannheim and Stewart, surveying their future, decide that while they remain as directors of Loew’s, bound by law to serve the interests of all stockholders (and not a chosen few) they cannot prosecute the interests of their own employers (and their clients) exclusively. And, anyway, they are oustved on the Loew’s board. They decide to resign, so that they may prepare a new course of action in readiness for the company’s annual stockholders’ meeting in February.

What Phase Seven might be will be the subject of endless speculation between now and that February meeting.
ENIGMA OF FOREIGN FILMS

(Continued from Page 9)

The strength of this team has prompted some U.S. observers to assume that the moment of decision has arrived for Rank. As is by now well known, Mr. Davis has long held, and forcibly voiced, the opinion that his company's films have not had a fair shake at the hands of U.S. exhibitors, and that there has been what amounts almost to a conspiracy against them.

Thus, it is said, Davis is now ready to put into operation a plan he has several times spoken of—the establishment of theatre outlets in the U.S. for Rank pictures.

One report published the other day mentioned as a likelihood the purchase of at least two showcases by the Rank company, possibly as the nucleus of a small art theatre circuit. It is difficult, however, to see what the ownership of two houses would do to bring Rank the added revenue he believes the company's product deserves.

It is not so many years since the Rank Organization operated two New York theatres; they were not successful. Nor was the arrangement by which Rank released most of his product through Universal. At the very time when the Rank company began producing a steady stream of well-made films, and started developing artists of the caliber of Alec Guinness, Universal's own fortunes began to rise. It had more and better product of its own to market. The relative importance to Universal of the Rank pictures began to diminish.

At this stage John Davis began agitating for Universal to put more sales effort behind the British pictures it was handling. Universal was anxious to retain the Rank goodwill, one reason being that Rank's theatre circuit in Britain was of great importance. Accordingly U-I established a department to develop special products. Mr. Davis' complaints about poor financial results continued. Since then the number of Rank pictures released through Universal has diminished to a trickle and Davis has signed a whole series of separate releasing contracts with various distributors and with decidedly mixed results.

It is obvious that something new is about to be attempted, and the most logical development would, of course, be the establishment in New York of an information center and clearing house for British films, and possibly other foreign pictures.

If such a center were staffed and organized on the assumption that it is not the public which needs first to be "sold" on foreign films, but the exhibitor, there is no telling what business increase could be achieved.

There is no nationalistic prejudice against the non-American film. There is still a considerable—though diminishing—ignorance about its possibilities at the box-office. What is needed now is a sustained grass-roots merchandising campaign among rank-and-file U.S. exhibitors, and a firm pledge of imaginative publicity and promotion assistance tailored for their patrons.

The more successful such a campaign, the better for the film industry as a whole, American as well as British.
EXPLOITATION PICTURE

Holden Name, Air Thrills Power "Unknown"

Without a wasted word the 24-sheet (above) tells the principal exploitation story on Warner Brothers' "Toward the Unknown". There is first the star, William Holden, blown up big and bold center stage with a beautiful girl about to be kissed. Framing the bullseye is the challenging, provocative mystery of space, the tiny Air Force rocket emphasizing the dramatic excitement to be found in a thrust into the unknown. There are no adjectives, no exclamation points. They aren't needed. The spectator's imagination will supply them.

The star's name draw is a potent exploitation tool. Recipient of last year's Photoplay Gold Medal award as the most popular actor of 1955, Holden's record is an amazing series of boxoffice successes, a string that began with "Golden Boy" seventeen years ago, was interrupted during World War II by a hitch in the U.S. Air Force, and continued to shine brighter with each succeeding picture in which he has appeared. Naming them wouldn't hurt the campaign a bit—"Sunset Boulevard", "Born Yesterday", "Stalag 17" (Oscar-winning performance), "The Moon Is Blue", "Executive Suite", "Bridges at Toko-Ri", "Country Girl", "Love Is A Many-Splendored Thing", "Picnic". Now, as producer and star of "Toward the Unknown", the enterprising Bill Holden isn't likely to take any chances of endangering this sparkling record. Moreover, he has enlisted his ingratiating personality to see to it that his baby gets a proper sendoff, making a country-wide personal appearance sweep as part of the advance campaign, and leaving 'em happy and eager wherever he has appeared.

The advertising and promotional campaign offered by Warners is aimed at two targets—the general audience with appeal to male and female, characterized by the ad shown below, and the action element, with the dangerous rocket pilot angle predominant. In the former category, Holden and co-star Virginia Leith are in the forefront with such dialogue as: "So they call you a coward and pure yellow! So you're going to show the world—by flying right out of it!" Other catchlines of importance: "The deeply personal story of a rocket pilot!" and "One of a handful of very special men... One of a handful of very special pictures!" William Holden's name is a dominant factor.

On the local level, USAF cooperation will be a significant promotion element. A official directive has been issued to all Air Force Bases and 812 USAF detachment urging cooperation with local exhibitors such as "lobby displays, band appearance, VIP attendance, etc." A country-wide list of officers to contact for each area's coop is detailed in the WB pressbook, as well as special bases where equipment seen in the picture can be drafted for display.

The availability of Air Force men as material paves the way for a variety of stunts aimed to garner spectator and newspaper attention. Among these: a special Air Force premiere for personnel of local USAF bases in Air Force veterans as special guests; a special screening for wives of airmen; a model rocket plane contest and display in lobby; display of rocket pilot's flying suit in lobby with space for recruiting station.

An excellent display could be made with a blowup of the recent news headlines an story of the record-smashing Bell X-2 rocket plane that reached 1900 miles per hour, Dressed this up with stills and lithos to make a striking front or lobby.

TOWARD THE UNKNOWN

The story goes that William Holden's spectacularly steady rise to the top of the boxoffice star list can be attributed to his uncanny selectivity in choice of scripts, a foxy quirk that has made him probably the most sought-after actor in Hollywood. The inevitable occurred—he applied his nose for a good b.o. script toward a personal production, and producer Holden came up with "Toward the Unknown", a story of a flier's struggle to overcome the stigma of cowardice by joining the most select group of the U.S. Air Force, the rocket pilots. Holden is seen as a former test pilot who comes to Edwards Air Force Base after release from a Korean prison camp where he had, after months of torture, signed a germ warfare confession. How he fights his way to test pilot, then to the secret X-2 rocket program, and finally to an unauthorized rocket flight that carries him to 95,000 feet above the earth forms the basis of an exciting and dramatic personal story of a rocket pilot. In key roles are Virginia Leith, whose love bolsters his struggle, Lloyd Nolan as the base commander, Mervyn LeRoy co-producer and directed the WarnerColor film.

* Ads are keyed to story, point up romantic angle in art combined with rocket flight into the unknown. Copy is dramatically subdued.

Good by taunts of his "cowardice" in the Korean prison camp, William Holden restored by John Doy, fights his way back to test pilot ranking, was vindicated.
ELMER C. RHODEN ended National Theatres annual convention Oct. 3 on a note of optimism and enthusiasm following three days of concentrated discussions centered on attendance-building plans. More than 100 delegates attended the conclave in Phoenix, Arizona, including president Rhoden, general manager Frank H. Ricketson, Jr., and 20th Century-Fox distribution chief Alex Harrison. Rhoden outlined a four-point program calling for reduction of wasteful expenses, better use of manpower, adoption of policies which patrons will more readily accept, and development of a more progressive and imaginative attitude embodying principles of real showmanship. Rhoden blasted the “fallacy” that theatre men know nothing about production and should therefore not enter the field. Ricketson told the gathering that the deluxe, first-run theatres are the backbone of the company and that “this circuit will be more prosperous than it has been at any time in the past five years since our newer and deluxe theatres are making more money than ever before”. Harrison announced that his company has decided to meet the competition of free home television with the “block-buster” type picture, and that Fox will make more pictures in 1957 than it has made since the war. It was decided at the convention that in its advertising the company would be known as Fox National Theatres, while still retaining its corporate name, National Theatres, Inc. Rhoden also announced the retirement of vice president Edwin F. Zabel, who had been with the company 31 years.

MOTION PICTURE ASSOCIATION has called a meeting of all film company presidents, sales, advertising and publicity chiefs for Oct. 18 to discuss a program for revitalizing the boxoffice. Announcement was made following a meeting of the MPAA board of directors which discussed the business-building recommendations contained in a report of the MPAA ad-publicity directors committee. The suggestion of 20th Century-Fox president Spyros P. Skouras that discussions be broadened to include foreign distribution and advertising department heads resulted in the call for a broader conference. The Oct. 18 meeting will be preceded by individual company conferences of top executives on the report.

SAMUEL PINANSKI, co-chairman of COMPO, who has urged establishment of an industry financial unit, termed the Small Business Administration sanctioning of government loans to theatres “a step in the right direction”. The New England circuit operator pointed out that “it proves conclusively what I have claimed, that an agency could be found . . . that could give financial support to our industry and thus make it a more attractive field for outside investors”. Decision to extend financial assistance to conventional theatres was made by the SBA’s Loan Policy Board, composed of Administrator Wendell Barnes, Treasury Secretary George Humphrey and Commerce secretary Sinclair Weeks. Drive-in theatres were not mentioned as being eligible. Recommendation had been made by the Senate Small Business Committee following hearings on motion picture trade practices this spring. To be eligible, the theatre owner must prove that he has a four-wall theatre “which makes substantial contribution to the maintenance or advancement of the economy of their communities” and that regular lending institutions will not grant credit. Loan applications may be filed at once. TOA vice president A. Julian Brylawski had represented exhibitors before the lending agency in their plea for aid. Loans would be for modernization, equipment, repair or operation, but not for mortgages.

ARTUR M. LOEWS resignation as president of Loew’s, Inc., which takes effect Nov. 15, caught the company without a replacement immediately available. It is expected that a successor will be named at the Oct. 17 meeting of the board of directors, but, meanwhile, it was apparent that board chairman Nicholas M. Schenck was in a quandary as to the choice of a new president. The search reportedly is being carried on outside the company ranks and the rumors cover a wide range. Despite reports that the executive differed with the board over disposal of the MGM film backlog to TV, and also with Schenck, Loew said in announcing his resignation: “I resigned simply because I wanted to make certain that the pressures of the job would not affect my health . . . my relationship with the board has been perfect”. Loew who took over the presidency Dec. 15, 1955, will remain as head of Loew’s International. Board members Paul D. Mannheim and Charles J. Stewart also announced their resignations. They had been named to the board in February of this year at Loew’s suggestion.

MANNHEIM  STEWART
JACK L. WARNER & SPYROS P. SKOURAS reportedly have discussed informally the possibility of merging the studio facilities of their companies. Spokesmen for both 20th Century-Fox and Warner Brothers revealed that discussion had taken place but did not say on what level. The possible amalgamation was said to be based on the fact that Fox's Westwood studio property has increased in value so much in recent years that its use as a studio site would soon be uneconomical, while Warners' huge Burbank lot is too large for its present reduced production. The consolidation—if it comes about—would apply solely to joint occupancy of physical facilities, and would not entail any merger of assets or operations. However, there was also some speculation that the talks also involved plans to merge overseas distribution systems. However, it is generally believed that any amalgamation beyond sharing physical facilities might run afoul of anti-trust law restrictions.

**DEDICATE PRODUCTION CENTER**

ROKO board chairman Thomas M. O'Neil looks on as Production Center president Simon Brown points out new facilities to O'Neil and New York City mayor Robert F. Wagner. Center is major effort to bring picture production back to New York. Ceremonies marked completion of "Brave Tomorrow" first feature made at Center. RKO will release.

**JACK L. WARNER & SPYROS P. SKOURAS**

**SPYROS P. SKOURAS**, in his interim report to 20th Century-Fox stockholders, disclosed that earnings for the first half of this calendar year showed a drop of $634,130 from the first half of 1955. Earnings for the 26 weeks ended June 30, 1956, were $2,156,670 compared to $2,790,- 800 of the period ended June 25, 1955. Per share earnings were $8.2 against last year's $1.06. President Skouras told the company's shareholders that the recent purchase of the entire capital stock of African Theatres Ltd., including 144 theatres, would be augmented by construction of several drive-ins in the Union of South Africa. On the subject of upcoming product, he pointed to "Teenage Rebel", "Between Heaven and Hell" and "Love Me Tender", starring Elvis Presley, as the most promising. Slated for Christmas release: "Anastasia", with Ingrid Bergman, Yul Brynner, Helen Hayes.

**COL. H. A. COLE**. Julius Gordon and Bob Morrell were hard at work last week on plans to make Allied States annual convention an outstanding success. The conclave is scheduled for Nov. 27-29 in Dallas and will be dedicated to Col. Cole. The exhibitor organization's board of directors will meet in Dallas two days immediately preceding the convention to consider two major issues: (1) the attitude of the film companies toward Allied president Ruben Shor's proposal for a top-level conference, and (2) the attitude of COMPO on the reforms which the Allied board has specified as requisite for its return to membership. In outlining its convention goals, Allied said: "Allied leaders believe that the movies are here to stay and are planning for the future".

**WILLIAM DOZIER** announced what he termed "the most ambitious program that RKO has had in work since the peak production days of 1946". Fifteen major features were among those he listed filming between now and 1957, in addition to three top-budget features. Among the 15 big projects slated to start will be Norman Mailer's best-selling World War II novel "The Naked and the Dead". At the same time, RKO Teleradio president Thomas F. O'Neil disclosed that plans are underway for the integration of all activities between the Mutual Broadcasting System and RKO Radio Pictures, both units of Teleradio. This new relationship will extend to virtually every facet of operations, O'Neil said, with emphasis placed on programming, sales, promotion, exploitation and publicity.

**WALTER READE** announced that his circuit, as part of a diversification program, will take over the operation of four former Howard Johnson Restaurants on N. J.'s Garden State Parkway Nov. 1

**HEADLINERS**

ROBERT S. TAPLINING, Warner Brothers advertising v.p., has merged his former P.R. firm with Carl Ruff Associates to form Taplinger-Ruff Associates, Inc. Taplinger will serve as a director.


**HEADLINERS**

SON a new York visitor completing distribution deals on "The Undead", "The Hard Rattle and the Holy Man" and the Warner Brothers' Philadelphia zone ad chief BIRK BINNARD home from a two week cruise to Havana. 20th-Fox publicity head EDWARD WARD, LOY E. SULLIVAN, motion picture manager are in New York for promotional campaign meetings on upcoming product. Stanley Warner v.p. and San Francisco chief HARLEY M. ALALME was sailed on the Queen Mary Oct. 3 for a month's survey of Europe for Cinerama expansion possibilities. JAMES CLEMENS, of UA's Dallas exchange, won the United Artists Week drive book-
ing campaign recently concluded. Announcement made by v.p. W. J. HEINE-MAN. Loew's sales head CHARLES W. SHOR AGAN conducting a two-day meeting in Chicago for U.S. and Canadian sales managers. President ARTHUR M. LOEW will address the gathering... ALLIED THEATRE OWNERS OF INDIANA all set for their Oct. 22-24 convention in Indianapolis. Speakers include Allied president RUBEN SHOR, market analyst AL SINDLINER, Allied general counsel ABRAM F. MYERS...DIED: BERT FRIEDLOB, producer, of cancer. He was 49.

**CINEMASCOPE MEMO**

20th Century-Fox last week released this memo on the standardization of Cine-
maScope: "Beginning with 'Bus Stop' and continuing with all subsequent Cinema-
Scope productions, the picture will be photographed to project with the so-called standard CinemaScope optical aperture. This projection aperture has dimensions of .715 inches high by .39 inches wide with the center of picture .049 inches from film center instead of .019 inches as was used with the full width CinemaScope prints. This applies to both four track magnetic prints and to optical prints."

**GIANT PREVIEW**

**ALLIED ARTISTS**

**June**


**FIRST TEXAN** The CinemaScope Technicolor, Joel McCrea, Wallace Ford, Producer: Walter Mirisch. Drama, the story of an Arizona cowboy's estranged son, Sam, who helps the Texas Rangers.

**54 WASHINGTON STREET** George Montgomery, James Best, Police Chief, U.S. Marshal. This episode features a young Vietnam hero. 

**HOT SHOTS** Hunt Hall, Stanley Clements. Comedy, the story of a band of pursuit and an undercover agent in a deadly game of deep sea fortune hunting and international intrigue. 74 min.

**THE BULPIN** Sargent. Western, Outlaws use detective as only recognizable man in their holdup, thus increasing reward for his death极力.

**MAGNIFICENT ROUGHNECKS** Jack Carson, Mickey Rooney, Gary Mature, Marsha Hunt, Producer: Herman Cohen. Drama, a courtroom drama of a beautiful, notorious woman who is set loose to a vast fortune on trial for the murder of her lover. 85 min.

**CANYON RIVER** Color, CinemaScope, George Montgomery, Peter Graves, Marsha Henderson. Producer: Richard Heerman, Director: Harmon Jones, Western. Ranch owner thwarts plan of rustlers to steal his herd.

**NO PLACE TO HIDE** Deluxe Color, David Brian, Mary Beth Hughes, Nancy Gates, Director: Alexander Hall. Western, a returns his beloved cattle to the Javel Shattaf, Drama. Germ warfare peptides threaten the city. 72 min.

**YOUNG GUNS** The Russ Tamblyn, Gloria Talbot, Scott Marlowe, Producer: Richard Heerman, Director: Harmon Jones, Western. A group of young guns take on the reputation of their deceased father, a notorious western gunman.

**COLUMBIA**

**June**


**Okla-Drama** The CinemaScope Deluxe Color, Joel McCrea, Barbara Hale, Western. Doctor helps rid town of uncourageous brothers. 81 min.

**Sierra in the Smoke** Howard Duff, glitch McGhee, Western, 75 min.

**Dragonz Wells Massacre** Barry Sullivan, Mona Freeman, Dennis O'Keefe, Producer: Lindsay Parsons. Director: Schuyler. Western. Apaches attack stockade in small western town.

**54 Washington Street** George Montgomery, James Best, Producer: Pat Latour. Western. Outlaws use detective as only recognizable man in their holdup, thus increasing reward for his death极力.

**Hot Shots** Hunt Hall, Stanley Clements. Comedy, the story of a band of pursuit and an undercover agent in a deadly game of deep sea fortune hunting and international intrigue. 74 min.

**The Bulpin** Sargent. Western, Outlaws use detective as only recognizable man in their holdup, thus increasing reward for his death极力.

**Magnificent Roughnecks** Jack Carson. Western. A courtroom drama of a beautiful, notorious woman who is set loose to a vast fortune on trial for the murder of her lover. 85 min.

**Canyon River** Color, CinemaScope, George Montgomery, Peter Graves, Marsha Henderson. Producer: Richard Heerman, Director: Harmon Jones, Western. Ranch owner thwarts plan of rustlers to steal his herd.

**No Place to Hide** Deluxe Color, David Brian, Marlo Thomas, Susan Kohner, Director: Alexander Hall. Western, a returns his beloved cattle to the Javel Shattaf, Drama. Germ warfare peptides threaten the city. 72 min.

**Young Guns** The Russ Tamblyn, Gloria Talbot, Scott Marlowe, Producer: Richard Heerman, Director: Harmon Jones, Western. A group of young guns take on the reputation of their deceased father, a notorious western gunman.

**September**

**Calling Homicide** Bill Elliott, Jeanne Cooper Kathleen Case, Producer: Ben Schwalb, Director Edward Bernds. Drama. Policemen breaks baby extraction racket. 61 min.

**Fighting Trouble** Hunts Hall, Stanley Clements, Oliver Dimsdale, Producer Ben Schwalb, Director George Blair, Comedy, Bowery bowery apprehend hoodlums by fast talk. 61 min.

**Strange Intruder** Edward Purnod, Ida Lupino, Ann Harding, Jacques Bergerac, Producer: Lindsay Parsons. Director Irving Sapper, Director. A returning Korean vet makes a strange promise to a dyingrade-in-arms. 81 min.

**October**

**Cruel Tower** The John Ericson, Mari Blanchard, Charles McGraw, Producer: Lindsay Parsons, Director. Western. Drama, Street. Steeplejacks fight for woman on high tower. 80 min.

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

**November**

**Blonde Sinner** Diana Dors, Producer Kenneth Herson. Director: Max Thompson. Drama. A condemned murderess in the death cell.

**Friendly Persuasion** Deluxe Color, Gary Cooper, Dorothy McGuire, Marjorie Main, Robert Middleton, Producer: Director William Wyler, Drama. The story of a Quaker family during the Civil War. 139 min. 10/1

**High Terrace** Dale Robertson, Lois Maxwell, Producer: Director. Western. A tall story of famous impresario is killed by young actress. 77 min.

**COMING**

**Chain of Evidence** Bill Elliott, James Lydon, Claudia Barnett, Producer: Paul Landes, Director. A convict is innocent suspect in planned murder. 63 min.

**Port Africa Technicolor** Pier Angeli, Phil Carey, Dennis Price, Producer: David E. Rose, Director. A stuntman's adventure on the epic of an African safari. 

**September**

**Autumn Leaves** Joan Crawford, Vera Miles, Lorna Cotes, Producer: Russell Columbo, Director: Robert Aldrich. Drama. Wife rescues husband from enemy. 80 min. 9/1

**He Laughed Last Technicolor** Frankie Laine, Jack Ralston, Producer: Jonie Tap, Director. Blake Edwards, Musical. An underground star plays practical joke and leaves his entire fortune to a young nightclub entertainer. 77 min.

**October**

**Miami Expose** Lee J. Cobb, Patricia Medina, Edward Arnold, Producer: Sam Katman. Director Fred Sears. A top secret operation involving illegal gambling in Miami, Florida. 73 min. 8/4


**Hold the Line** Richard Widmark, Laurence Harvey, Rona Anderson, Producer: George Mayhew. Director: Vittorio De Sica. Engineer gets involved with racketeers. 76 min. 7/23.
NOVEMBER SUMMARY

The number of features scheduled for November release totals 25, a decrease of two from the October total. Color will be the leading supplier with four films. Allied Artists, Republic, RKO and 20th-Fox will release three each, while MGM, Paramount, United Artists and Warners will release two each. One feature will be released by Universal. 16 of the November films will be dramas. Color films total 15. Six releases will be in CinemaScope, two in VistaVision.

The November break-down:

16 Dramas
3 Comedies
3 Adventures
2 Westerns

STEPHEN KING, THE VISTA Vision, Technicolor, Kathy Gray, Oreste, Rita Moreno, Producer Pat Duggan, Director Noel Langley, Drama. The famous book by Morrey Bernstein on film, 84 min.

November

November

MOUNTAIN, THE VISTA Vision, Technicolor, Spencer Tracy, Katharine Hepburn, Director Edward Dmytryk. Adventure. Two brothers climb to a mountain peak where a dumped pilot's body was found. They crashed to discover a critically injured woman in the wilderness. 76 min.


October

SEARCH FOR BRIDE MURPHY, The Vista Vision, Technicolor. Tyrone Power, Rhonda Fleming, Producer Pat Duggan, Director Noel Langley, Drama. 73 min.

August

PARDERS VISTA Vision, Technicolor, Dean Martin, Jerry Lewis, Linda Harrison, Producer Paul Jones, Director Norman Taurog. Comedy. Sheriff thwarts masted raiders who terrorize Arizona. 91 min.

September


October


September

MOUNTAIN, THE VISTA Vision, Technicolor, Spencer Tracy, Katharine Hepburn, Director Edward Dmytryk. Adventure. Two brothers climb to a mountain peak where a dumped pilot's body was found. They crashed to discover a critically injured woman in the wilderness. 76 min.

THREE VIOLENT PEOPLE VISTA Vision, Technicolor, Charlton Heston, Anne Baxter, Gilbert Roland. Producer Joseph Corman. Western. A gang of bandits help French King route nobles who would overthrow him. 88 min. 8/4

October

SEARCH FOR BRIDE MURPHY, The Vista Vision, Technicolor. Tyrone Power, Rhonda Fleming, Producer Pat Duggan, Director Noel Langley, Drama. 73 min.
NOVEMBER


December


December

ANOTHER CENTURY-FOX TENSION AT THE ROCK Color. Richard Egan, Dorothy Malone, Cameron Mitchell, Producer Sam Wanamaker. Western. The lives of two families are threatened by a man who seeks revenge for a past wrong. 114 min. 12/1.

DECEMBER

BONANZA Color. Yul Brynner, Debra Paget, Jason Robards, Jr. Western. The story of a family ranch and its struggles with the changing times. 205 min. 12/1.

December

PORKY SCHULER Color. Mark Brown, Robert Alda, Fred MacMurray, directed by Frank Tashlin. Comedy. A clever squirrel steals a rich man's diamond while trying to save his family. 92 min. 12/1.

December

SHANGRI-LA Color. Tyrone Power, Ann Blyth, James Cagney, directed by Lewis Milestone. Drama. The story of a young man who tries to save his family from the dangers of the new world. 123 min. 12/1.

December

JANUARY


January

FEBRUARY

THE JOURNEY Color. Robert Mitchum, Jane Wyman, directed by Delmer Daves. Drama. The story of a man who tries to find his place in the world. 113 min. 2/1.

February

MARCH

THE JUNGLE BOOK Color. Jason Robards, John Carradine, directed by Robert Alton. Comedy. The story of a man who tries to save his family from the dangers of the jungle. 101 min. 3/1.

March

APRIL


April

MAY


May

JUNE

THE LADY IN THE WIND Color. Tyrone Power, Debra Paget, directed by Lewis Milestone. Drama. The story of a man who tries to save his family from the dangers of the sea. 123 min. 6/1.

June

JULY

THE LADY IN THE SAND Color. Tyrone Power, Debra Paget, directed by Lewis Milestone. Drama. The story of a man who tries to save his family from the dangers of the sea. 123 min. 7/1.

July

AUGUST

THE LADY WITH THE CROWN Color. Tyrone Power, Debra Paget, directed by Lewis Milestone. Drama. The story of a man who tries to save his family from the dangers of the sea. 123 min. 8/1.

August

SEPTEMBER

THE LADY IN THE BLUE HEN Color. Tyrone Power, Debra Paget, directed by Lewis Milestone. Drama. The story of a man who tries to save his family from the dangers of the sea. 123 min. 9/1.

September

OCTOBER

THE LADY IN THE RED GLOVE Color. Tyrone Power, Debra Paget, directed by Lewis Milestone. Drama. The story of a man who tries to save his family from the dangers of the sea. 123 min. 10/1.

October
UNIVERSAL-INT'L

September


INDIO, CinemaScope, Deluxe Color, Robert Milani, Ursula Thiess, Gilbert Roland, Robert Porter, Robert Clarke, Jeff Taylor. Gun-running is a revolt in Mexico in 1916. 91 min.


October


SS, THE John Payne, Dove Avedon, William Bishop, Shala Runtz, John five. In the life of a small town, the battle of the town against a corrupt major political figure.

GHT TO HONG KONG: Rory Calhoun, Dolores Don Adams, Patric Knowles, Production-director Sidney Salkow. Drama. Two brothers, each on different side laws, fight it out to the death in 1717.


November


PARTY, THE Anthony Quinn, Carol Ohmart, Paul Martell, Produced by Paul Bernard. Director Harry Harr. Drama. Hoodlum mob take over a Naval offshore and his fiancée, 91 min.

Coming

SS LEGEND, THE Hugh O'Brien, Raymond Burr, Arleen Murphy, Ray Teal, Produced by Gordon Douglas. Director Gerd Oswald. Western, 82 min.

ME OF PASSION: Barbara Stanwyck, Stanley Donen, Raymond Burr, Produced by Herman Cohen. Director Henry Hathaway. Drama. The woman of his wife's murder leads to murder.


Steps to Danger: Ruth Roman, Stanley Hayden, Grand Production. Director Henry King. Drama. Man tries to give FBI highly secret material stolen in Russian spy ring.

In Black Stockings, THE: Les Laker, Anne Lockhart, Joseph Cotten, Produced by Marlow W. Wilt. Director Howard Hawks. Drama. A series of sex slayings are connected to a hair fortune lost by the Laker family.


Den Fear: John Payne, Natalie Wood, A St. John Production. Director Andre de Toth. 91 min.

Four and Queens, THE: Clark Gable, Barbara Stanwyck, John Hodiak, Produced by Louis Marks. Director George Sidney. Western. Western;


And the Passion, THE: Joanne Woodward, Richard Widmark, Produced by Stanley Kramer. Drama. A Spanish thriller, a death house, a young Spanish girl, the bound cannon during Spanish War of independence.

Ctal at Fort Laramie: Delute Color, John Wayne, Peter Breck, Produced by Howard Koch, Directed Leslie Selander. Western. A man with a gun.


July


August


September


RAW EDGE: Technicolor, Roy Callhan, Yvonne De Carlo. Corday, Produced by Albert Zalm. Director John Sherwood. Drama. The story of a woman's attempt to fly over the Oregon frontier with an iron hand. 78 min. 9/3.


October


SHOWDOWN AT ABILENE: Jock Mahoney, Martha Hyer, Lyce Bettger, Produced by Howard Hawks. Director George Marshall. Drama. The story of the first Abilene four years in the Confederate Army to find things considerably changed. 80 min. 9/3.

November

UNGUARDED MOMENT: The Technicolor. Esther Wilkes, George Brent, Produced by Harry Keller. Drama. High school teacher is almost criminally assaulted. 75 min. 9/17.

Steps to Danger: Ruth Roman, Stanley Hayden, Grand Production. Director Henry King. Drama. Man tries to give FBI highly secret material stolen in Russian spy ring.

December


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FILM BULLETIN—THIS IS YOUR PRODUCT
THIS WEEK COLUMBIA'S 'REPRISAL' STARTS PLAYING 168 IMPORTANT SITUATIONS IN THE STATE OF OKLAHOMA!

And we've already gotten more than 300 dates in DENVER, SALT LAKE, OMAHA, KANSAS CITY, and DES MOINES.

REPRISAL!
GUY MADISON - FELICIA FARR - KATHRYN GRANT

OUT OF A BEST SELLER STARTLING SCREEN DRAMA

TECHNICOLOR

Screen Play by DAVID P. HARMON, MARSHALL MILES, and DAVID DORORT - Screen Story by DAVID P. HARMON - From the Novel by ARTHUR GORDON

Produced by HARMON - SCREEN - Associate Producer HELEN AINSWORTH - Directed by GEORGE SHERMAN
Business-wise analysis of New Films

FILM OF STINCTION
ROUND THE WORLD IN 80 DAYS

Other Reviews:
HOUSE OF THE AUGUST MOON
HE LEFT BEHIND
ARKFIghters

ON AT TABLE ROCK
TH CAVALRY
CRETS OF LIFE
ENAGE REBEL
HEAVEN AND HELL

WHAT OF THE FUTURE?

Hymn of FAITH

What Made Mike Todd Run ‘Around the World’!
By LEONARD COULTER
EXHIBITORS HAVE DEPENDED ON REP!

Conqueror of the Savage Frontier!

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DAKOTA INCIDENT
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DANE CLARK • WILLIAM TALMAN • MAY WYNN

ABOVE US THE WAVES
JOHN MILLS • JOHN GREGSON • DONALD SINDEN

A WOMAN'S DEVOTION

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TEARS FOR SIMON

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DAVID BRIAN • VERA RALSTON • SIDNEY BLACKMER
the hottest name*
in show business today is
yours for thanksgiving
from 20th century-fox!

RICHARD EGAN
DEBRA PAGET

and introducing* ELVIS PRESLEY

in
LOVE ME TENDER
CinemaScope

co-starring
ROBERT MIDDLETON • WILLIAM CAMPBELL • NEVILLE BRAND

Produced by DAVID WEISBART • Directed by ROBERT D. WEBB
For too long now our industry has been behaving like it was struck by a devastating P-bomb—Pessimism bomb, of course. The radioactive potential of this mental explosion has wrought more havoc on filmdom than any half dozen economic depressions. Where is the aplomb that characteristically marks the showman? Where is that jaunty verve and confidence so essential to success in show business? These cheerful hallmarks have been replaced by uncommon despondency brought on by the P-bomb’s poisons—self-pity, self-doubt and despair. And from overhead the fall-out from that blighted cloud of pessimism continues.

No psychiatrist is needed to tell us that this industry is grappling with a great big emotional problem, as well as the obvious economic factors that beset it. We—all of us in every branch of the business—face the need for readjustment. The free, happy days of old when movies were the dominant public entertainment (and when almost any kind of film had a ready market) are gone, probably forever. Gone are the days when great numbers of people would willingly submit themselves to the untidiness and discomforts of ill-kept theatres because movies were the one cheap, popular entertainment.

Gone—and good riddance. That kind of an industry could not have long endured, for it was wallowing in stagnation. Money was easy and we had grown lazy and careless and self-satisfied. Now competitive adversity has struck, and the premium is no longer on old reputations and mediocrity, but on initiative and quality.

It would be absurd propaganda to maintain that times are good. But it is equally absurd to accept the verdict of the pessimists that times are as grievous as some make them out to be. The truth lies somewhere in between. And this is considerably more hopeful than a picture of filmdom down on all fours. As a matter of fact, the actual tempo of the moment indicates a steadier national boxoffice performance this Fall than last, when the dip from the summer high was almost calamitous. A number of first-rate films have provided the major boxoffice impetus, but even more encouraging have been the reports of satisfactory grosses on average run of releases. Add to this upbeat tone the news of production increases on several major lots and the picture brightens even more.

Topping all the evidence that better times are in the offering, however, is the unlimited intangible called “movie consciousness”, which seems unmistakably on the rise. One need only glance through the daily newspapers and magazines to find that movie news is again becoming popular reading. The important films now in release or soon to appear, and the people who made them, are being written about. Assuming that publishers are sensitive to the desires of their readers, this play in the press must be accepted as a concrete manifestation of a resurgence of movie consciousness.

The commentary to be drawn from this development is that filmdom continues to enjoy a sound economic basis, however shaky it may appear to some. What the industry lacks is a positive faith in its future. If filmdom has maintained its status as a going business without this faith, imagine what our potential might be if we learned to make use of that magic substance.

It is our judgment that what has plunged the movie industry into its melancholy state is not the partial reality of depression as much as the full reality of change. Too many film and theatre men shudder at the prospect of uprooting established patterns. Some of our leaders, and, of course, many of the rank-and-file, dread the inexorable decrees of time. In recent years those decrees have been heard with an urgency that defies resistance, but those who dream only of the “good old days” have reacted with a sort of dumb-founded dismay. Instead of meeting the new circumstances with courage and initiative, they moan for the easy days of old and speak darkly of the future.

We have heard them all, these prophets of gloom, and we reject their theses. Let them come out of their shelters and defy the P-bomb, which exists only in the minds of the fear-stricken. This industry, we cheerfully predict, will move on to new horizons, brighter than any it has witnessed before. It will be inherited by men with the wit, the imagination, the verve and the nerve to grasp its opportunities and to make substance of its dreams.

Where, we ask, are the Billy
A PEAK OF EXCITEMENT... ON THE SCREEN AND AT THE BOXOFFICE!

No camera has ever before captured the savage struggle when man and the deadly tiger shark collide head-on in the underwater jungles!

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in

THE SHARKFIGHTERS

co-starring

KAREN STEELE and introducing JAMES OLSON

Produced by SAMUEL GOLDWYN, JR.

Directed by JERRY HOPPER

with

PHILIP COOLIDGE, RAFAEL CAMPOS, CLAUDE AKINS, GEORGE NEISE

Screenplay by LAWRENCE ROMAN and JOHN ROBINSON

CINEMASCOPe TECHNICOLOR®
NEW SALES HEAD? The distribution topper of one of the major film companies may be on his way out. There is heavy pressure on him from three sources: the president of his own company, some key stockholders, exhibitors. As it has been told us, this sales executive has cost his company plenty of revenue by fixing firm terms on pictures and insisting that his judgment stand despite strong exhibitor opposition. His policy of just letting things stew has been brought to the attention of big stockholders (by some big exhibitors) and the situation has been laid before his company’s chief executive. If the pressure isn’t lifted within the next couple of months, look for the sales boss to resign—by request.

THE BRITISH ARE COMING! When, a couple of weeks ago, John Davis, managing director of the all-powerful J. Arthur Rank Organization, arrived in the U.S. from Britain with four of his assistants, he held the trade press that the visit was “just routine”. Davis, you may recall, is the aggressive gentleman who has been saying for years that British films have never had a “fair shake” in his country. Insiders knew that the JAR group had come loaded for bear. They had orders from the Boss to investigate the ramifications of establishing their own distribution setup in the U.S. The plan is underway, as was made known last week. Rank people are burned at those American distribution companies (especially U-I) who have handled their product in this market. They are firmly convinced that British-producer product never had a chance to win exhibitor favor. The Rank program calls for a campaign of penetration through to the general exhibitor body.

DISNEY SWITCH. Apparently Walt Disney has learned the hard way that showing films on television before they’re run in theatres is not the profitable procedure. His text, “Johnny Tremain”, produced at a reputed cost of some $700,000—or originally for TV showings, then for theatres—will now be offered to theatres first.

WHY I TURNED INDEPENDENT.” Darryl F. Zanuck, erstwhile studio head at 20th Century-Fox, recently gave a nationally syndicated columnist his reasons for sticking to the independent field. “Throughout my career, first a writer, then an editor, then a producer and finally as studio head,” Zanuck stated, “I considered myself essentially a writer. It was the creative end that really interested me. Until a few years ago, I was able to devote myself to the creative end entirely. I didn’t have to talk to contracts; I had people to handle the business matters. But this business has changed. Three or four years ago, I found myself devoting 60 percent of my time talking to my agent or that agent or Gregory Peck or some other star. I found I had less and less time to work on stories. So I told Mr. Skouras that I’d like to step out and devote myself to the active job of creating. I think I can serve the company and the industry better that way.” End of quote.

THE FOX-REPUBLIC DEAL. That on-again, off-again deal between 20th Century-Fox and Republic, which kept everyone guessing for weeks, is now definitely off. Last week, “Kine Weekly” in London divulged some inside facts. In the beginning, the British publication said, the talks (between Murray Silverstone, president of 20th Century-Fox International, and Reginald Armour, sales chief of Republic) were concerned with an extension of the old arrangement for handling Republic product in Australasia and South Africa. Then someone had the bright idea of suggesting that 20th extend its take-over to Republic’s company in Britain, which has been quite successful in recent years. “Kine” implied that the deal would probably fall through when Republic president Herbert J. Yates had “the full facts disclosed to him”.

THINGS TO COME ELECTRONICALLY. They’re talking about this electronic age and the miraculous things being done to change the shape of show business. The Radio Corporation of America last week gave its first demonstration of moving color pictures recorded on magnetic tape. The demonstration was made on television and, though kinks were evident, its acclaim was a success. Big advantage: a picture can be reproduced instantaneously. There is also speculation that it might be possible to buy a taped film at the corner store and play it back through the home TV set, with people collecting taped films much as they now collect records. There are other tape processes, none of them have been perfected but all portend a revolution in the making. Meanwhile, Jerrold Electronics of Philadelphia is going to test a “home theatre” circuit via a cable distribution system. Plan calls for first-run motion pictures to be piped directly from the projection booth of the local theatre onto the TV home screen of the subscriber. The subscriber would pay a monthly subscription charge for a “package” of the best current films which would also be shown in the conventional theatre. Since the signals for the home theatre will feed directly into the cable and not over the airways, FCC permission would not be needed. The exhibitor would get a percentage of the subscription fee. Test is supposed to take place next May in Bartlesville, Oklahoma, with cooperation of Video Independent Theatres circuit.
SENSATIONAL!

His love affairs were fantastic... he took what he wanted from any woman—as long as she could help him make a dollar!

BIG TEXAS KICKOFF!
Top theatres... Biggest situations... Scores of Interstate and other towns ready for the big boxoffice premières beginning October 31.

Written, Directed and Produced CHARLES MARTIN

Starring
GEORGE SANDERS
YVONNE DeCARLO • ZSA ZSA GABOR
VICTOR JORY • NANCY GATES • COLEEN GRAY

Music by MAX STEINER
IT IS HOPELESS FOLLY to believe that moviedom can
long continue to cling to the traditional patterns of its past
and hope to compete as a major force in the expanding
entertainment market. Shifting tides in the organic struc-
ture of the film industry as well as in its fundamental ob-
jectives seem not only necessary but inevitable. But from
whence these tides shall flow and into what form they shall
ultimately evolve is something else again. It has become
an almost daily ritual in moviedom for some spokesman or
another to arise and proclaim with majestic profundity and
portentousness the existence of a "trend". More often than
not these individuals deal with fleeting phenomena and on
not infrequent occasion with subjects quite dear to their
individual problems and situations. Nowhere else but in
moviedom is the term "trend" brandished so recklessly and
with such utter lack of reserve.

Which of the numberless economic vibrations that thunder
through the film industry over a year's period will actually
develop into valid and basic trends and which can be
discarded as little more than personal reactions of isolated
elements? To aid the reader gain something of an in-
telligent perspective into the years ahead, we present
"PROSPECTUS"—itself no more than an educated at-
tempt to soothsay, but at least non-partisan in approach
and supported by objective distinctions between propa-
ganda and fact.

"PROSPECTUS" will dip into a moviedom future some five,
ten, fifteen years hence, and will base its conclusions
strictly upon the existence of trends notable for their grow-
ning and recurring pulsations. "PROSPECTUS" will rely
for its criteria upon today's gathering tendencies, today's
mental climate, today's economics, today's realities—plus
the application of a reasonable degree of horse-sense.
Should, perchance, some of our projections strike the
reader as a bit radical, remember that we are projecting
only the criteria we see, not what is hoped for.

PROSPECTUS #1. SWEEPING DECENTRALIZATION—or goodbye Hollywood, hello ????.
The film capital is a dying world. In fact it is two worlds expiring at
once: Hollywood—where movies are made, and Hollywood
—the concept. Oh, there will always be a Hollywood,
U.S.A., a community in which to live and absorb sunshine,
but it is fast vanishing as a synonym for the production of
motion pictures. Already departed—and unhappily so—is the
definition of Hollywood, the concept, the synonym for
glamour, romance, opulence, eccentricity, affluence. Gone
is the popular portrait of this jaded, gilded, unspakably vol-
uptuous Gomorrah in which the beautiful and the
clever, the powerful and the aspiring held their special
esoteric court. TV has squeezed much of the oomph out
of Hollywood. However, it has not been able to take away
the talent of movieland's better artists and craftsmen.

It's depressed state and the struggle to survive against
television's competition has turned Hollywood pragmatic.
Gone is the time, or predisposition, for hi-jinks. Hollywood
has grown busineslike and saturnine. Fiscal pressures are
forcing it to pare down its elaborate overhead and to show
costs on the screen. One manifestation of this trend has been
the rise of location shooting at all points of the globe.
Not only does this effect certain economies, but it endows
its celluloid wares with artistic validity. A far more critical
audience is no longer satisfied with the fake backgrounds
improvised on studio lots; they demand the real thing. As
a consequence, the once great centralization of studios and
sound stages grows less and less vital to the production
process. Certainly, the need of physical plant is by no
means outdated. What has grown outmoded is the idea of
a sprawling, prodigal establishment the likes of which
Hollywood has long maintained. The central purposes for
which Hollywood was selected as the ideal site for film
making are no longer valid. Sunshine? Scenery? Accessi-
ability? Authenticity can be had for the price of transpor-
tation, and realism is an essential of today's movies.

An even more biting reason is forcing the inevitable de-
centralization of film making: the rise of the independents
resulting from the tax laws. No longer is film production
the exclusive dominion of some eight or ten cinematic
giants. Movie-making continues to splinter apart into iso-
lated islands of influence and the rate of splintering is
limited only to the number of individuals whose tax pro-
blems make capital gains ventures desirable. Needless to
say, independent producers neither need nor can afford
prodigious studio plants of their own. They either make
deals with the large film companies or rent the specific
space they require for the particular project they under-
take. The success of independent producers away from
Hollywood points up this trend. Laboratory processing,
eastern sound stages and compact New York City offices
can always be had.

Prime, however, among all reasons for kissing Holly-
wood goodbye is simply that film makers, large or small,
can no longer afford the luxury. Investment capital is not
coming in, as any student of the stock market knows. At
least three of the old studio giants owe a good deal of their
continuing profits to prudent investments in outside indus-
tries. How long stockholders will let the tails of diversifi-
cation wag the dog must be short indeed. The more rea-
listic movie makers are beginning to understand. The
"good old days" are gone. These are times for prudence.
They simply have to sell and move to smaller quarters.
By LEONARD COULTER

If you know Mike Todd, and if you've seen "Around the World in Eighty Days", you can conjure up a pretty accurate picture of why—and how—the whole thing happened.

It's 4:30 a.m. Mike has just come home after doing the town with his favorite girl of the moment, Evelyn Keyes. (Liz Taylor hasn't yet dawned on his horizon.)

Mike has changed into his white silk monogrammed pajamas. He is stretched out on the bed of his cozy Park Avenue penthouse apartment in New York City trying to drop off to sleep.

His square jaw is set grimly. His thick, slightly-greying hair is tousled, and Mike is telling himself, "I'll teach those punks a lesson."

he helped to create and for which he shot some of the first (and best) sequences. Still burning fresh in his mind is the way in which he was practically jockeyed out of Magna Theatres after he had borne the almost inhuman burden of developing the Todd-AO system and talking the famous duo, Messrs. Richard Rodgers and Oscar Hammerstein, into letting him make a film of "Oklahoma".

Next time, Mike tells himself as he snuffs out his 95 cent cigar, he'll go it alone. He'll be the whole works: He'll find his own talent, scout his own locations, supervise his script, direct the director, produce the produce and find the finance. And he'll pick a property which is in the public domain, so that no-one can bleed-off the profit in ruinous royalty payments.

A "SLICE OF LIFE"

There's a phrase that keeps running through Mike's mind: "A slice of life." It's his favorite description of what a showman should strive to give his audiences. Yup! The next venture of mine, Mike Todd decides, will be world girdling in scope. It'll range from Hong Kong to Paris from Bombay to Madrid and the West End of London to the Western plains of the United States.

It will have more stars than any other film in history; humor, action, thrills, extravagant spectacle, a strong coherent story, music, dancing—the whole works. This will be a dozen pictures rolled into one. Not a drama or comedy, not yet a travelog, but all these and more besides. In other words, "a slice of life."

The slings and arrows of outrageous fortune have no left Mike Todd unmarked. That night, before he goes to sleep, he vows again, "I'll teach those punks a lesson."

That was the compelling, driving force which brought Mike Todd's fantastic six million dollar "Around the World in Eighty Days" into being. In making his English version of the classic Jules Verne novel he violated all the...
established Hollywood rules and routines. He rode rough-
dod over convention and had the wiseacres shaking their
heads in well-feigned sympathy.

There is a scene early in the picture which is clearly
recognizable as a reflection of the kind of skepticism with
which certain people in Hollywood viewed Todd's an-
ouncement of "Around the World." It shows a group of
notoriety London clubmen of the 1870's, embattled behind
fierce array of assorted sideburns and mustaches, gleefully
taking bets that fellow-member Phileas Fogg won't
rule the world in eighty days. But Mr. Fogg won his bet,
and so did Mr. Todd.

By any standards of human behavior Mike is mercurial,
but driven by a fierce determination to prove that show-
branship is not the sole preserve of a privileged few, he be-
came a veritable dynamo. However strongly he was moti-
ated by this sense of personal challenge, however, Mike
could not have succeeded without another quality—a hard-
ly analyze personal charm which makes either devoted
aves or contemptuous foes of those with whom he works.

He can be generous and thoughtful to a fault; equally,
he can be utterly oblivious of the normal courtesies, like
acknowledging letters or answering telephone calls. He
till shower an associate with unnecessary gifts while for-
sitting to pay his bill. He can purr like a kitten, snarl like
puma, and wheedle with the skill of a woman. But he
will never demand more of any man than he is prepared to
love himself. You either like Mike Todd, or dismiss him as
spinner of spider webs, but you do not ignore him. And

if you appreciate the fact that he started in life with fewer
of the cultural advantages than you or I enjoy, and grew
up in the knockabout world of spittle and sawdust, you
cannot begrudge him admiration.

**TODD TALKS TO NOEL COWARD**

A $40,000-per-week entertainer is paid
$280 . . . and he sends Mike a painting!

**HOW HE TALKED TO THE STARS**

No one but Mike Todd would have had the gall to go
direct to that great Shakespearan actor Sir John Gielgud,
then appearing in a play—the title of which Mike couldn't
even remember (it was "Much Ado About Nothing")—and
suggest that he take a bit part in "Around the World in
Eighty Days." Sir John, startled, told Todd, "I admire
your—er . . . courage," but when he was offered ten times
his normal pay for a day's work Gielgud accepted.

For two days on the set Red Skelton took $7,500. Ron-
ald Colman and Charles Boyer forgot to feel offended when,
as bit part players, they were presented with $5,000 Cadil-
acars. The Hollywood day scale is $80, which is about what
Todd offered Frank Sinatra. When the temperamental
Mr. Sinatra said he would even do the "bit" for nothing
Mike sent him a gadget-equipped Ford Thunderbird.

Mike treated the once-great Buster Keaton with the re-
spect of a great star in his heyday and won himself a life-
long friend. When George Raft, anxious to get to the air-

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WHAT MADE MIKE TODD RUN

Todd-AO Process Now Thing of Beauty

(Continued from Page 11)

Mike frequently becomes inarticulate biting on his cigar and letting verbal thoughtwaves slip through his teeth—vague phrases. Because he finds difficulty in expressing himself conversationally the process by which he makes his meaning clear can only be described as a sort of thought transference.

An Improved Process

Impatient of criticism, Mike Todd was deeply hurt when, at the unveiling of the Todd-AO process of widescreen cinematography (with "Oklahoma") some of the professional critics commented adversely on its imperfections.

This, combined with a few minor errors of judgment on the part of those responsible for its launching, had Todd's blood-pressure at boiling point, and he hung around the theatre lobby, with the gentlemen of the Press in close attendance, giving vent in no uncertain terms to his annoyance with certain of his associates. In the end it cost him their backing.

Nevertheless, Todd made up his mind that the blemishes must be eliminated from the process and, as now used for "Around the World" Todd-AO is truly superb, with brilliant screen illumination the like of which has never been seen before, no fade-off, practically no distortion and incomparable sound system which, during recording, uses up to 96 pickup positions.

The "dope" dished out as publicity for the film included

(Continued on Page 1)

HE SIGNS NOEL COWARD

How do you book Noel Coward for a brief appearance in a film, playing the part of an employment agency manager? You can't compete on price. The famed English playwright, composer, producer, actor was coining $40,000 a week in Las Vegas when Todd went to see him. When Coward's act was over Mike, dead sure of himself, suggested a couple of changes. They were made next day, with huge success.

"It proved," said Todd, "that I knew what I was talking about, and that opened the door for me." Coward promised to accept the bit part. No money was discussed. Todd paid him $280. Acknowledging the check, Coward sent Mike one of his own paintings. Not to be outdone, Mike shipped Coward a $200 miniature painting he'd picked up in Paris.

"You'll never get Dietrich", they said, but he did. The unpredictable Marlene was assured she wouldn't need to go into long rehearsals. "You just gotta walk on", said Mike. He'd spent $150,000 on the set for the Barbary Coast saloon sequence. "I'll gamble the whole thing", Todd told Dietrich. "I admit it's not much of a risk—with a great actress like you. Don't bother about make-up tests or hairdo tests. You know about these things...Tell you what: if you don't like the rushes when we screen them I'll scrap the entire thing. Okay?" So the incomparable Marlene just walked on and off and has been a living advertisement for Michael Todd ever since.

When smitten with one of his ten-a-minute brainwaves

screen 65 ft. long and 25 ft. high. Fernandel wiped the egg from his face and said, "Qui".

TODD

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The story of a man like SHANE with the suspense of HIGH NOON with real plot, real dialogue and real people...
A new and different kind of motion picture attraction for any theatre's best playing time.

TENSION AT TABLE ROCK

STARRING
RICHARD EGAN
DOROTHY MALONE
CAMERON MITCHELL

Screen Play by WINSTON MILLER
Produced by SAM WIESENTHAL
Directed by CHARLES MARQUIS WARREN
Music by DIMITRI TIOMKIN

TECHNICOLOR®
"Teahouse of the August Moon"

Business Rating 3 3 3

Delightful movie version of prize-winning satire on Army occupation of Okinawa. Marlon Brando, Glenn Ford head excellent cast. Will amuse all audiences, roll up strong grosses except in action houses.

"Teahouse of the August Moon" was a delight on the stage, and it is every bit as good in movie form. With Marlon Brando playing the key role of the devilishly clever, philosophy-spouting Okinawan interpreter for the U.S. Army's occupation forces, all the fun of John Patrick's play has been retained. The Army is still trying to ram the principles of democracy down the throats of the natives, and meeting all manner of humorous resistance. The wonderful satire on conqueror vs. conquered has been produced for M-G-M in CinemaScope and Metrocolor by Jack Cummings, and a handsome production it is. The screenplay (by Patrick) has a biting undertone, yet the doubled-edged lines are beautifully integrated with belly-laugh. "Teahouse" is aimed at the widest possible range of moviegoers and appears destined to enjoy success in all but action houses. Brando does justice to a demanding oriental role, constantly grinning and bowing obsequiously. Glenn Ford, as the jittery misfit Captain Fisby, stirs up much mirth. Japanese beauty Machiko Kyo plays the gracious, exotically costumed geisha girl, and Eddie Albert is amusing as the psychoanalyst who goes native with Ford. Paul Ford, who also handled the stage role of blustering Col. Purdy, is just right. Daniel Mann directed with a fine touch and feeling for the satiric undertones. Newly transferred Capt. Glenn Ford is ordered by his colonel, Paul Ford, to administer the recovery program in a small Okinawan village. Ford greets the people, with Brando's help, and receives gifts including Miss Kyo, a geisha girl. To help the economy, Ford directs the manufacture of souvenirs to be sold to the troops. Ford receives wood for construction of a school, but the villagers insist on building a teahouse. The alarmed colonel sends Albert, a psychiatrist to investigate Ford, but Albert is soon drawn into the local atmosphere and "goes native". When the souvenirs don't sell, Brando suggests that Ford sell native potato brandy to the troops. The villagers prosper and a teahouse is erected. The colonel arrives and arrests Ford until he learns that Washington plans to use the village as an example of American "get up and go" in the recovery program.


"Between Heaven and Hell"

Business Rating 3 3 Plus

Grim drama of war in Pacific will excite action fans. CinemaScope and De Luxe color, fair marque names are plus-factors.

The deeds of a brave infantryman and the rejuvenating effect of fighting beside men from all walks of life are caught in this heavy war drama from 20th Century-Fox. Robert Wagner, a rich, arrogant Southern landowner, gets a new slant on life after a few brushes with death during WWII combat on a Pacific island. Terry Moore is so briefly as his wife. Broderick Crawford plays the cruel mentally disturbed commander who makes life miserable for everyone. Buddy Ebsen is the heroic, tobacco-chewing sergeant. Produced by David Weisbart, the CinemaScope and De Luxe color camera catches the ominous atmosphere and depressing heat of the tropics, as well as the terror jungle warfare. The film's chief weakness is use of too many long flash-backs in the script by Harry Brown (from Francis Gwaltney's novel), which diffuse the suspense and dramatic unity. Because the subject adds little that is new to the story of war, the battle sequences are its prime selling point. Director Richard Fleischer maintains a fair degree of realism. Having struck an officer, Wagner is shot in the stomach and transferred to a frontline outpost. Flashback shows him oppressing his Southern sharecroppers, a trait that mars his happy life with his wife, Miss Moore. He is called to war and fights side by side with some of the sharecroppers, learns to revere them. Wagner receives a citation for bravery in action against a Japanese stronghold. When a trigger-happy officer accidentally kills three of his pals during a patrol, Wagner sticks to him. Wagner reports to Crawford's company and is mercilessly harassed. He becomes friend with Ebsen, a courageous sergeant who was a civil sharecropper. Wounded while holding back an enemy attack, they are flown back to the States together, a coup of pacts.


"Secrets of Life"

Business Rating 3 3

Another Disney True-Life nature adventure. Many interesting facets, but lacks continuity. Adequate dualler.

This latest in Walt Disney's true-life series is for nature lovers. While the Technicolor camera reveal some interesting views of the strange ways in which nature perpetuates life, the presentation lacks continuity, and, therefore, "Secrets of Life" falls far below the earlier entries in the series. Produced by Ben Sharpsteen, it offers intimate views of natural phenomena around us. Since the world of nature has universal appeal, it should be suitable for dwelling in class and general houses. The construction is somewhat loose, jumping from plant life, to bees, to ants, to fish, apparently to avoid straining anyone's attention. Most striking are the time-lapse shots, in which daily growth and movement of plants is compressed into a moment of gracious action. Under James Algar's direction (he also did the scenario) the pictorial story of pollination leads to the birth-to-death history of honey bees. Then camera descend to the world of ants to observe their talent for tunneling homes. Microscopic life inside a drop of water examined, followed by some fascinating views of marine life. Violent scenes of live volcanos, erupting molten lava to replenish the earth's minerals, climaxes the nature drama.

"Teenage Rebel"

Business Rating ★ ★ Plus

Domestic meller about unhappy teenager lacks expected sensationalism, but holds interest. Plenty of exploitables.

Adapted from the unsuccessful Broadway play, "A Bouquet of Roses", Charles Brackett's slick black-and-white CinemaScope production for 20th Century-Fox requires a domestic comedy-drama about a problem teenager who has built a wall around her emotions because her parents are divorced. Betty Lou Keim, who created the role of maladjusted youngster on stage, turns in a first-rate performance as the unhappy 15-year-old. Ginger Rogers and Michael Rennie, as her mother and stepfather, are a very appealing, sympathetic couple. The title, "Teenage Rebel", does not aptly describe the mild manner in which the problem is presented here, but it will aid boxoffice returns, where exploited. Edmund Goulding directed with warmth and humor. Screenplay by Walter Reisch and Mr. Brackett, from Edith Sommer's play, includes plenty of authentic, laugh-getting bobby-sock vernacular. Housewife Miss Rogers expects a 3-week visit from her 15-year-old daughter, Miss Keim, whom she has last seen eight years ago in a clandestine divorce. Keim arrives arrogant, rebellious, and rejecting all forms of affection. Next door neighbor Warren Berlinger, manages to date her after Rennie enlists his help. Miss Keim responds to Berlinger, but learns Berlinger was "bribed" to date her, and returns to a state of icy reserve. Keim flees to her father, John Stephenson, and learns he sent her to Miss Rogers because he wanted to re- warm. When Stephenson insists his daughter return to boarding school, Miss Keim realizes love lies with her mother.


"Tension at Table Rock"

Business Rating ★ ★ Plus

Western has good suspense. Sure to satisfy action fans.

This off-the-beaten-path Technicolor western, produced by Sam Wiesenthal, relies on emotional conflict and psychological factors to develop some good suspense. Richard Egan stars as a wandering outcast accused of killing his best friend in cold blood, and becomes involved with a feardened sheriff, Cameron Mitchell, and his amorous wife, Dorothy Malone, in a lawless Texas town. The screenplay by Winston Miller stresses characterization, and director Charles M. Warren relies on the characters to develop action, although he always provides a fair amount of action. The strikingly pretty Miss Malone stands out sharply as a provocative portrayal. Egan is erroneously accused of shooting his best friend. He travels aimlessly, haunted by ballad written about his crime. At Table Rock he returns young Billy Chapin to his aunt and uncle, Mitchell and Miss Malone. She is attracted to Egan. Mitchell, a timid sheriff, is bullied and harassed by lawless trailhiders. Eventually, Egan kills the gang boss in gunbatle, the two gains courage and rides itself of the lawless. Mitchell gains his self-respect and his wife, while Egan rides away.


"Sharkfighters"

Business Rating ★ ★

Fairly exciting melodrama about Navy's research in shark-infested Cuban waters. OK dueller in general market.

The Navy's struggle to develop a life-saving shark repellent to protect flyers shot down in shark-infested waters has been given an eye-appealing Technicolor-CinemaScope mounting by Samuel Goldwyn, Jr. A United Artists release, it stars Victor Mature as the fearless project leader. Pretty Karen Steele supplies the romance angle as his Navy wife, and James Olson is introduced as the lieutenant itching for a transfer to a combat zone. The subject—repeated testing for a chemical agent to be used in the water—places research above action, but Mature manages to work up some excitement by using himself as shark-bait in the final test. This should be well received in the action market, and it will serve as a fair dualler generally. Direction by Jerry Hopper is talky and repetitious, in attempt to work up controversy between Mature's "action" policy and scientist Philip Coolidge's demand for more tests and trials before sending a report to Washington. Mature arrives on Isle of Pines, off the Cuban coast, to take over the Navy's project to develop a shark repellent. He wants faster action, but Coolidge insists on continued experimentation. Olson, a Navy diver, wants a transfer. Young Cuban boatman Rafael Campos is killed by sharks when he accidently falls into the water. Mature insists the final test be made with a man in the water, and takes the risk himself as two Marine sharpshooters stand by as added protection. The repellent is proved efficient.


"The Girl He Left Behind"

Business Rating ★ ★ Plus

Bright comedy about draftee and his girl will appeal to young folks. Good programmer for general situations.

Tab Hunter and Natalie Wood—who clicked together in "The Burning Hills"—co-star in a fast-paced comedy about young love and the tribulations of life in the peacetime Army. Frank P. Rosenberg's production for Warner Bros., was shot on location at Fort Ord, Calif., and has a tone of realism. The yarn will delight teenagers because it holds a mirror up to their problems and dramatizes a groping for maturity. Screenplay by Guy Trosper is taken from a new novel by Marion ("See Here Private") Hargrove, who knows his way around the military. Director David Butler uses the thin plot to satirize the draftees. Jim Backus and Alan King supply the laughs. Hunter, intelligent but spoiled, keeps from being drafted by attending college. When his girl, Miss Wood, returns his fraternity pin because he's "immature", his grades drop and draft deferment ends. He buck's the Army, wisecracks, and gets the roughest details. His captain, David Janssen, is ready to give him an undesirable discharge when the division is ordered on maneuver. Hunter, made acting corporal, saves four buddies trapped in a target area and shapes up as a hard-boiled cadre corporal.


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WHAT MADE MIKE TODD RUN

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a completely indigestible mass of figures: 50 top-name stars, scenes shot in 13 countries, 14,000,000 air passenger miles travelled by crew and cast, 140 locations and six major Hollywood studios used, 74,685 costumes made or rented, 100,000 hot meals served during shooting, including 8,972 bottles of wine, 4,220 pots of tea, 3,660 doughnuts and 2,869 gallons of coffee. Means of travel shown in the picture included bicycle, train, sailing ship, barge, elephant, ostrich, rickshaw, Chinese junk, hansom cab, horse, sail-mobile, coach and balloon.

We are supposed to be impressed by these statistics. Unfortunately, however, they have little real significance, for this is a film magnificent in conception, in sweep, in detail and in treatment and which, every inch of the way, reflects the personality of the man who made it. If Hollywood hadn't so overworked the word as to make it almost meaningless, Mike Todd's "Around the World" could be said to be touched with genius.

MANAGED EVERYTHING

It is, in the fullest sense, a one-man picture, for Mike Todd not only planned it, and produced it, supervised it, helped cut it, and paid for it (he owns it outright, lock, stock and barrel) but insisted that at the Rivoli Theatre in New York it be presented as a legitimate stage entertainment, with regular playbill, reserved seats, and evening performances only, with Wednesday, Saturday and Sunday matinees.

For the whole world of show business "Around the World" is of unusual importance, for it proves that a new formula of mass entertainment is possible. It shows that the motion picture theatre's recent troubles are capable of solution. It overshadows and overpowers television to a point at which the little home screen becomes almost infantile in comparison.

RAFT SAYS HE'S FUN

Marlene Dietrich, who owes practically everything she has to Hollywood was perhaps rather unkind when, asked about Mike Todd, she replied: "He has the enthusiasm that has gone out of Hollywood, where the atmosphere has become that of a factory—like General Motors." George Raft was more polite, but no less pointed when he commented, "There's no fun in motion pictures anymore; but you don't mind working if you have fun, as you do with Todd."

Oh, how well any one of several Hollywood "factories" could use the likes of a Mike Todd to revive their faded glories!
any combination of English satire, giant-screen panoramas, and Keystone cop humor has vast boxoffice range. Technically magnificent. Laugh-filled performances by cast plus 0-odd "guest" stars. Will rank with all-time top grossers.

Mike Todd’s "Around the World in 80 Days" is a great oxoffice hit, one bearing a message of encouragement to exhibitors everywhere. It is big, it is immensely entertaining, it is something new and different in motion picture entertainment. As shown in the huge Todd-AO process and Eastman color, it simply dwarfs television.

This magnificent spoof of Jules Verne’s novel emerges as a fast and funny version of that mad race around the globe, made in 1872 on a bet. A slick script by S. J. Perelman keeps the action rolling at a hectic clip over land and sea, through the air by balloon, along the crowded streets of Hong Kong on an ostrich.

Todd’s first venture as independent producer, being released via United Artists, offers 175 minutes (plus intermission) of rollicking, wholesome entertainment for every member of the family. At the Rivoli Theatre in New York is being presented like a legitimate stage attraction, three matinees per week in addition to the seven nightly showings. Prices range from $1.25 to $3.50. It will have a long, long run and figures ultimately to be one of the all-time top grossers.

Todd has emphasized showmanship in the carnival-burlesque tradition, with spectacular scenes of the French lips, the Spanish bullring, a Hindu suttee ceremony, a wild-west Indian raid, a runaway locomotive ride, etc., etc. The medium has been utilized with professional integrity, permitting staff and technicians a full measure of creative freedom. Michael Anderson, the 36-year old Englishman who directed, took on the mammoth task of maintaining verisimilitude and pace on locations in seven foreign countries. He skillfully molded the brief portrayals of 42 internationally known stars (listed below) who play what Todd beled "cameo" (bit) parts. Recognizing the distinguished personalities becomes a lot of fun in itself.

David Niven heads the cast as Phileas Fogg, the eccentrically punctual Englishman, who makes the bet that he can circle the world in 80 days. He sets the tone and tempo of the hokum, and maintains it superbly along the globe-trotting itinerary. Cantinflas, celebrated Mexican comic, appears as his lady-chasing valet, establishing himself as a mazily versatile talent—another Chaplin. The late obert Newton plays the bumbling detective tracking them down, while Shirley MacLane, a comparative "newcomer", is the enchanting Indian princess rescued by the trepid travelers.

The devilish, high-and-low-brow wit of scenarist Perelman is a delight in his comments on social customs as well as in the variety of screwball sub-plot adventures conceived to impede the journey.

Camera work by Lionel Lindon is fabulous, including eye-filling aerial scenes of the European countryside, a Japanese temple and circus, a sunset on the Pacific, among many.

Commentator Edward R. Murrow introduces the film dramatically by contrasting 35-mm screen with Todd-AO. Victor Young deserves praise for the musical background, and Miles White for the diversity of costumes.

Niven sets out with his valet, Cantinflas, to circle the globe in 80 days after making a 20,000 pound wager. After a boat-train to Paris, Niven buys a balloon to fly across France, but winds blow them to Spain. A rich sheik speeds them to Marseilles by boat where they catch a steamer to India. Scotland Yard detective Newton, convinced Niven is wanted for robbing the Bank of England, pursues the party relentlessly. While crossing India on elephant they rescue princess Miss MacLaine from being burned alive in a tribal ritual. They sail to Hong Kong on a barge. Newton drugs and kidnaps Cantinflas, but all meet in Yokohama in time to sail for San Francisco. Crossing the West-
ROGER H. LEWIS began his tenure as chairman of the MPAA advertising-publicity directors committee by presiding at the so-called "summit meeting" of the organization's board on Oct. 18, at which a far-reaching program of public relations for the industry was formulated. Kenneth Clark, MPAA vice president and Jerry Pickman, of Paramount, the retiring chairman, presided with Lewis, who is United Artists advertising director. Representatives of every major film company attended the meeting in New York, called to consider the constructive proposals of the advertising-publicity committee on "ways and means to revitalize the boxoffice and promote the general welfare of the industry". Unanimous approval was given the following plans: (1) an "Oscar Derby" or "Hollywood Sweepstakes" contest to tie-in with the Academy Awards; (2) a Hollywood press conference for newspaper representatives from all over the U.S.; (3) a market analysis to find out why the public goes to the theatre; (4) an overall study of costs relating to billing and advertising; (5) regional field meetings with publishers and the press to give them "state of the (film) union" messages. A committee composed of 20th-Fox president Spyros P. Skouras, Lewis, Columbia's Paul N. Lazarus, Jr., Warners' Robert Taplinger and Universal's David Lipton were scheduled to inform West coast management of the plans on Oct. 29.

ABRAM F. MYERS called for a "higher degree of cooperation between the several exhibitor organizations", while warning against merging all exhibitors into a single organization "before they have even had time to become acquainted". The Allied board chairman and general counsel, in his keynote speech at the recent convention of the Independent Exhibitors of New England also took a strong stand against those who have been crying for a return to block-booking and an end to theatre divestiture. Allied president Rube Shor denied reports of a merger between Allied and TOA.

J. ARTHUR RANK, long unhappy with grosses on his pictures in this country, will set up his own American distribution company within three or four months. A spokesman for the Rank organization said the company will be directed by a British film industry man, aided by experienced American sales executives. All Rank films, plus independent productions, comprising an anticipated annual program of 30 films, will be released directly to American exhibitors once New York and branch offices are established. The bulk of the company's films have been released in this country by Universal-International, and, following the announcement by JAR, U-I president Milton Rackmil questioned the right of Rank to establish his own distribution arm in light of this "first call" contract. He said if Rank should fail to give U-I first refusal, it would be a breach of contract.

LOUIS CHESLER, board chairman of PRM, Inc., and Elliot Hyman, president of its wholly owned subsidiary, Associated Artists Productions, Inc., announced they are forming a new division of PRM to make motion pictures and engage in TV and theatrical enterprises. Ray Stark was named v.p. for West Coast operations of PRM and production head for AAP. Last March PRM bought the Warner Brothers film library for $21,000,000. The new company will "finance, develop, create and package motion picture, television and theatrical enterprises, as well as finance any and all elements concerned in the entertainment field", according to an announcement. A "war chest" of $5,000,000 has been appropriated by the directors of PRM for immediate production.

JOSEPH R. VOGEL & LEOPOLD FRIEDMAN figured prominently in the recent shake-up of Loew's, Inc., top personnel following the resignation of president Arthur M. Loew. Vogel, president and a director of Loew's Theatres, was elected president of the production-distribution company. Friedman, financial vice president and a director of the theatre company, stepped into Vogel's post. Loew was named board chairman, replacing Nicholas M. Schenck who will remain on the board and serve as honorary board chairman. Loew's Theatres vice presidents Eugene Picker and John F. Murphy were elected to the board of directors of that company, filling vacancies left by Vogel's resignation and the death of Harold J. Cleary. Meanwhile, stockholder groups reported to be dissatisfied with management of the company over the past several years, were said to be embarking on proxy fight to oust those presently in control of the parent company. A story in the Wall Street Journal last week declared that the primary cause of stockholder pique is the poor financial showings of films produced during the Dore Schary regime. Since 1952 earnings have only gone above $6 million. According to the WSJ, two groups of stockholders, one representing between 200,000 and 300,000 shares, the other group more than 1,000,000 shares, are girding for the proxy battle.
LEONARD GOLDENSON took over direct supervision of the American Broadcasting Company following the resignation of president Robert E. Kinntner and started on plans to develop an entirely new organizational structure for the radio-TV network. Goldenson is president of the parent company, American Broadcasting-Paramount Theatres.

FRANK H. RICKETSON, National Theatres general manager, predicted the closing of about 6000 conventional theatres within the next three years. His statement was made at a press conference following completion of a tour of the company's 335 theatres in 21 states. Ricketson qualified his prognosis by expressing the view that many of these houses would be replaced by modern new theatres and drive-ins. The closings, he said, would be principally in small towns and outlying neighborhoods.

JAMES P. CLARK, National Film Service president, and Leo Samuels, president of Buena Vista Film Distribution Co., announced the signing of a new contract whereby NFS will continue to handle billings and collections for BV on a national basis. The two companies recently signed a three and a half year contract extending NFS' handling of all backroom work.

HARRY COHN told Columbia stockholders in the annual financial report released last week that, while net earnings for the fiscal year ended June 30, 1956, were down, the outlook for 1957 is extremely bright. The Columbia president singled out "Andersonville," "Bonjour Tristesse" and other important films being readied for production as reasons for his optimistic view. Net for the past fiscal year were $2,669,712 compared with $4,948,690 for the previous year. Earnings per share were $2.28 this year as against $4.40 in '55. This drop was explained by Cohn as resulting partly from the fact that some of the earnings from "Picnic" and all of the earnings from "The Eddy Duchin Story", two top grossers, are not included in this year's report.

SAMUEL (STEVE) BRODY had an explanation for the decline in Allied Artists' net income for the year ended June 30. He told the stockholders in the company's annual financial statement that, though net income this year was $801,875 as compared with $1,061,494 last year, $461,557 of the prior year's earnings came from the sale of pictures to television. With this sale figure deducted, last year's net would have been $602,937.

WILLIAM SAAL, executive assistant to Republic president HERBERT J. YATES, confirmed that Republic and 20th Century-Fox have dropped plans whereby Fox would distribute Republic product in Great Britain. Proposed deal was dropped by mutual consent. Talks are now underway with Republic and several other companies... ABE MONTAGUE, Will Rogers Memorial Hospital president, announced the start of ex-chamber meetings for the 7th annual Hospital Christmas Salute. Goal is $280,000. Campaign will run to Jan. 15, 1957... Warner Bros. Picture Pioneers president JACK COHN announced an intensive membership drive to aid in the organization's tribute to... O'DONNELL, Texas exhibition leader who will be honored as Pioneer of the Year at annual dinner Nov. 30... 2nd annual Human Re- ligious Award luncheon honored LESTER LIAM J. GERMAN, president of W. J. German, Inc., Oct. 24 in New York. Columbia was United Artists board chairman ROBERT S. BENJAMIN. Lunch- en was sponsored by the Joint Defense Appeal of the American Jewish Committee and the Religious Anti-Hitler League of B'nai Brith... New officers elected by Allied MPTO of Western Pennsylvania: Henry B. HERZ, president; F. ELMER HASLEY, vice president; RAY WOODARD, treasurer; MORRIS M. FINKEL, board chairman... Columbia assistant general sales manager RUBE JACKTER to be honored with sales drive running from November to June... Warner Bros. president ROBERT S. TAP- LINGER renewed acquaintances at a studio luncheon held in his honor when he visited the company's West coast studios recently. Executive was publicity chief there before organizing his own firm... With Reade Theatres vice president, JACK HARRIS in Europe in search for product for Continental Distributing, Inc., a Reade affiliate... UA exploitation manager MORI KRUSHEN returned from Europe and a business, vacation trip... SAMUEL GOLDWYN will chair- man the committee honoring producer-director WILLIAM WYLER at invita- tional premiere of Allied Artists' "Friend- ly Persuasion" Oct. 30 at the Fox Wil- shere Theatre in Hollywood. WALT DISNEY announced that "Johnny Tre- main," revolutionary war adventure, will be released at a grandiose special feature rather than on television as originally planned. An early summer premiere is scheduled... Republic Studios publicity director MILT WATT resigned. He joined the company in 1950... Philadelphia Variety Club, Tent 13, elected SYLVAN COHEN, chief banker; LESTER WURETLE, 1st assistant; HARRY Romain, 2nd assistant; GENE TUPICK, dough guy; NEVER LEWIS, property master... Motion Picture Asso- ciates of Philadelphia elected NORMAN SILVERMAN its new president; JOSEPH ENGEL vice president, ED- WARD ADELMAN treasurer, DAVID LAW secretary. Elected to the board: GEORGE BEATTIE, ALFRED J. DAVIS, WILLIAM DOYLE, JAY EMANUEL, ELI EPSTEIN, MAX- WILLOUGHBY, GILLIS, JACK GREENBERG, DAVID SUPOWITZ, LESTER WUR- TELLE, MILTON YOUNG. Annual meeting was held Oct. 22.

DIED: ALFRED STARR, widely ad- mired veteran exhibition leader, Oct. 15, of a heart attack. Starr was operating partner of the Bickel Company which operates a circuit of theatres throughout the South. He was a former TOA president.
"Second to newspapers were TRAILERS, with 43 percent of those questioned stating this as a factor motivating attendance. This fact was more predominant in the small towns, due no doubt to limited newspaper coverage."

*From statistics compiled by theatre managers for National Theatres' Research Department interviewing persons (whose age brackets ranged from 16 to 20 years) away from the theatre in order to secure opinions from non-theatre goers as well as from regular movie patrons.

TRAILERS BUILD BOXOFFICE
Vogel Steps In

Joseph R. Vogel assumes the leadership of Loew's, Inc. in a tenous time. He is to be congratulated upon his appointment and commended for his courage. Surely Mr. Vogel must have searched his soul before accepting an office fraught with administrative discomforts.

One need make only short study of the Loew's corporate situation to appreciate its new president's problems. Problems, to name a few, include the erection of practical machinery to speed divorcement, the pro-rating of a $30 million funded debt between the film company and the theatre company, the rejuvenation of earnings commensurate with Loew's long standing prestige, and—not least—ameliorating management's conflict with a wide range of antagonistic stockholder elements. Not only must Mr. Vogel somehow find the keys to these problems, he must find them quickly. Pressing in on him is the February 1, 1957, legal mandate on the matter of theatre divestiture, and the annual stockholders meeting in February.

What of Mr. Vogel's qualifications to head a film company? His background as a theatreman follows a tradition that could have happy implications. Some of the most successful film executives have come from the theatre ranks, Spyros Skouras and Barney Balaban, to name two. No one doubts Mr. Vogel's grasp of the sensitivities of the theatre market, or for that matter of the public pulse. No one doubts his professed desire to do a job for "the small stockholders". The only element in doubt is whether Mr. Vogel will be accorded full opportunity to do that job because of internal frictions and the threats from stockholders. He is entitled to that opportunity—we wish him well.

To the Editor:

Concerning the editorial material of October 1st titled "Who Doesn't Know The Facts of Life?":

Your Joe Exhibitor could not have been more right! I often wonder at the naive attitude of certain film distributors—in this case, Barney Balaban,***

I have seen a statement fairly recently, I believe from Mr. Balaban himself, to the effect that some 5,000 theatres should be closed, going on to argue that the film companies can not afford to service them at the $25 film rental level. In the first place, I am wondering how they arrive at that conclusion—which is their arithmetic? I do not know enough of production and distribution costs to argue the matter as I see it but neither do I accept their bland idea that this 5,000 is not worth trying to salvage.

It is for this reason, if for no other, that I very much wish the film companies would meet with a few intelligent exhibitors so that we could exchange thoughts and find out definitely what they are trying to do and why. I may be all wet because, as I say, I am not too certain of my facts, but it seems to me that these 5,000 exhibitors can be serviced—even if on a semi-salvage basis—and that this is worth doing from the standpoint of moral effect on the industry as a whole and the public.

Of course, I have heard the theory expounded that it costs so much to send out a single film for a single playdate and—since the film rental is not that great—ergo, it does not pay to service such an account. The usual figure that I have heard is that it costs the distributor something like $15 or $20 just to ship a can of film out of the exchange and to get it returned. How they arrive at that figure no one has ever explained but in my own mind I have reasoned that they take their exchange expenses, divided by the number of shipments and through such reasoning arrive at the conclusion that it's unbusinesslike to serve any exhibitor for $15, $20 or $25. As I have argued many times before: on that basis Macy & Co. would not be selling a spool of threat for 3c or 10c and that holds true for all the mercantile world.

No, I do not believe that any such false reasoning can possibly explain the fallacies of distributor-thinking but I would like to get it firsthand from the top echelon of distribution so that I can cerebrate on the same level with the distributor's reasoning. It is for that reason—and for several others of course—that the independent theatre groups have been attempting for a long time to arrange a meeting with distribution-production to get some definite information on the basis of their thinking. Until we do that we can not answer their arguments intelligently nor can we answer their arguments when it is a reply such as Mr. Balaban's which doesn't make sense in many particulars and which doesn't show their real thinking.

I do not desire to enter into any controversy in this matter but I think someone should call the attention of the boys in the ivory towers to the fact that we exhibitors can not know how to answer their arguments unless we know what their arguments are.

COLONEL H. A. COLE
Dallas, Texas

To the Editor:

Re, your last issue, I must say that I side with Bosley Crowther on the subject of advertising. I had long deplored the growing sensationalism in advertising, which distorts the facts and fails to give the moviegoer an accurate idea of the subject of the film. I've come across many a reader who has stayed away from a good motion picture merely because the advertising gave them the idea that it was the sort of film that didn't appeal to them. I've reviewed many films, which I certainly would not have gone to see on the basis of their advertising and which, unlike their ads, have been neither lurid nor shocking. Those ads work two ways. They may attract one group of moviegoers but they scare away another. And I think, too, if a survey were made, that you would find a growing skepticism among moviegoers and potential moviegoers re. those same advertisements. You can fool some of the people some of the time but you can't fool all of the people all of the time. And to that adage I might add another: Once bitten, twice shy.

With all my best wishes to you and for the continued success of Film BULLETIN.

Very truly yours,
PRUNELLA HALL
(Former film reviewer of The Boston Post)

Film BULLETIN October 29, 1956 Page 21
EXHIBITORS FORUM
Opinions Culled from Organization Bulletins

MYERS ON MERGER

Excerpt from speech by A. F. Myers
Before New England Allied, Oct. 15

Not only must there be a high degree of cooperation between all classes of theatres whenever they can stand on common ground, but there must also be improved relations and a higher degree of cooperation between the several exhibitor organizations. Allied for sometime has maintained an informal but effective liaison with Theatre Owners of America. Let me take time out to say that this has been due largely to the fine attitude displayed by Myron Blank, the former president of TOA. There is reason to believe that this liaison will lead to valuable cooperation in matters concerning which the two organizations see eye to eye. The president of another regional association which is not affiliated with either Allied or TOA has indicated a desire to cooperate with Allied whenever such cooperation seems advantageous to his members. Based on the known attitude of our own president, Ruben Shor, and actions taken by the national board, it can be said that Allied is prepared to cooperate in matters of mutual interest with any bona fide exhibitor organization when represented by men of integrity and good will. This gradual drawing together of exhibitor organizations is another of the changes made necessary by changed conditions in our business. Let us hope that the prospect for unity among exhibitors in the promotion of their common interests are not wrecked by those impetuous persons who would merge all exhibitors into a single organization before they have even had time to become acquainted.

RESOLUTION

Allied MPTO of Western Pa.

The following resolution was adopted by the Allied Motion Picture Theatre Owners of Western Pennsylvania in convention assembled on October 2, 1956:

WHEREAS, contract terms demanded by certain producers and distributors for their product are confiscatory, extortionate and economically destructive, and

WHEREAS, the playing of pictures at excessive terms with no review as demanded by the aforesaid producers and distributors will defeat the financial position of motion picture theatre owners and result in their eventual insolvency, and

WHEREAS, acquiescence to these demands would constitute a forfeiture of the theatre owners’ rights to continue in business and to realize a fair and reasonable profit upon his investment;

NOW, THEREFORE, BE IT RESOLVED . . .

That the aforesaid practices are hereby condemned as economically restrictive and that proper steps be taken to remedy this situation, and

That the officers of the Allied Motion Picture Theatre Owners of Western Pennsylvania are hereby authorized to confer with the sales managers of the various producers and distributors or their local representatives to effect a mature and realistic appraisal of the factors involved as a result of the aforementioned practices so as to enable the theatres in this area to maintain their economic vitality in the motion picture industry.

ALFRED STARR

Ernest Stellings, TOA

“The untimely death of our dear friend and associate, Alfred Starr, is a source of great sadness to all of us. There is a great void ahead. His passing is a tragic loss to the industry which he loved so much, and to which he gave more than his share in effort, in energy, and in time. It was his good fortune, as it was ours, that he was endowed with limitless and indomitable courage, and with an utterly and completely selfless dedication to the protection of all rights of the less fortunate. He has left his mark.

“For his loved ones, there lies ahead an almost impossible task. It is our hope that they will find some comfort and courage from the everlasting love, respect, and admiration we had for him.”

HOW OTHERS SEE US

ITO of Ohio

The Akron Beacon Journal last Monday carried an editorial attacking drive-in theatres with these words: “Every year, about this time, several of the drive-in theatres wind up the season with trashy ‘adults only’ films. Why these drive-in operators think it necessary to gather the last few dollars of their Summer’s patronage with these films is a mystery to us. Certainly the operators are not building good will for themselves.”

The editorial then names the offenders in that area and continues: “These films belie the invitation of all the drive-ins to ‘bring the whole family’. Those drive-in operators who do not subscribe to this policy of showing ‘adults only’ films at the end of the season deserve the praise and thanks of their patrons. Parents who are concerned with the welfare of youth should make these drive-ins off limits for their children and themselves.”

This editorial followed closely on the heels of the arrests in the Dayton and Massillon areas the previous week. Probably some of the pictures referred to by the Beacon Journal would not be of the kind which would subject the exhibitors to arrest.

The president of this organization, Horace Adams, upon being asked to comment on the subject reminded exhibitors that at the National Drive-In Convention in Cleveland last February, he said, “There is no room for pictures of questionable taste. The few buck you may pick up by playing such pictures will be greatly offset by the loss of your regular customers and the diminution of your grosses.” Adams added, “At the same time, Governor Frank J. Lausche said: ‘You men who run drive-in theatres will have to regulate your own business or the state will do it for you’.”

Referring to the arrests for exhibiting nudist pictures, Adams said, “There is no place on the theatre screens of this state for sex pictures, nudist pictures or other films which will offend public taste. As President of the Independent Theatre Owners of Ohio, I vigorously condemn this type of film and I point out that the Governor’s threat is now being carried into execution.”

THE MOTION PICTURE ASSOCIATES

of Philadelphia

Announce with pride a special showing of

Cecil B. DeMille’s

“THE TEN COMMANDMENTS”

M. P. Associates RELIEF FUND

Sunday Night, Nov. 25—8 p.m.
at the

RANDOLPH THEATRE

Chestnut at 12th Sts.

For invitations please contact

Any Associates member or phone

Sam Diamond, 20th Century-Fox Films
or Dave Low, Warner Brothers Pictures

Do your bit! Help this completely charitable organization which unselfishly renders assistance to less fortunate members in our industry with this objective: “Sustain the living; dignify the dead.”
Preminger Delivers Unknown To Play St. Joan Title Role

As the studio lights dimmed and Ed Sullivan and Otto Preminger slowly backed away, a spotlight fell on the cropped blonde head of a 17-year-old girl from Marshalltown, Iowa. As a hushed studio audience and 32,000,000 people watched, the dramatic green eyes and sensitive mouth became those of Joan of Arc deifying the court to send her to a witch’s death. When she stopped, there was thunderous applause—and 32,000,000 people knew a new movie star was born.

Thus culminated one of the most intensive talent hunts and super-promotions in movie history as the new found star of Otto Preminger’s “Saint Joan” was presented to the nation on the Ed Sullivan show October 21. She was Jean Seberg, a college student whose only previous professional acting experience was a season of summer stock. The modern-day Cinderella was named the winner from among 18,000 contestants of whom 3000 were personally auditioned by Preminger in his search for an unknown to play the lead in the Carlyle production of the G. B. Shaw classic for United Artists release. During the back-breaking 37-day tour, the producer reaped a promotional harvest as the U. S., Canada and Western Europe was flooded with posters, trailers and publicity.

With 11,000 exhibitors cooperating here and abroad, the search was kicked off August 6 with the celebration of “St. Joan” week.

At a gala press reception for the producer and his discovery, attended by 100 newspapers, magazine, radio and TV representatives, Preminger was especially glowing in his appreciation of exhibitor support of the talent hunt, and gave them bountiful praise for helping to make the search a success.

20th CENTURY-Fox Sets Sparkling Promotional Campaign Plugging the CINEMASCOPE Version of R & H’s “OKLAHOMA!”

20th Century-Fox is throwing plenty of time, effort and money into a jet-powered promotional campaign to sell the CINEMASCOPE version of “Oklahomam. To focus attention on the famous Rodgers and Hammerstein classic, advertising chief Charles Einfeld has set a whopping consumer magazine promotion that will reach into 22 national publications plus TV and radio outlets. New “Oklahoma!” is a “continuous performance popular-priced” version.

The campaign will appear in a host of national magazines, including Life, The Saturday Evening Post, Look and Good Housekeeping. In addition radio and television saturation will be gained by calling attention to local playdates of the film, while musical salutes to the production over radio-TV outlets will garner gobs of attention to bally local playdates. The rousing campaign has been in force since 1955 during which time the famous musical film opened in a few selected theatres. The campaign being put behind the film will be augmented by tremendous publicity and exploitation backing to spot the opening during the holiday season.

Already the recipient of a $1,000,000 campaign introducing the road show presentation of the film, the Fox promotion will capitalize on the publicity and advertising used to present the picture in the Todd-AO version. The gigantic campaign will serve to introduce the musical to every moviegoer unable to see it in its initial engagements. Film will debut in late November and early December.

It was originally produced in the new Todd-AO process.

[More SHOWMEN on Page 24]
What the Showmen Are Doing!

Get To the Fem Audience,
Lipton Urges U-I Boxofficers

Some familiar, albeit sound, showmanship territory was covered by Universal-International ad chief David A. Lipton at the recent studio conference of the company's advertising-publicity executives. He indicated that U-I planned no changes in its promotional tactics, but will put emphasis on reaching the female audience.

In addition, Lipton stressed two other major points as vital for today's selective movie market: the pre-selling of pictures, and the use of pre-tested media and material.

$5000.00 Awarded to Winners
In Walter Reade Circuit Contest

Five thousand dollars in cash prizes went to managers of the Walter Reade Circuit, winners in the Edwin "Pete" Gage Drive. The seven-week showmanship contest honored the chain's popular executive vice-president. First prize of $1000 was awarded to John Balmer, manager of the Mayfair, Asbury Park, N. J., in presentation ceremonies held at a luncheon-meeting at Mayfair House, circuit headquarters in Oakhurst, N. J.

Balmer scored his win over more than forty competitors in the drive. Points were scored on the basis of proficiency in advertising, exploitation, theatre management, business results and concession sales. Mike Dorso of the Community Theatre, Kingston, N. Y. copped the $500 second prize. $300.00 third prize went to Joe Sommers of the Paramount, Long Branch, N. J., while Paul Peterson of the Community, Morris- town, N. J. took fourth place. In all, a total of fifteen awards were made by president Walter Reade, Jr. at the ceremonies. This was in addition to more than twenty-five prizes distributed in the seven weeks.


Competition was judged by 4 Reade v.p.'s: Nick Schermerhorn, Jack Harris, AL Floersheimer, Sheldon Gunsberg.

 tú Some most happy fellows, winners in the Edwin "Pete" Gage Drive of the Walter Reade Circuit, stand up to be counted. Left: John Balmer (left), winner of the $1000.00 first prize, receives his award from president Walter Reade, Jr. Right: group picture of the winners and executives of the circuit. (L. to R.) John Guiton, Strand, Perth Amboy, N. J.; Paul Peterson, Community, Morris-town, N. J.; Mike Dorso, Community, Kingston, N. Y.; Edwin "Pete" Gage; Bert Greene, Strand, Freehold, N. J.; Balmer; Reade; George Kemble, Community, Hudson, N. Y.; Joe Sommers Paramount, Long Branch, N. J.; Mike Brett, Carleton, Red Bank, N. J.; Jack Pardes, Atlantic Drive-In, Pleasantville, N. J.; Frank Deane, Woodbridge Drive-In, Woodbridge, N. J.

40-Foot Sign Heralds Elvis' Debut in 20th's 'Love Me Tender'

A 40-foot cut-out of rock n' roll sensation Elvis Presley is garnering beaucoup attention from Times Square crowds as it stands above the marquee of the Paramount Theatre heralding 20th Century-Fox's "Love Me Tender," which will have a pre-release opening at the N. Y. showcase on November 1.

Standing one story higher than the fame likeness of Marilyn Monroe that adorned the front of Loew's State Theatre last year, the striking display will remain on exhibit during the engagement of the picture.

The figure was slated to have a gala unveiling on October 28 before more than 2,000 members of Presley fan clubs in the metropolitan area. Designed to coincide with the Sunday afternoon unveiling was the guitar strumming idol's appearance on the top-rated Ed Sullivan CBS-TV program the same evening. At the festivities a 9-foot charm bracelet, the world's largest, was placed on the cut-out's wrist. The brac- let was created by the Halogene Corp., part of a campaign to merchandise trink through retail outlets.

Spanish Kit Sells 'Brave One'

Special Spanish language publicity kits have been developed by RKO to promote "The Brave One" to Spanish-language newspapers and radio stations in the U. S. Features in the kits are translations of promotional stories and articles.
Induction Papers Admit Draftees ToWarriors 'Girl He Left Behind'

Army draftees in the N. Y. metropolitan area can get an advance peek at life in the Service via a promotion set-up arranged by managing director Robert K. Shapiro of the Paramount Theatre to plug the engagement of Warner Brothers' "The Girl He Left Behind". Since the Frank Rosenberg comedy presents the lighter side of peacetime army life, Shapiro has invited all new draftees, and the girls they will leave behind, to be his guests at the theatre. By simply presenting their induction papers at the theatre, the men will be admitted and thereby get a bird's-eye view of their future activities.

A second gimmick used by Shapiro to bally the film which co-stars Tab Hunter and Natalie Wood is a letter-writing contest directed at present and former servicemen. "What was your funniest experience as a G.I.?" is the question to be answered by participants in the promotion. Writer of the most amusing letter will receive a $25 Savings Bond with free tickets going to the 25 runners-up. Letter must be mailed by Oct. 31. Shapiro and two others will do the judging for the contest.

Music Quiz to 200 DJ's Promotes RKO's 'Stranger'

A music questionnaire sent to 200 disc jockeys around the country is being used by RKO producer Stuart Millar to promote "The Young Stranger". Ultimate purpose of the questionnaire is to determine what type of ballad will stimulate the interest of moviegoers. To get this information, the dj's are asked for their comments on types of music and listener response. End result should be the right kind of song for promoting the film. Topcasters in the film are James MacArthur (son of Helen Hayes) and Kim Hunter. Drama, which was first seen on television, is scheduled for a November release. Film is directed by John Frankensteen.

What the Showmen Are Doing!

Navy, Coast Guard and Marines Promote 'Sharkfighters' Preem

Hollywood premiere history received a "first" when three major branches of the Armed Forces joined with United Artists Oct. 27 for the world debut festivities of "The Sharkfighters" at Loew's State Theatre, Norfolk, Va. Highlight was the appearance of Karen Steele, topcast in the Samuel Goldwyn, Jr. production with Victor Mature and James Olsen, as guest of honor of the three branches: the Navy, Marines and Coast Guard. As a tribute to Miss Steele, military personnel in the Norfolk area designated Oct. 27 "Miss Navy Day". Looking pretty as a picture, the curvaceous actress was personally escorted to the debut ceremonies by the Admiral commanding the Norfolk Naval Base with a block-long line of officers acting as an honor guard.

Color guards, rifle teams and bands representing each service spotlighted the festivities, while stills, display material posters and replicas of sharks helped feed the ballyhoo machine in this armed service promotional push. For extra emphasis, many regular commercial channels were also used to sell the CinemaScope-Technicolor production. These included retail store tie-ins with Westbrooke Clothes, billboards and radio spots.

Unique Guest Tickets Aid S-W to Attract New Business

Stanley Warner's 69th Street and Terminal Theatres in Upper Darby, Pa., are using a unique method of getting acquainted with newcomers to their surrounding communities. Potential patrons are sent a guest ticket which will admit two persons to either theatre upon presentation at boxoffice. Map on rear of ticket shows location of theatres and nearby parking areas. Attached to the tickets are coins to cover parking costs.

ROAD-WORK

SHEREE NORTH, cute and limber-limbed star of 20th Century-Fox's "The Best Things In Life Are Free", appeared on Perry Como's popular NBC-TV stanza on October 27, showing off her curves and hoofing ability as they appear in the Henry Ephron production. Musical is a biography of DeSylva, Brown and Henderson songwriting team.

Columbia's "Fire Down Below", which stars Rita Hayworth, Robert Mitchum and Jack Lemmon, received a hefty pat-on-the-back when Ed SULLIVAN showed pictures of the location filming on his October 21 show over CBS-TV. Smiling Ed shot the footage when he visited the British West Indies set of the Warwick production.
EXPLOITATION PICTURE

Elvis' First Looms as B.O. Dynamite

It may or may not be significant that the cut-out of Elvis Presley atop the Paramount Theatre marquee on Broadway is a full story higher than the cut-out of Marilyn Monroe which adorned the Loew's State Theatre marquee top more than a year ago. But just as the Monroe skirt-blown figure helped make "The Seven Year Itch" a boxoffice delight because the marvellous Marilyn was the hottest name in movieland, the guitar-strumming, dungareed Presley in his first movie appearance, "Love Me Tender", promises to set the boxoffice on fire, whether he stands 40 feet high at the Paramount or is just an idolized image to a starry-eyed teenager in Sleepy Eye, Minnesota.

It baffles memory to recall when a personality's film debut has caused the spurt of anticipation aroused by the rock 'n' roll sensation whose zooming star continues to gain momentum. The coup brought off by 20th Century-Fox in penning Elvis to a picture pact becomes more and more inspired as the days go by and Presley's popularity grows. At first considered to be a magnet only for the teenagers, the Tennessee lad's draw is ripping out to the older moviegoers. Top TV shows are making big news just scraping to sign him for appearances. Ed Sullivan's traditionally top-rated show hit its highest Trendex rating when Presley was on—and was at its lowest ebb when the boy appeared on the competing Steve Allen program.

To add to the momentum of the Presley name draw that hews a clear-cut showman's path, 20th-Fox has lined up a series of promotions in keeping with this 24-karat cat they have grabbed by the tail.

For the first time in its history the 2000-store Woolworth chain will go all out nationally to promote the picture, combining with 18 manufacturers of Elvis Presley merchandise. Each retail outlet will be furnished with lavish material for multiple window displays and in-store decorations. The far-flung, strategically located five-and-tens should get way down to the grass roots in assaying picture penetration and want-to-see. To aid in launching store activities as far ahead of engagements as possible, 20th-Fox is supplying playdate lists to the chain and alerting its field force to coordinate local level campaigns.

The big target of the campaign is the eager teenage market. To this end, 20th has worked up special background material to go out to the mushrooming Elvis Presley fan clubs as the hub from which to garner the youthful moviegoers. More than 1000 groups, with membership ranging from 40 to 350 members each, have been alerted by the film company to whip up activity connected with openings of the picture, including suggested ways to make the playdates celebrations honoring their idol. Many groups are planning to attend openings en masse bearing placards identifying the fan club and wearing special Elvis Presley hats and jackets.

Cognizant of the complications that may crop up with hordes of teenagers converging on the movie house, 20th is suggesting a teenage matinee to run every afternoon during the playdates, starting about four-thirty after school hours close.

The unprecedented sale of Elvis Presley records (five have each sold over a million copies, and the title song, after it was introduced on the Sullivan show last month, had orders for more than a million copies before it was released) has spurred RCA Victor to an all-out bally for the film.

The radio-TV campaign offered for local level is another lulu. The rock 'n' roll clam is on cixy radio spots and appears with his guitar on two TV trailers, both the platter and the film free to exhibitors. Also available are shared 16 SL slides and telops for use with 10-second station breaks and general slides and telops for spots. A special 16mm clip also being made available free to exhibitors shows highlights of Presley's homecoming recently, including performing before enthusiastic home town crowds.

There's more—displays, posters, feature— all latched on to the skyrocket that is Elvis Presley, teenagers and showman's dream.

"LOVE ME TENDER"

When David Weisbart was handed the production assignment for "The Brothers", he had no idea what was in store for him. Armed with a tight, action script by Robert Buckner, Weisbartz and Richard Egan and Debra Paget in to the three top roles, eyeds possibly for Wagner or Jeffrey Hunter for the remaining starring part. That's when executive producer Buddy Adler made his masterful by signing Elvis Presley to a movie and boxing and gambling with phenomenon of the entertainment world in a full-blown dramatic role. Retitled "Love Me Tender" the core of the film remains a hard-hitting action picture, but the embellishments provided by the Presley casting, including the insertion of four Elvis-delivered songs will prove to make it one of the boxoffice giants of the year. The story centers around four brothers and a girl. Egan, the eldest, returns from the Civil War with younger brothers, intent on returning home they had robbed from a Union payrol finds Debra, the girl he had planned to marry to the kid brother, Presley, blasting Egan killed in the war. About to marry Egan is arrested for the robbery but Presley, urged by the brothers' confederers in the robbery, "rescues" Egan, making an escape. To prevent Egan from returning the money, they turn Elvis against his brother, lead him to believe Egan href off with Debra and the money. The cixy Elvis shoots and wounds Egan before learning the truth, then, in a showdown with the plotters, dies defending the wounded Egan.
ELVIS PRESLEY
as he appears in
his first motion picture
Love Me Tender
from 20th CENTURY-FOX in
CinemaScope
THIS IS YOUR PRODUCT

All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

Call lyricists

July

HOLD BACK THE NIGHT John Payne, Mona Freeman, Peter Graves, Producer Hayes Geist. Director Allan Dwan. World Premiere 8/15.

MADISON SQUARE GARDEN CHECKS Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell, Producer Herman Cohen. Director Sherwood, A top executive is jolted to his feet when a million dollars in oil men bring in first guesser in S. American oil field.

THREE FOR JAMIE DAWN Laraine Day, Ricardo Montalban, Richard Carlson. Producer Hayes Geist. Director Thomas Carr. Courtroom drama of beautiful, notorious woman who is sole heir to vast fortune on trial for the murder of her designs.

August


YOUNG GUNS, THE Russ Tambly, Gloria Talbot, Scatman Crothers. Producer and Director Sidney Lanfield. Western. John Albert Band, Western. Son struggles to live down the shame of his deceased father, a notorious western gunman. 84 min.

September


FIGHTING TROUBLE Hunts Hunt, Stanley Clements, Queenie Smith. Producer Ben Schwalb. Director George Blair. Black Hand Boys and American Legion fumi by last work with a camera. 61 min.


October


YAQUI DRUMS Rod Cameron, Mary Castle. Producer. Producer-director Edward Yarbrough. Western. Story of a Mexican bandit. 71 min.

November


FRIENDLY PERSUASION Deluxe Color, Gary Cooper, Dorothy McGuire, Marjorie Main, Robert Middleton. Producer-director William Wyler. Drama. The story of a Quaker family during the Civil War. 139 min. 11/1


December


CHAIN OF EVIDENCE Bill Elliott, James Lydon, Claudia Barrett, Producer Ben Schwalb. Director Paul Landres. Melodrama. Former convict is innocent suspect in planned murder. 63 min.


54 WASHINGTON STREET George Montgomery, James Seel, Producer Vincent Ward. Director Paul Landres. Western. Outlaws use detective as only receptacle for their hideouts, thus increasing reward for his death or capture.

HOLD THAT HYPNOTIST Hunts Hall, Stanley Clements. Producer Ben Schwalb. Director Jean Yarbrough. Comedy drama Bowery boys tangling with ubiquitous hypnotist.


September


SIERRA STRANGER Howard Huff, Gloria McGhee. Western. 75 min.

October


WEREWOLF, THE Dom Megowan, Joyce Holden, Steven Geray. Producer-director Edward Corman. Director Fred de Horor. Man turns into werewolf from taking special serum developed by his friend. 68 min. 11/1.

November

AUTUMN LEAVES Joan Crawford, Vera Miles, Linda Green, Ruth Donnelly, Producer William Goetz. Director Robert Aldrich. Drama. A woman from descent into a fantasy world of his own. 108 min. 4/30


December


January


WHITE SAVAGE. Week May Wynne, William Bishop. Producer Wallace MacDonald. Director Ray Enright. A wild west saga about an Indian maiden helps her people survive injustice of white men helps them. 73 min.


INDEPENDENTS

June


FRONTIER WOMAN (Top Pictures) Visserama, Eastmure, Color. story of the daughter of a Dutch colonizer. 90 min. 7/17.

JULY


INDIENDENTS (Continued)


CROWDED PARADISE (Tudor Pictures) Hume Cronyn, Christian Marquand, William Gargan, Director Fred Pressburger. Drama, Confront his over-crowded life with a better way of life, 53 min. 7/3/July

JAY CROCKETT AND THE RIVER PIRATES (Buena Vista) Technicolor, Fred MacMurray, Dana Andrews, Directed by Cattiveri. The Atlantic Film/Color, Technicolor, Jess Fisher, Production. The film of the story of the famous outlaw, 232 min. 7/28/July

METRO-GOLDWYN-MAYER

JULY

FASTEST GUN Alive Glenn Ford, Jeanne Crain. Produc- er Clarence Greene, Director Russell Rouse. West- ern, The chase after a fugitive, 232 min. 7/28/July


WILDER YEARS. THESE James Cagney, Barbara Stan- lucks, Director Roy Rowland. Drama, Millionaire seeks information on his son who was placed for adoption twenty years ago, 91 min. 8/6/August

LIVING UDO (Buena Vista) CinemaScope, Eastman Color, Bing Crosby, Ava Gardner, Frank Sinatra, Producer Sol Siegel. Director Charles Vidor, Drama, They are the last of their kind, 122 min. 8/17/August

SEPTEMBER

IRON PETTICOAT (Buena Vista) CinemaScope, Eastman Color, John Wayne, Nicole Gaiton, Produced by D. S. Donaldson. Director John Ford. Drama, The story of a war hero, 96 min. 9/29/September

Coming

CAUSE CONQUERED THE WORLD (Buena Vista) Technicolor, Written by Ernest Hemingway. Directed by John Ford, 96 min. 10/13/November

VOLUME SUMMARIES

NOVEMBER SUMMARY

Features scheduled for November release to total 29, an increase of 4 over the October figure. Leading suppliers will be Columbia and United Artists with five releases each. Allied Artists, Republic, RKO and 20th Century-Fox will release three each while Paramount and Warner Bros. will release two each. Five Westerns will be released by both Universal and Metro-Goldwyn-Mayer. Over half of the November product, 15, will be Dramas. Color films number 12. Five releases will be in CinemaScope, one in VistaVision.

Breakdown for November:
- 15 Dramas
- 2 Musicals
- 1 Documentary
- 3 Comedies
- 5 Westerns
- 3 Adventures

PARAMOUNT

JULY


MOUNTAIN, THE (VistaVision, Technicolor, Spencer Tracy, director) Spencer Tracy, Robert Mitchum. Produc- er The Frankford. Directed by Edward Dmytryk. Adventure. Two brothers climb to a distant snow-capped peak where an airplane has crashed and discover a 15-year-old girl, an ancient Indian mirage and the wreckage. 105, 10/5/November


BEAU JAMES (VistaVision) Technicolor, Robert Hope, Produc- er Laurence Olivier. Directed Michael Moore. Drama, Biography of the famous Jimmy Walker, mayor of N.Y., from 1925 to 1932. 101, 10/20/November


HOLLYWOOD OR SUST VISTA Vision, Technicolor, Dean Martin, Jerry Lewis, Anita Ekberg. Producer Hal Wall- is, Director Frank Tashlin. Comedy, The adventures of a wild-eyed film fan who knows everything about the film business. 98, 11/1/November

PARDNERS (VistaVision, Technicolor, Dean Martin, Jerry Lewis, Lori Nelson. Producer Paul Jones. Director Nor- man Tokuriki, Comedy, A group of hoodlums who terrorize territory, 88 min. 11/11/November

COMING

BEAU JAMES VISTA Vision, Technicolor, Robert Hope, Produc- er Moses Rose. Directed Michael Moore. Drama, Biography of the famous Jimmy Walker, mayor of N.Y., from 1925 to 1932. 101, 10/20/November


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BOB AND KATE SIMPLY GREAT!

Bravo to the wise showmen who put BOB HOPE and KATHARINE HEPBURN together in the big comedy "THE IRON PETTICOAT." They're positively the funniest pair in pictures.

The story's about an American flyer and a Russian girl flyer in Paris. She gets to like our American ways, as taught by Bob. She's a spy, he's a spy, so it's spy-high with hilarity!

THE STORY IN A NUTSHELL!

There's money in this funny, funny show!

M-G-M presents in VISTAVISION and TECHNICOLOR®

BOB HOPE KATHARINE HEPBURN in

"THE IRON PETTICOAT"

with NOEL MIDDLETON
JAMES ROBERTSON-JUSTICE
ROBERT HELPMANN

Produced by BETTY E. BOX
Directed by RALPH THOMAS
A REMUS FILM
Produced in association with HARRY SALTZMAN
An M-G-M Release
Viewpoints
Constructive Comments on Industry Issues

20th-Fox Relieves
The Product Drought!

Disney’s Switch

Upbeat Factors for Movies
Seen in Value Line Survey
Pre-sold in roadshow release for two years!
(roadshow release limited to a few cities)

The whole country is waiting to see the most talked of motion picture of the generation at popular price!

They have heard about it—they want to see it—now at last they can, and at prices they can afford to pay!

Now in CinemaScope (and available with Stereophonic, monoaural or optical soundtracks) so that every theatre can play it!

Available for a few engagements at Thanksgiving—WRITE, WIRE, PHONE 20th TODAY FOR THE VERY FIRST PLAYDATES! Available everywhere soon thereafter
OKLAHOMA! AT ONCE!

RODGERS & HAMMERSTEIN present

in the wonder of CINEMASCOPE

color by TECHNICOLOR

starring
GORDON MacRAE • GLORIA GRAHAME • SHIRLEY JONES • GENE NELSON
CHARLOTTE GREENWOOD • EDDIE ALBERT • JAMES WHITMORE • ROD STEIGER

Music by RICHARD RODGERS • Book & Lyrics by OSCAR HAMMERSTEIN II
Screenplay by SONIA LEVIEN and WILLIAM LUDWIG • Dances Staged by AGNES DE MILLE
Produced by ARTHUR HORNBlOW, JR. • Directed by FRED ZINNEMANN

A MAGNA PRODUCTION
ACTION plus INSPIRATION

COMBINE TO GIVE YOU
A TOP-NOTCH WESTERN
AND A TOP-GROSSER!

The powerful story of a
topgun turned parson—
a man who tried to
fight fire with faith!

The Peacemaker

TARRING
JAMES MITCHELL • ROSEMARIE BOWE

JAN MERLIN • JESS BARKER • HUGH SANDERS • featuring TAYLOR HOLMES • PHILIP TINDE • DOROTHY PATRICK

Produced and directed by GEORGE CRIELEY • screenplay by HAL RICHARDS and JAY INGRAM • directed by TED POST

BOOK IT
NOW!

THRU
UA
Product Drought Relieved!

Happy indeed is the decision of Spyros Skouras and his 20th Century-Fox organization to reverse the present-day policy of restricted production and to provide new hope for thousands of theatres that have been limping along for lack of fuel. Beginning April, 1957, the Fox studio and associated producers will inaugurate a 12-month shooting schedule calling for production of some 54 features. Of this number approximately 30 reputedly will be classified as top budget pictures staffed with top budget names. The rest, it is frankly admitted, will be in the program picture category. Volume-wise, this policy is turnabout with a bang.

To Mr. Skouras, who makes a habit of sparking the industry on various reclamation drives, commendation is owing on two counts. Obvious is his studio’s contribution toward breaking the log jam in the tight film market—and doubly so should other production centers feel encouraged to initiate like step-ups in volume. But of equal consequence is the 20th-Fox plan to take deadly aim at that fast disappearing phenomenon of movie business known as the lower bracket picture. Mr. Skouras might have felt quite properly justified in adding another half dozen major projects to his already impressive list and calling it quits. Instead he wisely chose to appropriate this budget to the crafting of some 20 to 25 films of more modest lines.

He is aware that in no other way than in lower bracket production can a major studio hope to develop a running supply of talent resources for the years ahead. Through these vehicles a film company establishes a proving ground for artists and technicians in all phases of the production process and permits the public by its response, and the critic by his comment, to name those most likely to succeed. It is said new talent is hard to come by. On the other hand, few producers are willing to entrust tyros with multi-million dollar efforts. Film companies might even do well to ponder the creation of specialized lower-bracket production departments from which will flow not only more product for exhibitors, not only occasional money-making “sleepers”, but—most important—the talented perpetuators of filmdom’s tomorrows.

To Spyros Skouras, the movie industry again owes a vote of thanks for silencing the lamenting遂thesayers, and for bringing forth a program of concrete action to dispel the clouds of doubt and gloom that hang over the contemporary industry scene. His widened production policy is the best news exhibitors have heard in many a moon.

Disney’s Penny & His Cake

Apparently—at least we hope—we have seen the last of those efforts to give pictures “first-run” showings on television, followed by release to theatres. As we have argued many times on this page, those distributors not only have consigned their principal customers, the theatres, to second-class status, but they have deliberately committed hara-kiri at the boxoffice.

Most tenacious of those film men who want their TV penny and their theatre-gross cake, too, is Walt Disney. Through his regular Disneyland show, the famous cartoon man has milked several features quite dry, and then offered them to product-hungry exhibitors. If any picture had a chance to beat the TV saturation rap, it seemed, was the first Davy Crockett film with its fantastic video popularity and showmanship angles, but even that “natural” made a lacklustre showing at the boxoffice. Nevertheless, Disney went ahead with this practice and thousands of theatres gave him revenue.

There have been other TV first-runs. Laurence Olivier’s “Richard III”, an elaborate production made specifically for the big-screen theatre, flopped dismally after its TV “premiere” in this country. Several other British films, including Alexander Korda’s “The Constant Husband”, went to TV first and found virtually no theatre market at all.

This cockeyed approach seems to be righting itself. Disney apparently finds the string running out. His next feature, “Johnny Tremain” was made for TV showings first, but he made a sudden about-face and has decided to give movie houses first crack at the film.

The fact, however, that “Johnny Tremain” was produced with an eye toward television consumption will make many exhibitors give pause before making any commitments on the picture. They properly are entitled to know how soon after it plays their theatres will “Johnny Tremain” be seen free on television. If it is rushed into the Disneyland TV show, the theatre-going admission-paying public will justifiably feel bilked. And the odds are that their resentment will be vented on the theatre rather than the producer.
M-G-M Brings All The Hilarious Fun
Of The Stage Hit To The Screen!

MARLON BRANDO * GLENN FORD * MACHIKO KYO

as that rascal Sakini... as eager beaver Capt. Fisby... as geisha girl Lotus Blossom...

The Teahouse of the August Moon

in CINEMASCOPE and METROCOLOR

co-starring

EDDIE ALBERT

with

PAUL FORD • JUN NEGAMI • NIJIKO KIYOKAWA • MITSUKO SAWAMURA

Screen Play by JOHN PATRICK

Directed by DANIEL MANN • Produced by JACK CUMMINGS • An M-G-M picture
EXHIBITOR ALLIANCE. Some of TOA’s leaders have been talking publicly about the urgency of an alliance between their organization and Allied. While denials of any formal merger discussions have been issued by Allied leaders, it cannot be kept secret that they have been examining fully the question of how exhibition’s full forces can work in harmony. The initial task of the unity-minded leaders in the independent organization is to sell the proposition to two or three dissenters on their board of directors, die-hards who refuse to admit that times have changed and that many of today’s problems affect ALL theatremen, large and small. However, you can note this: a pattern of collaboration between TOA and Allied will be evolved within the next few months. It may not be an all-out union immediately; rather, a year’s trial period of close liaison on all matters of parallel interest. Merger would follow. If this does not come about, it will be only because the “isolationists” in Allied’s ranks make their persistence prevail over those who see the merits of an exhibitor body.

PROXY FIGHT. One of the major companies may be the target of a proxy fight before long. Management is closely observing the buying activities of a prominent stockholder, who has privately (thus far) voiced his dissatisfaction with recent operations. This same management was under stockholder attack several years, but won out in the showdown vote. The present potential proxy fighter is not the same one who launched the prior attack, but he is regarded as being at least as formidable—and the company’s position is not so.

M-G-M’s ‘NO-BEND’ POLICY. The report that Metro sales chief Charles M. Reagan had sent out a questionnaire to all branches asking for information on unsold accounts brought forth more than a few unsolicited answers from exhibitors, who apparently are having their troubles dealing with Reagan’s men in the field. In no uncertain terms, these theatremen say that M-G-M has become the toughest distributor of all in the past two years. High terms and what one exhibitor describes as a policy that “will break (the exhibitor) but won’t bend” came in for plenty of criticism. The charge was made that if Metro salesmen don’t get their original asking price, they simply make no further effort to sell. Thus, the exhibitors say, so many unsold accounts.

POST-ELECTION RETURNS. Theatre boxoffices took a rather severe beating during the pre-election month or so. The slump was intensified by the international crisis that developed the week preceding the national vote. Theatre tremen, however, are sounding a more optimistic note for the next month, until the traditional pre-Xmas dip hits. While grosses generally will depend on the calibre of the product released, they look for the November-December audience this year to be larger than 1955’s.

NETWORK REBUKE. The radio and TV networks are still stinging from the sharp dressing down given them recently by Jack Gould of the New York Times. By their failure to give proper coverage to the first crucial United Nations meeting dealing with the Middle East crisis, Gould declared in a blazing hot column the next morning, the networks had forfeited their right to be classified among the accredited media of communication. Despite the sudden events that had set the world aboiling, and a golden opportunity to bring the critical UN debate into millions of homes, the Times man said that with the networks it was business as usual—the hawkings of merchandise. It was one of the strongest attacks ever made on commercial broadcasting, and it galvanized the networks; they rushed to cover subsequent sessions of the General Assembly. However, let it be added, never to the extent that they cut off the air any of their top shows.

ALLIED & COMPO. Some of Allied’s leaders are known to be saying that it is time to rejoin COMPO, and the first official move in that direction will probably be taken at the independents’ convention in Dallas later this month. While they feel their reasons for withdrawing from the all-industry group were justified, the Allied topers are said to be convinced that times call for the differences to be put aside in the interest of maintaining a central body like COMPO. Much of the rancor against Bob Coyne, a factor that touched off Allied’s walkout, has been dissipated. It is now being admitted that plenty of the fault lay in the absenteeism of the component units that comprised the Council. They grant that someone had to run the organization, and Coyne undertook to do just that. Perhaps the only condition that will be laid down by Allied for its reentry will be that more regular meetings of the entire membership be held, and that no action be taken by anyone without specific approval of a majority of the members.

HAPPY WARNERS. The people in Warner Bros. home office seemingly are quite pleased with the new management. Smiling faces can be seen in place of the sour ones that populated the offices under the old regime, when the implied tone of management was a harsh “if you don’t like the way things are run, get out!” This new corps d’esprit is manifest in the promotion department, for one. A staff member speaks with a glow about the note of thanks received from v.p. Bob Taplinger following the “Giant” premiere, in place of the formerly inevitable “carpet-call” after each similar project. If, as the researchers say, the employee regards recognition for service as importantly as salary, the New Warner Bros. should have a contented, well-adjusted personnel.
IT'S ON THE WAY FROM RKO!

—for the most prosperous Holiday Season you ever had!

5 HAPPY REASONS why "Bundle of Joy" is a box-office gift...

1. Eddie's first move—and he's No. 1 with millions of fans!

2. Eddie and Debbie—America's New Sweethearts together for the first time in a movie!

3. 6 headed-for-the-hit-parade songs—sung by Eddie and Debbie—and the rest of this wonderful cast!

4. It's Technicolor and Wide Screen—to get them away from their TV sets and into your theatre!

5. It has wonderfully warm fun all the way—Toys... Songs... and a lot of the fun takes place in a Department Store... think of the tie-ups for you!

Eddie FISHER

DEBBIE REYNOLDS

in BUNDLE OF JOY

co-starring

ADOLPHE MENJOU

TOMMY NOONAN

Technicolor

with

Nita TALBOT

Una MERKEL

Melville COOPER

Bill GOODWIN

Howard McEAN

RKO's Big-Money Package for Your Top Playing Time!
Let's Not Quibble about Who
Concocts the Health-Giving Potion—

Sip the Tonic of Showmanship!

by LEONARD COULTER

Centuries before man invented the aerosol bomb the Good Lord fitted one to the skunk. The original is vastly superior to the 1956 model. Besides, it’s self-regenerating.

Now, because the Motion Picture Association has produced a business-building plan only a few weeks after the TOA’s, some exhibitors are complaining that the new one smells.

They are asking, why didn’t the MPA invite exhibitors to join in the preliminary discussions? They don’t see why the TOA scheme should now be scrapped in favor of the Association’s. They resent the suggestion that exhibitors should be expected to help finance the MPA program, especially as TOA was first in the field.

There is some justification for these questions. It would have done no harm if, at the outset of its planning, the MPA had tactfully invited the exhibitor groups to participate, and, in drafting its own scheme, had publicly taken cognizance of the TOA’s earlier program. The two plans might then have been merged. The campaign then would have been designed by an all-industry committee for all-industry welfare.

As it is, there are now two entirely separate plans being hawked, the one evolved by exhibitors and the other by distribution-production interests.

This arm’s-length policy may have been accidental, but we doubt it. The company presidents who sparked the MPA project probably felt that the TOA scheme (prepared by Compo) would fall by the wayside unless Hollywood footed a substantial part of the bill. This it was not prepared to do, on the theory that TOA was more concerned with building theatre audiences than with re-awakening public interest in films as a whole.

More recently there have been reports that some Hollywood ostriches are keeping their heads buried to avoid the need for facing today’s facts of life, and are withholding whole-hearted cooperation from the MPA’s projected promotional campaign.

Pungent comment could be made on this farcical tug of war in industry affairs. We refrain from it on this occasion only because the need for giving business a stiff dose of tonic is of tremendous urgency. There may never be another opportunity like this.

Film BULLETIN welcomes both plans—the MPA’s and the TOA’s. They should be studied side by side so that the advantages of each are retained and the imperfections of both removed.

We will go farther. We believe that if bad feeling were permitted to color judgment in this matter neither plan could achieve its maximum impact and many of us will be sighing in future years for What Might Have Been.

“New Faces” At Last

One of the reasons why every exhibitor should acquaint himself with the new plan, so that he may express himself about it to his own trade organization, is that its authorship marks a very significant event.

It was prepared by the MPA’s Advertising and Publicity Directors’ Committee: Paul Lazarus of Columbia; Rodney Busch of Twentieth Century-Fox; Phil Gerard, Universal-International; Si Seadler, MGM; Al Tamarin, United Artists; Gil Golden, Warner Brothers, and Jerome Pickman, Paramount (Chairman at the time; Roger Lewis is the present chairman).

They are young, progressive men. As a result this is not an “old man’s report”. Some of its recommendations are so new as to be almost revolutionary.

Among those appointed to the co-ordinating committee are men, less youthful, who have always been ready to innovate and experiment; including Spyros P. Skouras and Dave Blum of Loew’s International.

And almost as encouraging is the fact that the Promotion Committee is composed of “new faces”—workers “in the ranks” who, until now, have rarely been given an opportunity to shine: Lars McSorley (Allied Artists), Harold Danziger (Columbia), Emery Austin (Loew’s), George Fraser (Paramount), Beatrice Ross (Republic), Al Stern (RKO), Lige Brien (United Artists), Jerry Evans (Universal) and Jack Kingsley (Warner’s).

The plans these youngsters have to “sell” have been nearly three months in the making and fall into six parts, each the work of a separate sub-committee.

What’s Wrong—and Why?

First and foremost among the recommendations is the (Continued on Page 10)
Tonic for the Business!

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appointment of a fully-qualified market analyst to undertake to investigate the industry and its audience.

He would study advertising, audience characteristics, production and exhibition.

Paul Lazarus, Chairman of this particular Sub-Committee lists, for example, some of the questions which this expert would examine:

Is film industry advertising effective?
Which medium is most effective?
Upon whom should we concentrate our selling efforts?
Why are women staying away?
How is TV affecting theatre attendance?
What can we do to rebuild the movie-going habit?
Are controversial pictures helping or hurting our industry?
Is the current pattern of distributing block-busters during July and August hurting over-all business?
Is our industry over-pricing itself?
Drive-ins versus conventional theatres?
Does the exhibition pattern of many theatres playing the same picture simultaneously in a community discourage the movie-going habit?
Do double features help or hurt business?

One Sure Thing

Even before the “market expert” is appointed, however, the Committee seems to have made up its mind on one thing: that films don’t get enough publicity in relation to other forms of entertainment.

This is made obvious by the fact that Rodney Busch’s sub-committee proposes in the Report that the industry stage a junket to end all junkets.

About 300 newspaper critics and motion picture editors from cities of 100,000 and over, it is suggested, should be transported to Hollywood at the exhibitors’ expense. When there their bills would be paid by producers.

The idea is to entertain them, tour them around various studios, let them mingle with stars and starlets and attend forums by the Writers’ Guild, the Screen Directors’ Guild and other professional bodies.

“Hollywood Press Conference”, as it is tentatively called, was the brainwave of Thornton Sargeant of National Theatres. As now envisaged the producer/distributor part of the bill would be at least twice that to be borne by the exhibitor.

The grand total would be about $61,314 for transportation (exhibitors share) and $110,756 for housing, feeding, entertaining and informing (producer/distributor share).

The junket would last about a week. An important part of the proceedings would be the screening for this covey of writers and columnists of ten films in course of production, so that a vast volume of pre-release publicity could be engendered.

What’s The Mystery?

The sub-committee headed by Si Seadler of MGM went into the idea of mounting a big advertising campaign. It decided that the time was not opportune. Its reason: additional money should not be spent until after the proposed research survey had been completed, because that survey might come up with angles or appeals of special merit.

That decision is valid enough, but it is a little puzzling to find the following statement in Mr. Seadler’s report:

“Consideration was given, although no joint decision was made, for each individual company to use an overall industry slogan in its large scale national advertising in the Fall. This overall industry slogan would be along the lines of ‘Take a Holiday from Home’.”

The idea behind this suggestion was that by co-ordinating a series of such individually-mounted campaigns the entire nation would be exposed to the thought of “getting out of the house,” and “getting away from TV”.

Why “no joint decision was made” to conduct this advertising drive Si Seadler does not explain. It would be interesting to have details.

The Debt They Owe to Us

Not part of the “Hollywood Press Conference”, but an extension of it, would be a series of regional luncheons to which Eric Johnston and a few industry leaders would invite influential publishers and editors throughout the country.

The purpose of these shindigs would be “to clarify the distortions and to correct the erroneous impressions that seem to be in the minds of the publishers and editors, as well as the public, about our industry”—and to give the luncheon guests a dose of up-beat publicity.

These talks would be followed up by a new and vigorous field campaign by advertising and publicity executives among editors, writers and critics.

The “gentlemen of the Press” would be reminded, for instance, that of the $69,550,000 spent last year in advertising films more than $50,000,000 went into the newspapers—an average of $25,000 for each of the daily and Sunday sheets published in the United States.

They would be informed that 60 cents out of every dollar spent on movie entertainment stays right in the neighborhood: to pay rent to local landlords; to buy licenses from, and pay taxes to, municipal governments; to purchase advertising space in local newspapers; to pay salaries to local employees.

Compare this with the amount “lost” by television. Most of the cost incurred by a local station on program material goes back to the network headquarters: to pay rent to local landlords; to buy licenses from, and pay taxes to, municipal governments; to purchase advertising space in local newspapers; to pay salaries to local employees.

Local businesses and local industries, benefit directly from films: air-conditioning got its initial impetus from the...
WORLD CONDITIONS, no respecter of investment sensitivities, played merry mayhem with film industry stock prices in October, reducing one index at least, the Film BULLETIN Cinema Aggregate, to a two and one-half year low. As of the close of trading October 31, the FB Cinema Aggregate barometer reported film companies at 137, theatre companies at 29. These figures may be compared with readings of 158 1/2 and 37 respectively at the beginning of 1956 market activity. The year’s month by month trend in cinema stock prices can be studied below:

Film BULLETIN Cinema Aggregate

Two hopeful signs are detected in the wreckage. One is that film securities, though hard hit, resisted declines a bit better than the market generally. The other is the apparent end to the precipitous drop which marked industry shares in September when traders prematurely reasoned a boxoffice collapse with the coming of Fall. Into early November film shares show a determined opposition to further downgrading despite a continued overall market shakiness brought on by the Middle East crisis. Though volume runs weak (specialized armament shares always command major attention during a war scare), it appears evident that industry stocks are touching bedrock, will achieve gains when the crisis smoke lifts.

In support of the optimistic outlook are these cogent reasons:

1. The market has fully discounted the boxoffice depression of January to June. Any widespread move to even lower levels would seem wholly unrealistic, since at current positions the eight major film companies sell at approximately 7 1/2 times earnings as opposed to the price-to-earnings ratio of 12 that traditionally prevails in industry shares. If anything, the market will most likely begin to appraise film stocks closer to the bell-weather standard.

2. What has caused the market to discount downwardly? Earnings reports have been based on business long past. The market took the extended view, projecting past performance upon present and future conditions. Actually, when earnings figures are shortly released reporting summer income, sharp upsurges may very well be noted.

3. Though the market did make minor note of brisk summer business, it acted too hastily in rendering its opinion of post-summer boxoffice. The consequence was a steep September sell-off. That it discounted unwisely has been evident in the gritty manner movie business has held on throughout most of the autumn. Some observers estimate 1956 fall boxoffice as running 8% over the similar term of 1955. Of course, not to be overlooked among the causes for the decline in movie shares was the generally downbeat market tone prior to the elections and the subsequent international crisis.

4. Several of the big fall films have re-energized boxoffice beyond the assessments of the film makers. Somehow by combining the much-derided attributes of “bigness”, which Hollywood comes by naturally, with the rarer attributes of dramatic integrity, which they tell you Hollywood persistently ignores, the imagination of public and critics alike have been fired. In short, quality has been added to quantity, heart added to spectacle, and the result has been hailed as something of a phenomenon. Theatre films haven’t commanded as much public talk since the introduction of CinemaScope. And the heightened interest is aiding even those shows that don’t qualify as super. You can be sure more of same will follow.

5. Further tightening of overheads and reductions in non-income producing assets will reflect favorably upon earnings—though not quite immediately. Financial Bulletin’s long-time appeal to film companies to strip themselves of physical plant obviously unneeded under today’s filming conditions is finally finding takers. Further cut-downs of wasteful asset holdings will serve mightily toward implementing profits.

6. Aiding filmdom obliquely in its quest for a greater share of the mast-entertainment market is the sour press handed television programming early in its 1956-57 year. Whereas TV producers could do no wrong a year ago, much of this season’s original fare has been scourged with language that must make their necks hackles bristle. And even though viewership continues at high levels, snippets of reaction can be seen here and there leading to the conclusion that some video addicts are starting to yawn and think about going out to a movie.

Other reasons come to mind, too. Among them the attractive yield of 6%–plus for industry shares as a group, to say nothing of the potential inherent for moviedom as more leisure time becomes an economic reality. And lest we forget, TV itself leans more and more upon the resources and talent of the film industry as its avid product requirement grows more and more oppressive. In this alone is a potential beyond even the wildest surmise.

Don’t quit on movie stocks. Why the fun is just beginning.

FINANCIAL BULLETIN
NOVEMBER 12, 1956

By Philip R. Ward
The most delightful...warm and wonderful story in a lifetime of heartbeats....of

ONE LITTLE BOY WHO CHALLENGED THE WHOLE WIDE WORLD

...because he couldn't tell a lie!

When the "Big Shots" are out to "get" him and his friends are out to save him...

you'll learn the wonderful truth!

"EVERYTHING BUT THE TRUTH!"

starring

MAUREEN O'HARA
JOHN FORSYTHE
and TIM HOVEY

in Eastman COLOR

Directed by JERRY HOPPER - Screenplay by HERB MEADOW - Produced by HOWARD CHRISTIE - A UNIVERSAL INTERNATIONAL PICTURE
“Death of a Scoundrel”

Business Rating 0 0 0

Sophisticated, mature engrossing portrait of a ruthless financial wizard and lover. Role tailored for George Sanders. Has sex angles, spicy lines, exploitables. Will do best in metropolitan areas.

Writer-director-producer Charles Martin has created a fascinating portrait of a hell-bent financial genius who destroys everyone in his path. (The character is reputed by some to be patterned on the late Serge Rubinstein, who was mysteriously murdered last year.) George Sanders, suave and Roguish, plays the scoundrel with his familiar aplomb. Among the women he duels: Yvonne DeCarlo, the tramp he finds on skid row and makes his aide; Zsa Zsa Gabor, a shrewd millionaire widow; Nancy Gates, a guileless young actress; Coleen Gray, young wife of an aging industrialist. Released through RKO, “Death of a Scoundrel” is amusing, sophisticated, engrossing. It moves at a fast clip, and should prove attractive to metropolitan adult audiences of both sexes. Certainly not for the kiddies. Martin’s screenplay is cleverly plotted and loaded with caustic dialogue. The slick production, casting and directorial pace also are a credit to Martin’s diverse talents. Cinematography by last year’s Oscar winner, James Wong Howe, is imaginative and the flashy wardrobes by Rosamonde Prior will delight the ladies. Returning from concentration camp, Sanders discovers his brother married to his sweetheart, Liza Farraday, and reports him to police in exchange for passage to America. Aboard the ship he meets wealthy Victor Jory. The latter is robbed when they dock by Miss DeCarlo, and Sanders soon relieves her of the wallet. He buys stocks with a $20,000 cashier’s check taken from the wallet retrieving the check that day (after the stock climbs sharply) with money given him by Miss Gabor. With this start, Sanders establishes holding companies in a vast enterprise geared to defrauding the public. He hires Miss DeCarlo as secretary, uses Miss Gabor’s capital, and breaks the marriage of Miss Gray and her tycoon husband to acquire her holdings. Miss Gates accepts his help in obtaining a stage role, but turns down his advances. His old country sweetheart, Miss Farraday, turns up, kills herself, leaving a note stating Sanders poisoned her. Sanders is investigated, his phony stock debunked. Miss DeCarlo convinces him to turn back the money to stockholders (to prevent deportation), but he is shot by his partner, John Hoyt.


“Everything but the Truth”

Business Rating 0 0 Plus

Mild comedy with political overtones will serve as adequate dualler. Best for family situations. Young Tim Hovey and Maureen O’Hara provide light marquee value.

An eight-year-old boy hears talk of political “kick-back” and exposes the mayor with his consistent candor in this amusing situation comedy in Eastman Color produced by Howard Christie for Universal-International. Maureen O’Hara and John Forsythe have romantic leads as a schoolteacher and a famous columnist, along with young Tim Hovey, whose effort to tell the truth results in a Congressional investigation of small-town political corruption. Tim gets all the best of it in the Herb Meadow screenplay, which makes the grown-ups a bunch of dunces. But it is mostly for laughs. The pace is reasonably lively and the situation is exploited to its fullest comic potential by director Jerry Hopper. Some viewers may feel that the elements of corruption are too real to be easily laughed off, however, Hovey, taught in school to tell the truth, shocks the town by announcing that uncle-guardian, Barry Atwater “kicked back” $10,000 to mayor Philip Bournneuf on a real estate deal. They conspire to expose the boy as liar, so teacher Miss O’Hara goes to the Department of Education. Syndicated columnist Forsythe meets, is attracted to Miss O’Hara, and helps by writing a column. Forsythe “kidnaps” the boy during his search for facts to back up his accusations. The FBI gets in on it and truth is finally established at a Congressional investigation in Washington. Forsythe marries O’Hara and they adopt Hovey.


“Rififi ... Means Trouble!”

Business Rating 0 0 0

American language version of French hit. Tense, gripping gangster melodrama. First-class attraction for all houses.

After a highly successful run in art houses, an English-dubbed version of the spectacular French suspense melodrama is being released by United Motion Picture Organization in the general market. Produced by Rene G. Vuattoux, the graphic story of the Paris underworld has lost none of its shocking and thrilling qualities. “Rififi” is a unique treat for all audiences that like thrills and suspense. This is among the very best. The dubbing is so expertly done that audiences will never know it originated in a foreign language. Directed by Jules Dassin (an American), it is, in the main, a throat-clutching depiction of as shrewdly executed a robbery as you’ll ever witness. The second half deals largely with the rival gangs annihilating each other for the loot of a $100,000 jewel robbery. The tempo is deliberate, but terrifyingly irresistible, yet without neglect of intimate attention to character and atmosphere. Jean Servais heads the cast as the ex-convict who masterminds the robbery. Carl Mohner and Robert Manuel are perfect types as fellow-thieves, and Magali Noel is a nightclub performer and former moll of Servais. High point of the tension is a 35-minute sequence—without dialogue or music—in which the burglary is depicted with minute detail. Screenplay is by Dassin, Rene Wheeler and Auguste le Breton, from the latter’s novel. Servais, penniless and just out of prison, joins Mohner and Manuel in robbing a jewelry shop by breaking through the apartment above to get at the safe. Marcel Lupovici, rival gangleader, ambushes and kills Manuel for the jewels and kidnaps Mohner’s child. Mohner is murdered when he delivers the loot as ransom. Servais tracks them down, wipes out Lupovici and his narcotic brother, and drives the child home just before succumbing to bullet wounds.

“Wee Geordie”  
Business Rating 3 3  
Rating is for situations where British comedy is accepted. This one about strong-silent athlete is funny. OK dueller.
A jolly British comedy about a frail (wee) Highland lad who grows to giant stature and wins the Olympics hammer-throwing championship in Australia makes delightful, refreshing entertainment for one and all. Primarily an art-house feature, it will spill over into select general situations. Distributed by George K. Arthur, “Wee Geordie” is a beautifully mounted Technicolor production by Sidney Gilliat and Frank Launder, who collaborated on the screenplay. Tall and robust Bill Travers (remembered for his performance in “Bhowani Junction”) is completely captivating as the home-loving lad who subscribes to a mail order muscle-building course to attract Norah Goren, a pert redhead. Alastair Sim contributes a mirth-filled performance as absent-minded “laird” of the estate where Travers works as gamekeeper. Launder, who also directed, has a keen eye for developing Scotchish characters. Location footage in Melborne and at a former Olympics lends the drama authenticity. Travers builds himself to massive size through a physical culture course, but his girl, Miss Goren, disapproves of excessive exercise, learns to throw the hammer, to put his strength to practical use, and draws attention from the British Olympics Committee. Sailing to Melborne with the 1956 team, he meets Doris Goddard, a powerfully built shot-putter from Denmark. Travers has a trying time explaining the romance, as reported by the radio, to his girl when he returns. 


“Marcelino”  
Business Rating 3 Plus  
Eloquent religious fantasy from Spain. Outstanding performances. Word-of-mouth may lift beyond art-houses.
This Chamartin production from Spain, with English titles, is a moving and poetic story of a small boy’s faith and upbringing in a monastery. The miracle climax, where the six-year-old boy speaks with a life-size crucifix, transcends appeal exclusively to the devout. While it is slated for art houses, proper local-level exploitation via religious groups could extend its run to general situations. Pablo Calvo plays Marcelino, a mischievous but endearing younger. Juan Calvo, as Brother “Cooky,” is tender and humorous, as are the other pious inhabitants of the monastery. Director Ladislao Vajda (a Hungarian) has filled the story with human touches and mirthful details. The story, from a novel by Jose Maria Sanchez-Silva, is adapted from an old Spanish legend. A baby is left on the monastery doorstep and raised by Rafael Rivelles, Father Superior, and the Brothers unable to find someone to adopt the boy. The child, Calvo, grows up full of pranks, always asking about his mother. As a form of discipline he is told not to go to the attic. He disobeys, finds a large crucifix, and fetches food and wine each day for his “friend” with the suffering face. A voice talks to him granting his dearest wish, which is to be with his mother.


“Running Target”  
Business Rating 2 2  
Woodland chase for convicts has good action, suspense. Fine programmer, despite lack of names. Possible sleeper.
This chase through the Colorado Rockies emerges as a fairly interesting melodrama with psychological undertones about the attitudes of the sheriff and his deputies toward the hunted men. The plot develops sympathy for the gangleader before he is seen through clues found along the trail. Jack C. Couffer’s modest production for United Artists release is given an attractive mounting in Deluxe color. Among the better performances are those by Arthur Franz, as the sheriff bitterly opposed to killing the convicts on sight, and Doris Dowling, tagging along because the convict “treated her like a woman.” Unfortunately some parts of the screenplay by Marvin Weinstein, Mr. Couffer, and Conrad Hall tend to become abstract. “Running Target” offers ample action to interest the outdoor trade, and it figures as a good dualler for general situations. Direction by Mr. Weinstein delineates character and develops the “brotherhood of man” theme. Posse headed by Franz searches the mountains for four escapee convicts lead by Myron Healy. Sadistic Richard Reeves itching to shoot them with a telescopic rifle, and Miss Dowling is along because she knows the trails and was robbed by the convicts. One is shot, two are captured before Miss Dowling joins Healy, because she craves the convict who looked upon her as a lady. Franz tracks down the pair but is caught between duty and conscience Reeves solves his dilemma by shooting Healy. Franz smashes Reeves’ rifle and offers affection to Miss Dowling.


“The Last Man to Hang”  
Business Rating 3 Plus  
Tacky, implausible British courtroom and murder-myster meller. Mild lower-half dualler in general situations.
A combination of courtroom polemics and flash-back during a murder trial forms the framework for this British melodrama produced by John Gossage for Columbia release. Tom Conway defends the accidental poisoning of his wife, Elizabeth Sellars, after she refuses him a divorce. Coincidentally, the House of Commons is legislating to abolish capital punishment; hence, he’ll be the last to hang if convicted. There is little action and too much talk unless Terence Fisher’s uninspired direction. Screenplay by Ivo Montagnue and Max Trell, from the novel “The Jury” attempts to show how evidence can be stacked convincingly against an innocent man. However, a thoroughly implausible climax will be hard to swallow for most of the audience. On the plus side there is some bright funny dialogue. Before leaving his wife, Conway gives her two sleeping pills to calm her nerves. Unknown to him, maid Freda Jackson has also given her a sedative. Miss Sellars dies and Conway is tried for murder. For lack of evidence the jury finds him not guilty. Later Miss Sellars is found to be alive. Conway returns to his wife.

Encouraging prospects dot the horizons of the motion picture industry, according to Value Line, the respected financial analysis published by Arnold Bernhard & Co. The current study of movie business concludes that both the film and theatre companies show promise of improving their positions during the next three to five years. Value Line says that while the increase in theatre attendance might be only "modest", the film companies "are likely to show a significant improvement in their earnings. Instead of just complaining about bad business, these companies are now ready to accept the challenge presented by existing economic conditions." The analysis finds that the producer-distributors are divesting themselves of unproductive properties and realizing returns from hidden assets (film libraries). Quality films and the increase in that important population segment, the 15- to 24-year olds, are seen aiding the theatres in their competitive struggle with television.

Recommendation

Most of the amusement stocks reviewed herein have declined moderately in price during the past 3 months. Contractions in the market values of these equities was precipitated apparently by the poor earnings results of the first 6 months of this year, and the probability of further unfavorable comparisons for the September quarter. Because the upsurge in theatre attendance occasioned by the release of quality films did not take place until mid-summer, the operating results of almost all of the motion picture companies have been highly unsatisfactory during the larger part of this year. In fact, many of them would have reported even lesser profits had they not managed to realize substantial non-recurrent capital gains through the sale of old films, unproductive theatres and other properties.

At this point, the market quotations of the motion picture stocks appear to discount the present discouraging financial results adequately, especially since prospects are for improving earnings in the year ahead. Providing current dividend yields of well over 6%, many of these issues do not seem likely to decline much further. Indeed, in our opinion, recent prices of Stanley Warner, National Theatres, Paramount, Twentieth Century-Fox, and Technicolor have over-discounted the "bad" news; these stocks are therefore currently classified in Group II (Underpriced) or Group I (Especially Underpriced).

The amusement stocks seem of particular interest for their superior 3- to 5-year appreciation potentialities. To the years 1959-61, the 12 stocks reviewed herein offer an average appreciation potentiality of 58%. This compares with the average 3- to 5-year gain of only 28% projected for all stocks. Our projections are not made on the assumption that theatre attendance in this country will demonstrate a vigorous resurgence over the next few years. Rather, we believe that the large asset values underlying these shares, which have not been earning an adequate return in recent years, may eventually be realized through programs of systematic liquidation. Recent developments suggest that over a period of time many of these idle assets will be converted into profitable investments either within or outside of the motion picture industry. Believing that the Hollywood management will be successful in carrying out their reinvestment programs, we envisage a rapidly rising trend of earnings and dividends for the companies in this group and, in turn, higher prices for their stocks 3 to 5 years hence.

Movies Are Better Than Ever

The American moviegoers have perhaps never before been offered so many excellent pictures by their neighborhood theatres as they have since the middle of this year. Virtually every major studio in Hollywood has been turning out a number of topflight features (such as "The King and I", "Giant", "War and Peace" and many, many more), which by past standards would probably qualify as Academy Award contenders. The overwhelming success of these pictures strongly shattered the pessimistic belief that the public had lost its taste for movies. During the months of June and July, theatre attendance trended steadily upward from its dismal level of the preceding months. In the last week of July (according to a report issued by Sindlinger & Co., motion picture and television market analysts), weekly attendance soared to a mark of 82.4 million, which was the highest since Thanksgiving week in 1946. And

(Continued on Page 16)
1946, one might remember, was a year of peak prosperity for the motion picture industry, with the ogre of television yet to rear its hideous head. In August this year, theatre admissions averaged more than 5% ahead of those for the same month of 1955, and since then they have continued at encouraging levels.

Unfortunately, this upsurge in attendance probably has come too late in 1956 to prevent movie companies from showing unfavorable earnings comparisons for the year. Stanley Warner and National Theatres, for example whose fiscal years ended on Aug. 31st and Sept. 30th, respectively, are almost certain to show smaller operating profits in their annual reports. (The over-all reported earnings of National Theatres will be substantial, however, because the company realized sizable capital gains through the sale of some of its theatre properties.) Moreover, the earnings of most of the producing companies for the September and December quarters are not expected to show any significant expansion either. Most of the big pictures currently being released cost many millions of dollars to produce. Inasmuch as the studios generally follow a policy of writing off the bulk of the negative costs during the early weeks of distribution, these films will probably not contribute substantially to net income before next year. (Again, many producers are likely to show healthy over-all income thanks to the sale or release of old film products to television, which transactions have generated large non-recurrent profits.)

Prospects are for substantially improved earnings for the motion picture companies next year. In view of the facts that many of the films currently doing well at big-city box offices have yet to be widely distributed and that still many more promising spectacles are scheduled for release in the months ahead, we believe the present favorable year-to-year comparisons of theatre attendance will be extended well into 1957. The gain in theatre admissions we thus visualize is likely to find quick reflection in the operating profits of the theatre circuits. Concomitantly, with a good portion of their production costs already written off in 1956, producing companies seem in a position to carry down more of next year's large film grosses to the net income level.

In 1957, box office receipts will also be enhanced by the full year's benefit of a recent change in the federal tax laws. Effective Sept. 1st, all theatre admissions under 90c have been exempt from the 10% federal excise tax. Herebefore, only those admissions below 50c were tax free. Since the tax relief was specifically designed to assist the motion picture industry, most theatres have been retaining the tax savings rather than passing them along to the movie-going public. This increase in revenues is particularly significant in that it is not accompanied by any corresponding swelling in operating expenses; most of it therefore represents additional pre-tax income to both exhibitors and producers, notably the former as they derive the bulk of their revenues from domestic exhibitions.

Looking Ahead Three to Five Years

Whether the high level of theatre attendance we envisage for 1957 is the beginning of a strong recovery trend, or whether it is but an evanescent boom, remains to be seen. Unquestionably, the motion picture industry is a highly volatile one. In our opinion, however, several favorable factors suggest that the long-term trend of theatre attendance is likely to move moderately upward over the next 3 to 5 years. At worst, it is expected to hold its current level. Reasons:

(1) The number of quality pictures from Hollywood seems likely to increase. In his letter to stockholders contained in the company's recently released annual report, President Harry Cohn of Columbia Pictures stated: "In looking to the future, we are heartened by the knowledge that the success of the industry's better pictures is greater than at any time in film history. It serves to convince us again that motion pictures of quality are still recognized —through the length and breadth of the world—as the most economical, most satisfying, most widely appealing form of entertainment." If other studio heads are similarly convinced as Mr. Cohn, and we believe they are, it seems reasonably safe to assume that they will do their utmost to step up the output of quality films.

(2) The population of Hollywood's most important customer group, the 15- to 24-year olds, is expected to grow significantly over the next few years. According to a projection made by the U. S. Department of Commerce, the number of persons in that age bracket will increase from 22 million in 1955 to 24.7 million in 1960, a gain of 12.3% This compares with a contraction of 1.4% in the preceding five year period. Moreover, with disposable income also likely to expand, these customers, as well as other prospective moviegoers, are expected to have more money to patronize their favorite theatres.

(3) The motion picture industry seems to be gaining ground in its battle with television. True, television is and will always be competing keenly for the leisure time of the American public. But Hollywood has proven that, with attractive products, it can both halt the exodus of audiences from theatres and lure former patrons back to the movie houses as well.

In this respect, it is interesting to note that on Friday night, October 12th, television station KTTV (25% owned by Loew's) in Los Angeles premiered one of MGM's best pre-1948 productions—"Thirty Seconds Over Tokyo." Prior to the telecasting, the station expended nearly $100,000 to conduct an unprecedented promotional campaign. (Ordinarily, film companies spend only about $20,000 to promote their major Los Angeles premieres) The television show was an overwhelming success. According to leading television audience surveys, KTTV drew an average audience almost double that of the 3 major network stations in Los Angeles combined for the full 2½ hours, and more than that of all the 6 competing stations put together. The most significant phenomenon, however, as
"FRIENDLY PERSUASION"
WILL PLEASURE YOU IN A HUNDRED WAYS!

Especially at the boxoffice!
"FRIENDLY PERSUASION is the best all-around movie I've ever seen!"
—JOHN BALABAN

"A great motion picture. It groups attraction-wise with 'The King and I' and 'War and Peace'. Stands with its distinguished producer-director's Academy-Awarded 'Best Years of Our Lives'. Sure to open big and run long in all areas."
—MOTION PICTURE DAILY

"Family Medal Award! Excellent! All the performances are wonderfully human."
—PARENTS MAGAZINE

"Richly deserving of the utmost in bookings, playing time and showmanship. Should pay off handsomely!"
—BOXOFFICE

"A cinch to win more honors for William Wyler. He already has won two Oscars, a regular cinemagician!"
—IRV KUPCINET, Chicago Sun Times

"Picture of the month!"
—SEVENTEEN

"Academy Award caliber!"
—CORONET

"Sock, rich in human values. Contains just about everything in the way of comedy and drama, suspense and action."
—VARIETY

"Outstanding. One of the best pictures of the year."
—REDBOOK

"A must-see picture. William Wyler has given it the best in all departments. A boxoffice certainty."
—SHOWMEN'S TRADE REVIEW

"Fresh...joyful...exciting. Brings back to the screen something long absent—a movie the whole family will enjoy."
—LOOK

This is the NEW ALLIED ARTISTS!
The nation's top deluxe houses are set with "FRIENDLY PERSUASION"!

**RADIO CITY MUSIC HALL**

Los Angeles ........ FOX WILSHIRE
Baltimore ............. HIPPODROME
San Francisco .......... UNITED ARTISTS
New Orleans .......... SAENGER
Washington, D.C .......... OLYMPIA
Miami ............... OLYMPIA
Buffalo ............... LAFAYETTE
San Antonio ........ AZTEC
Indianapolis ........ KEITH'S
Memphis .............. MALCO
Salt Lake .......... UPTOWN & VILLA
Birmingham ............ EMPIRE
Augusta ................ IMPERIAL
New Haven .......... PARAMOUNT
Miami Beach .......... BEACH
Spokane .............. MUSIC BOX
Louisville .......... LOEWS STATE
Portland .............. STRAND
Provo ................ PARAMOUNT
Appleton .......... RIO

Chicago ............... UNITED ARTISTS
Cincinnati ........ KEITH'S
Pittsburgh .......... PENN
Seattle .............. MUSIC BOX
Denver ............... CENTER
Houston .............. MAJESTIC
Omaha ................ OMAHA
Oakland ............... FOX
Boston .......... PARAMOUNT, FENWAY
Jacksonville .......... ST. JOHNS
Canton ............... OHIO
Nashville .......... TENNESSEE
Austin .......... PARAMOUNT
Hartford .......... ALLYN
Boise ................ PINNEY
Albuquerque .......... SUNSHINE
Galveston .......... STATE
Tucson .............. MUSIC BOX
Atlantic City .......... BEACH
Harrisburg .......... STATE
Utica .................. OLYMPIA
Richmond .......... BYRD & STATE
Troy ................... TROY

Philadelphia .......... STANLEY
Detroit ............... MICHIGAN
Cleveland .......... HIPPODROME
Atlanta ............... FOX
Dallas ............... MAJESTIC
Minneapolis .......... STATE
Albany ............... STRAND
St. Paul ................. RIVIERA
Oklahoma City .......... CENTER
Charleston .......... CAPITOL
El Paso .......... PLAZA
Aakron ............... STRAND
Providence .............. STRAND
Pensacola .......... SAENGER
Sacramento .......... CREST
Lincoln .......... VARSITY
Sheboygan .......... SHEBOYGAN
Youngstown .......... WARNER
Springfield .......... PARAMOUNT
Schenectady .......... PROCTOR'S
Sioux Falls .......... STATE
Greenville .......... PARIS
Colorado Springs ......... CHIEF
Dubuque .......... GRAND
Rochester .......... CHATEAU
Logan .......... CAPITOL

**ALLIED ARTISTS PRESENTS**

**GARY COOPER**

**IN WILLIAM WYLER'S PRODUCTION**

"FRIENDLY PERSUASION"

**DOROTHY MCGUIRE**

**co-starring Anthony Perkins**

introducing Anthony Perkins

and featuring Richard Eyer, Robert Middleton, Phyllis Love, Mark Richman, Walter Catlett

also co-starring Marjorie Main

*From the Book by JESSAMYN WEST, Music Composed and Conducted by DIMITRI TIOKIN*

Produced and Directed by **WILLIAM WYLER**

In Magnificent COLOR BY DELUXE

**ANOTHER PERKINS, whom Louella Parsons calls: "THE FINEST YOUNG ACTOR SINCE JAMES DEAN!"**

Hear PAT BOONE sing

"Friendly Persuasion"
Consolidation of Film Companies' Facilities Likely

(Continued from Page 16)

far as the motion picture industry is concerned, was that the telecasting had surprisingly little effect on theatre business. "In fact," President Rhoden of National Theatres later said, "we noticed a slight overall improvement (in the company's theatre business.)."

Here then, is at least an indication that the widespread apprehension that telecasting of pre-1948 films would be highly detrimental to theatre business may be unfounded. We are inclined to interpret the success of KTTV as an indication that today's television viewers are more attracted to fine motion pictures, even old ones, than the vaudeville type programs or give-away shows generally presented by the TV networks. In short, the American public is becoming increasingly quality conscious. And quality is what Hollywood can offer.

Nevertheless, the uptrend in theatre attendance we visualize for the next few years is but a moderate one. It will take time for producers to increase their output. It will also take time for the American public to reacquire the movie-going habit. But even with merely a slight increase in theatre attendance, we believe that the movie companies can show significant enlargement of their earnings. Basically, Hollywood is a very rich industry. Much of its wealth, however, is at present tied up in assets that are not only unproductive but are also expensive to maintain. The earning power of the movie companies can thus be greatly improved upon by converting the dead assets into productive investments. It is heartening to note that important steps in this direction are now being taken.

Fewer but Better Theatres

All three of the major theatre companies—ABC-Paramount, National Theatres and Stanley Warner—are currently carrying out a program of reducing the number of theatres they operate, weeding out those that have not been running profitably. Where these non-productive theatres are leased, the leases are not renewed when they expire. Those that are owned are either sold or converted for other uses. Some, for instance, are being changed into supermarkets, others into parking lots. This program is designed to enhance the earning power of the theatre circuits in two respects. First of all, fewer theatres operating, each of the remaining ones will have a better supply of pictures to exhibit and will thereby be able to enjoy larger box-office receipts, which will, in turn, widen the profit margin of that theatre. Secondly, by eliminating the maintenance costs, the various taxes and other fixed expenses that are necessary to operate the unprofitable houses, the theatre circuits are in a position to reduce their over-all overheads considerably. On the whole, therefore, these companies are likely to fashion a trend of widening profit margins over the next few years.

More Efficient Studios

Like the theatre companies, most of the major producers in Hollywood are also taking steps to trim their overhead expenses. Many of them have already reduced the number of their employees, and a few have even cut the salaries of top executives. Loew's, for example, is reported to have shaved the wages of those executives making more than $1,000 a week by 25% to 50%. For the first time in the industry's history, film companies are now engaging outside management consultants to make complete efficiency surveys, and have indicated their readiness to adopt modern management procedures.

Perhaps one of the more noteworthy developments in the recent economy drive is the "informal conversations" that are currently going on between Twentieth Century-Fox and Warner Bros. The two companies are considering the possibility of pooling their studio production facilities in Hollywood. Under the plan tentatively proposed, Warner Bros. would, according to trade reports, sell its studio properties to a third party, who would then lease a portion back to Warner Bros. and another section to Twentieth Century-Fox. The move would then allow Twentieth Century-Fox to dispose of its own studios. An industry observer has estimated that such an agreement could possibly effect annual savings to the two producers of up to $16 million in production costs. The Warner studios, considered to be among the largest and most efficient in the industry, have about 20 sound stages, but in recent years, no more than 5 or 10 have ever been used at one time.

While the above proposal has so far been limited only to talks between the two companies and no concrete step is expected to be taken by either side for a while, it does clearly underscore the changing economic philosophy of Hollywood management. Eventually, we believe, the major film companies will also proceed to cut down their exorbitant distribution costs by consolidating their film exchanges and sales forces. With both production and distribution costs being reduced, the film companies are also likely to show a gradual improvement in their earning power.

Higher Return on Investments

Because most of the theatre buildings, studio facilities and other real estate properties are usually carried on the respective companies' books at amounts well below their market values, their sale, in connection with the efficiency drive, often provides handsome capital gains along with sizable cash proceeds. Meantime, still more cash will probably be generated by the sale or release of old film products to television. While some of these windfalls will undoubtedly be applied by producing companies to finance a larger number of quality pictures, a sizable portion should be available for diversification purposes. The advisability of diversifying into fields outside the motion picture industry has already been manifested by Stanley Warner's acquisition of International Latex Corp. back in 1954. Today, International Latex contributes nearly half of Stanley Warner's over-all revenues and a major portion of consolidated earnings. Apparently convinced by Stanley Warner's achievement, directors of National Theatres re-
VALUE LINE ANALYSIS

Higher Earnings. Dividends Foreseen in 3-5 Years

tently resolved officially that "a diversification policy should be vigorously prosecuted". Other companies are expected to follow suit.

It is of course too early to forecast at present how profitably the Hollywood managements will be able to employ the cash available to them. Nevertheless, it is reasonable to expect that the new investments will provide some returns to augment over-all earnings. Any contribution at all would exceed that derived from unprofitable theatres, closed-down sound stages and locked-up film libraries.

Thus, even with only a moderate increase in theatre attendance over the next few years, the motion picture companies are likely to show a significant improvement in their earnings. Instead of just complaining about bad business, these companies are now ready to accept the challenge presented by existing economic conditions. Positive steps are being taken to improve their earning power. Hidden assets are being realized and unproductive properties are being divested. Three to five years from now, this program of revitalizing the industry will probably begin to bear fruit, generating larger earnings and dividends for the companies in this group and, in turn, higher prices for their stocks.

COLUMBIA PICTURES

BUSINESS: Columbia Pictures produces and distributes motion pictures of both "A" and "B" classes for exhibition in theatres. Screen Gems, Inc., a subsidiary, produces films, including commercials, for television.

About 40% of revenues originate abroad. Since World War II, cash dividend payout has been 35% of earnings. Employees: 5,000; stockholders, 2,342. Revenues have increased 18% faster than disposable income since 1939. President, M. Cohn; Exec. Vice-President, J. Cohn; Vice Presidents, A. Schneider, A. Montague, N. B. Spingold, Inc.; N. Y. Add.: 771 Fifth Ave., New York 22, N. Y. Stock traded: NYSE

REPORT: Columbia has reported sales and earnings of $91.1 million and $2.28 a share, respectively, for the fiscal year ended June 30th. These results compare with sales of $88.7 million and earnings of $4.29 a share (adjusted for subsequent stock dividends) in fiscal 1955. The 1956 income statement includes a loss of 80c a share resulting from an abandoned production and a gain of 93c a share realized upon the reversal of provisions set up in prior years for Federal Income Taxes. Reduced earnings from operations in fiscal 1956 were attributable to generally depressed conditions in the motion picture industry as a whole. In previous years, Columbia had succeeded in bucking the unfavorable industry trend by virtue of several excellent box office attractions. In 1956, however, a few successful films—including "Picnic" were delayed in release. A substantial part of the revenues from such attractions will be reported in the current fiscal year.

Accordingly, we expect fiscal 1957 to be more successful for Columbia. This year's income account will benefit from such current and prospective high-grossing films as "The Eddy Duchin Story" and "Solid Gold Cadillac". Also, Screen Gems, the company's TV film subsidiary, is expected to become more important in the over-all profit picture this year. This subsidiary has recently established a $2.5 million fund to finance co-partnership TV productions. Screen Gems will provide production and distribution facilities for projects "containing either star names or a powerful idea". We thus look for Columbia to earn about $2.60 a share on sales of $93 million in fiscal 1957. As in past years, the 30c quarterly dividend will probably be supplemented by a stock dividend.

When compared with that of other producers, Columbia's past sales growth has been excellent. However, in common with the industry, profit growth has been sporadic. Every undertaking represents a considerable gamble. Despite this, the company has operated in the black in every year since 1939. We expect a gradual improvement in the level of company earnings, although it may be some time before the 1955 peak is reattained. Within the framework of the hypothesized 1959-61 economy, characterized by a consumer disposable income averaging $320 billion, we project Columbia's average annual sales and earnings to $105 million and $3.80 a share, respectively. Average dividends of $1.75 would then be justified. Such results, capitalized at 7.4 times earnings and to yield 6.2% (in accordance with industry capitalization norms), would command an average price of 28.

ADVICE: At 19, Columbia stands less than one standard variation above its Rating and is classified in Group III (Fairly Priced). The issue currently yields 6.3%, above its own 10-year average and the average of all stocks under survey (5.2%). In addition, it offers an appreciation potentiality of 47% over the next 3 to 5 years, far superior to the market average. However, the stock's poor past price stability performance (Index: 11) renders it suitable only for risk accounts well buttressed with cash reserves.

LOEW'S, INC.

BUSINESS: Loew's is the last fully integrated producer, distributor and exhibitor of motion pictures. Division of theatres to take place by 1957. Theatres, mainly in Northeast, presently account for about 40% of revenues. Pictures, under MGM 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 81,700 shares (1.6% of total). Has 14,000 employees, 29,640 shareholders. Board Chairman, N. M. Schenck; President Joseph Yoppel. Incorporated: Delaware. Address: 1540 Broadway, New York 36, New York.

REPORT: Loew's last year as a fully integrated motion picture company, and perhaps its most disastrous financially, has ended on a note of high optimism for the future. The company has completed arrangements for the leasing of its vast film library to a number of TV stations, and at the same time has acquired a 25% stock interest in a Los Angeles TV outlet. With the market potential only partly exploited, Loew's has already obtained contracts which will provide it about $25 million of revenues over the next year.

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7 years. Eventually it is possible that lease rentals alone, expected to contribute about 40c a share (net) to earnings in fiscal 1957, will furnish sufficient profits to cover the current $1 annual dividend.

With a sound earnings base established, Loew’s management can concentrate on the more difficult problem of returning its motion picture production to a profitable activity. Although some of the company’s recent films have been distinguished in a minor way, box office smashies have been few and far between, and as a result the over-all operation is believed to be losing money. The solution may lie in more spectacular productions, a further concentration on low-budget but promising films, or in complete abandonment of the studio venture. Loew’s management, among the highest-salaried in the world, has hired one of the most expensive consultant firms to help it find out.

Plans for the separation of Loew’s production and theatre operations, scheduled to be completed by next February, have again been delayed by failure to resolve the debt allocation problem. The ascendancy of Joseph Vogel to the presidency of Loew’s may presage a long and bitter wrangle, since Mr. Vogel has been a spokesman for the theatre interests. The banking houses and insurance companies which hold the bonds would undoubtedly prefer to see the largest possible portion of the debt transferred to the theatre company, inasmuch as the profitability of the picture company is dubious.

If Loew’s film rentals could generate average revenues of $8 million a year, and if its picture-producing properties could realize a rate of return equal to those enjoyed by other concerns in the same business, earnings for the company as presently constituted could average $2.10 a share in the hypothesized 1959-61 economic environment. Dividends averaging $1.25 a share then could be expected. Capitalized at 10 times earnings and on a 6% yield basis, the stock would indicate a price of $21 for the stock. However, systematic disposition of the company’s studio properties and other expendable assets might add another $9 a share to the issue’s value.

ADVICE: Although no Rating is projected for Loew’s because of the impending divestment proceedings, the issue seems to warrant a Group III (Fairly Priced) classification. Current earnings and dividends are being capitalized rather generously, but the stock offers a wide appreciation potentiality of 58% to 1959-61, based largely on the value of its underlying assets.

PARAMOUNT PICTURES

BUSINESS: Paramount Pictures Corp produces and distributes Class A motion pictures primarily, Owes VistaVision. Operates largest theatre chain in Canada. Holds 25% interest in Du Mont Laboratories as well as Du Mont Broadcasting Corp. 85% interest in Inter- national Telemeter Corp. ("pay-as-you-see", TV broadcasting); 50% interest in Chromatic Television Labs., Inc. (developer of low cost color TV tubes). About 55% of total revenues derived abroad. Directors own about 27,000 shares of stock (11.2% of total). Employees: 4,000; stockholders: 22,117. Board Chairman, A. Zakor, President, B. Balaban, Incorporated: New York, Address: 1501 Broadway, New York 36, New York.

REPORT: Paramount is realizing a substantial amount of capital gains this year. Just before the close of 1955, the company sold 1600 of its filmed short subjects for about $3 million after taxes. The sale was made on an installment basis with the bulk of the purchase price payable this year. Inasmuch as these old films had long been written off the company’s books, the entire proceeds from this transaction represented capital gains. These gains amounted to $1.28 a share in the first half of 1956.

A few weeks ago, the company announced the sale of 6 full length features to a television film syndicator for $775,000. (Pres. Balaban subsequently stated that the company contemplated no further deals for the distribution of its pictures. The release of these 6 features was a special case involving the sale of a group of films made by an independent unit, Rainbow Productions.) It is estimated that this transaction has netted the company an additional capital gain of approximately 27c a share, making total non-recurrent income this year in excess of $1.50 a share.

These extra non-recurrent profits have come at an appropriate time since regular operating earnings so far this year have declined considerably. The company has devoted much of its efforts and resources to two important pictures—"War and Peace" and "The Ten Commandments". Many millions of dollars have been expended to promote these two spectaculars and many more are being budgeted. Yet, the full potential of these films will not materialize until next year when they are more widely distributed. "War and Peace" began its domestic showing only in August, and "The Ten Commandments" will not make its debut until November. Next year, their contributions to over-all operating earnings will probably be substantial.

Chromatic Television Laboratories, a 50%-owned subsidiary of Paramount, recently announced that DuMont Laboratories will begin mass producing its one-gun color TV tube within a year. This tube is reported to have considerable competitive advantages over the 3-gun (RCA) tubes currently available on the market. If the tube proves as successful in mass production and in actual usage in the home as preliminary tests suggest, Paramount is likely to receive handsome dividends from Chromatic by the end of this decade. Within the hypothesized 1959-61 economy we project 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%, in line with past norms adjusted for trend, such results would command an average price of 50.

ADVICE: Paramount Pictures is currently classified in Group II (Underpriced). The estimated current yield of 6.1% to 6.8% is far more generous than the average return provided by all dividend-paying stocks under survey. To the years 1959-61, the stock offers an appreciation potentiality of 52%, vs. the average 28% gain projected for all stocks. For risk-taking accounts seeking generous current income and interesting capital growth prospects, Paramount Pictures has considerable appeal at this time.
VALUE LINE ANALYSIS

TWENTIETH CENTURY-FOX

BUSINESS: Twentieth Century-Fox produces and distributes Class A feature films primarily. Owns Cinemascope, a wide screen projection process and is interested in Eidoscop, a large screen theatre color TV system. Controls 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 19,000 stockholders. President, S. F. Skouras; Vice-President's, J. Moskowitz, S. C. Bircel, W. C. Michel, M. Silverstone. Incorporated; Delaware. Address: 44 West 56th Street, New York 19, New York. Stock traded: NYSE.

REPORT: Twentieth Century-Fox has completed acquisition of the African Theatres Ltd. in the Union of South Africa. The properties of African Theatres comprise 144 theatres and important office buildings and other commercial space. With the exception of a $4.2 million advance from New York, the entire purchase price (undisclosed) was financed on a long-term basis in South Africa.

Having no competition from television, the theatre business in South Africa has been highly profitable. Twentieth Century-Fox's investment in these theatres is therefore expected to yield a handsome return. To take further advantage of the climatic conditions of South Africa, which are most favorable to open air operations, the company is planning to construct additional drive-in theatres in that area.

In this country, Twentieth Century-Fox is currently considering several offers to rent more of its film library to television. At least one television film syndicator has made an offer to pay $12 million in cash for 156 of its pre-1948 pictures. If an agreement is reached, the transaction would provide the company with a sizable amount of cash, which could be applied either to retire part of its outstanding long-term debt or to finance the production of a larger number of quality films. Most of the "big" pictures made by Twentieth Century-Fox recently has been grossing remarkably well at the box office.

Planning further ahead, the company is presently holding "informal conversations" with Warner Bros. on the possibility of pooling their studio production facilities in Hollywood and merging their picture distribution systems abroad. Such an arrangement would seem to be in the best interests of both companies. Because of the current low rate of production, a large number of the sound stages of these companies are often idle. By leasing a portion of the Warner studios and disposing of its own facilities, Twentieth would be able to trim its overhead expenses and at the same time generate still more cash . . . Within the hypothesized 1959-61 economy, average annual gross revenues for Twentieth Century-Fox are projected to $155 million, earnings to $4.65 a share, and dividends to $2.50. Capitalized to yield 6.3%, consistent with past experience, such results would command an average price of 40 (8.6 times earnings).

ADVICE: Although the present Twentieth Century-Fox stock, issued in 1952, has not been trading long enough for us to compute a Rating by multiple correlation analysis, reference to industry-wide capitalization ratios suggests that it is undervalued at 25. The stock provides an estimated current yield of 6.6%, considerably higher than the average 5.2% return afforded by all dividend-paying stocks under survey. To the years 1959-61 it offers an appreciation potentiality of 60%, more than double the average gain projected for all stocks. This issue thus seems interesting for diversified accounts seeking better-than-average income and extraordinary capital gain prospects. The stock is currently classified in Group II (Underpriced).

UNIVERSAL PICTURES

BUSINESS: Universal produces and distributes motion pictures for both Class A and Class B markets. Holds U.S. distribution rights from important British producers. Through subsidiary controls Castle films, one of the largest home and industrial film companies.

REPORT: Universal Pictures reported earnings of $1.24 a share for the third quarter (ended July 26th). However, only about 14c of this amount represents operating earnings. The remainder is the net result of the outright sale of all rights in old movie serials. Such profits are considered a non-recurrent capital gain. Earnings in the similar period of fiscal 1955 were 91c a share—a larger number of shares outstanding. (Universal has been buying in its own stock—927,000 shares outstanding now vs. 1,139,000 shares at the end of fiscal 1955). The drop in operating earnings in the third quarter is somewhat surprising because the motion picture industry as a whole experienced an earnings pick-up in the early summer months. When the top TV shows are on vacation, people "rediscover" the movies as a means of entertainment. The fact that Universal did not share in this minor boom points up the selectivity of today's audiences. Universal did not have any top box office attractions during this period and failed to capitalize on the summer crowds.

In the first 39 weeks of 1956, Universal earned $3.32 a share (including extraordinary earnings of $1.10 a share) compared with $3.01 a share in the like period of 1955. We expect that the company will report about $4 a share on total revenues of $80 million for the fiscal year which ended last month. Universal has started production on 26 films this year—compared with 21 in the same period of 1955. This higher output should bring forth earnings of about $4.20 a share on revenues of $85 million in the new fiscal year.

In the post-war period, foreign revenues have accounted for an increasingly important percentage of Universal's total sales. In 1955, the figure was about 45%. The foreign market for U.S. films is still expanding. This factor is expected to help the company maintain its revenue growth in the future. For 1959-61, we also hypothesize a somewhat higher level of U.S. economic activity. Universal should then attain average annual volume of $95 million. This would likely produce earnings of about $5 a share on average, from which a $2.25 dividend might be paid. Capitalizing such results at 7.2 times earnings on a 6.3% yield basis (to accord with past norms adjusted for trend), we project an average price of 36 for the period 3 to 5 years hence.

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The stock is now classified in Group III (Fairly Priced). It sells at 6.2 times estimated 1957 earnings and yields 4.8% to 5.4%. This yield, while below the stock's 10-year norm, is in line with the average of all stocks under survey (5.2%). The stock offers superior appreciation potentiality (38%) for the 3- to 5-year pull. Because of its low Quality Rank (C), the issue is suitable only for risk 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 holds a 37% interest in a major British theatre chain. About 40% of revenues derived in foreign markets. Payroll absorbs about 65% of revenues. Directors control about 42,000,000 shares of common stock. 33% of total outstanding. Company employs about 4,000; has 15,600 stockholders. President, Jack L. Warner, Executive Vice-President, Benjamin Kalmanson. Incorporated: Delaware. Address: 321 West 44th Street, New York 36, New York. Stock traded: NYSE.

**REPORT:** As a result of its recent invitation for tenders, Warner Brothers has reacquired about 640,000 shares of its common stock for approximately $18 million. By reducing the number of common shares outstanding by almost 26%, the company, we believe, will be able to avoid a decline in per share earnings in the current fiscal year (which began Sept. 1st) even though a significant contraction in gross revenues is visualized.

Perhaps due in part to the company's tight cash position prior to consumption of the sale of its pre-1948 films in July, Warner has started production on only 10 pictures so far this year. In the like period of 1955, the filming of as many as 20 feature pictures was initiated. This sharp curtailment in production indicates that the number of pictures available for release in the months ahead will be much restricted, and over-all revenues thus will probably shrink. (Sale of the pre-1948 films has netted the company a capital gain of approximately $15 million.)

Warner Brothers is currently going through a period of transition. Under a new management backed by financier Serge Semenenco of Boston, the company seems to be initiating a program of partial liquidation of its assets. In September, it disposed of its newsreel subsidiary, reportedly for about $500,000. It is presently negotiating, at least informally, on the possible sale of its studio facilities in Burbank, Calif. (If the studios are ultimately sold, the company would lease back a small portion to carry out its production activity.) Eventually, it may even divest itself of its music publishing subsidiaries and its post-1948 film library. By carrying out this liquidation program in orderly fashion, Warner Brothers will be able to realize substantial capital gains and to obtain considerable cash that may be invested profitably elsewhere.

Assuming that the company will be able to employ successfully the net proceeds thus generated and thereby enjoy a more healthy return on its net worth, we project average earnings in the hypothesized 1959-61 economy to $4 a share and dividends to $2.50. Capitalized at 10 times earnings to yield 6.3%, consistent with industry-wide norms, such results would command an average price of 40 during the 3-year period.

**ADVISE:** Warner Brothers is currently classified in Group III (Fairly Priced). Selling at 19.2 times earnings to yield only 4.4%, the present price fully discounts the earnings and dividends in prospect for the year ahead. However, in view of the new management's determination to build up the company's long-term earning power, we believe the stock merits retention in risk-taking accounts for the long pull. To the years 1959-61, it offers an appreciation potentiality of 48%, compared to the average 28% projected for all stocks. Speculative investors who are willing to accept poorer-than-average dividend income may wish to hold the stock and wait out future developments.

**ABC PARAMOUNT**

**BUSINESS:** ABC Paramount owns and operates largest motion picture theatre chain in U.S. (About 575 theatres, principally in Midwest, South and Atlantic seaboard) and third largest radio and TV network (net-work owns and operates 5 TV stations; has over 200 affiliated stations). Labor costs absorb about 60% of revenues. Dividends have averaged about 75% of operating earnings in the last 4 years. Directors own or control about 9% of total common shares. Employes 29,000, has 24,760 common stockholders. President: L. H. Goldenson. Vice-President: H. B. Leser, E. L. Hyman, S. M. Martin, R. H. O'Brien, R. H. Hinckley. Incorporated: New York. Address: 1501 Broadway, New York 36, New York. Stock traded: NYSE.

**REPORT:** Mr. Robert E. Kintner resigned a fortnight ago as president of the American Broadcasting Co., a division of ABC-Paramount. Direct supervision of the broadcasting division, which contributes about half of overall revenues, has since been assumed by Mr. Leonard H. Goldenson, president of the parent corporation. As the chief executive of ABC since 1949, Mr. Kintner had diligently nurtured ABC into an important factor in the television broadcasting industry, and succeeded in narrowing the wide gap that once existed between ABC and the other two major networks. While gross television billings of NBC and CBS expanded only about 17% in the first 8 months of this year, for example, those of ABC forged ahead by 78%. Against this background therefore, the resignation of Mr. Kintner, precipitated by "irreconcilable differences" on company policies, seems unfortunate.

Perhaps one of the factors that brought about this managerial dispute had been the disappointing sales of program time for the new broadcast year, which began in October. Although ABC has sold 191/2 sponsored hours (on a weekly basis) of its prime evening time for the full season as against 171/2 hours a year ago, sales of the important 5-hour-a-week "Mickey Mouse Club" daytime television program have so far been well below last year's level. In the 1955-56 broadcast year, "Mickey Mouse Club" contributed substantially to the network's revenues and earnings. Since television advertisers generally concentrate their buying activities for the forthcoming television season in the spring and summer, the present level of book-
ings suggests that the recent remarkable growth rate of ABC's revenues will probably abate, at least temporarily. (The smaller gain in TV revenues during 1957, however, is expected to coincide with a significant expansion in theatre receipts so that over-all revenues seem likely to show a good gain.)

It is difficult to foretell at this time the ultimate effect of the recent change in ABC's top management. However, Mr. Goldenson, himself a man with demonstrated ability, seems determined to revitalize the growth of the network's sales. It is therefore highly conceivable that over the next 3 to 5 years, ABC's revenues will resume their impressive rate of expansion. Accordingly, we continue to project ABC-Paramount's average annual revenues in the hypothesized 1959-61 economy to $275 million, earnings to $4 a share and dividends to $2.40. Capitalized at an earnings multiple of 10 times to yield 6%, consistent with past norms adjusted for trend, such results would command an average price of 40, 67% above the current.

**ADVICE:** ABC-Paramount is currently classified in Group III (Fairly Priced). The estimated current yield of 5.0% to 5.4% is in line with the average 5.2% return provided by all dividend-paying stocks under review. To the years 1959-61, the stock offers an appreciation potentiality of 67%, far superior to the average 28% gain projected for all stocks. ABC-Paramount thus appears an interesting holding in risk-taking accounts for good dividend income and interesting long-term capital gain prospects.

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**NATIONAL THEATRES**

**BUSINESS:** National Theatres controls 335 operating theatres located mainly in the Pacific coast, Midwest, and Rocky Mountain area. Also operates Roxy Theatre in N.Y. The chain is the second largest in the U.S. Labor costs, 40% of revenues. Dividends have averaged only about 18% of earnings during the 1953-55 period. Directors own or control about 132,500 shares of stock (48% of total outstanding). Employees: 6,900; stockholders: 14,800; President: E. C. Rhodes, Vice-Presidents: F. H. Rickeston, Jr., J. B. Bertero, F. P. Zabei, A. May, Inc.; Delaware. Add.: 1337 S. Vermont Ave., Los Angeles 6, Calif. Stock traded: NYSE.

**REPORT:** National Theatres has sold its Roxy Theatre property in New York for $62 million. It has, however, leased back the theatre from the new owner and is operating it with no change in personnel and policies. With a seating capacity of 6,000, the Roxy is one of the largest theatres in the world, and it has been operating profitably.

The sale and lease-back of the Roxy netted National a long-term capital gain of $2.37 million or 88c a share. The transaction represents another step in the company's program of reducing and realigning its real estate holdings and of releasing funds for more promising activities. At a recent board meeting, directors of National resolved that they would "prosecute vigorously" a diversification policy, the ultimate goal of which is to acquire an interest in a company outside the theatre business with an established earnings record and a good long-term growth potential. We believe the company will be able to employ profitably the net proceeds from the recent sale of the Roxy theatre property, as well as funds derived from the disposition of additional theatres in the future. Over a period of time, therefore, National seems likely to show a steadily increasing return on its assets.

For the immediate year ahead, however, National will continue to obtain virtually all of its revenues from its theatre business. Here, prospects are bright, at least over the next few months. A large number of quality films are currently being released by Hollywood studios. Moreover, since Sept. 1st, theatre admissions under 90c have been exempt from the 10% excise tax. Because many of the theatres are expected to retain the 10% tax saving, their profits are expected to show substantial increases. In the 1957 fiscal year, which began Oct. 1st, we estimate over-all revenues at $66 million and operating earnings at $1.20 a share. Excluding approximately $1.05 a share in capital gains, earnings in fiscal 1956 probably amounted to about 80c a share.

Assuming that the company's diversification program will begin to bear fruit by the end of this decade, we project National's average annual revenues in the hypothesized 1959-61 economy to $80 million, earnings to $1.75 a share and dividends to 85c. Capitalized at 8.6 times earnings to yield 5.7%, consistent with industry-wide norms, such results would command an average price of 15.

**ADVICE:** National Theatres is currently classified in Group I (Especially Underpriced). If the company should increase the quarterly dividend rate from 12½c to 15c before mid-1957, a good possibility, the stock would provide an extremely generous yield of 7.9%. Even without an increase, the present 50c annual rate affords a return of 6.9%, far superior to the average of 5.2% obtainable from all dividend-paying stocks under survey. Moreover, National Theatres offers a striking 3- to 5-year appreciation potentiality of 107%, compared to the average gain of only 28% projected for all stocks. Accordingly, this issue seems especially interesting at this time for risk-taking accounts seeking generous current income and wide appreciation potentiality.

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**STANLEY WARNER**


**PORT:** Stanley Warner's theatre business continued unsatisfactory in the 1956 fiscal year, which ended Aug. 31st. Most of the company's ordinary theatres (as distinguished from its highly profitable Cinerama houses) are located in downtown areas of medium-sized towns. These are the theatres that have been suffering most from the advent of television and the trend to suburban living. Although Hollywood has released a larger number of hits in recent months, they came too late to benefit Stanley Warner's theatre operations in fiscal 1956.

The tide is now beginning to turn, however, as many (Continued on Page 28)
TONIC FOR THE BUSINESS!

(Continued from Page 10)

theatre; clothing dealers find their sales directly linked to film fashions: Hollywood uses more silver every year than the silver manufacturing industries.

The newspapermen would be asked to visualize what happens when the movie house on Main Street goes out of business. The area becomes an island of darkness. The drug store closes early for lack of evening trade. The restaurant loses its after-the-show patronage. The bar has fewer customers. So do cabbies, florists and other business folk.

Biggest of All

Easily the most imaginative project proposed by the MPA comes from the Merchandising Sub-Committee, which has dreamed up the notion of a "Million a Minute" prize contest which would easily out-do the "$64,000 Question".

The contest, with prizes totalling more than $5,000,000, would run for 12 weeks on the screens of the nation's motion picture houses and would involve direct audience participation.

This is how it would work:

Each day for a week, as part of its regular program, each theatre would screen a 1-minute film short. This would show a few name stars enacting a scene from some forthcoming picture. Each member of the audience would be given cards containing a schedule of pictures shortly to go into general release. From the short, and from the clue cards, the audience would be invited to guess the title of the film being screened-in-minature.

Each entrant, who must retain his cancelled ticket of admission, mails half the entry blank to contest headquarters and hands the other half in to his theatre.

Altogether, twelve 1-minute shorts would be used in the game, each harder to puzzle out than its predecessor. Since correct answers are almost certain to be submitted by many people, those qualifying would be entitled to enter a tie-breaker contest, in which each person would have to complete a 25-word sentence, such as "I enjony movies because..."

First prize to the grand winner would be one million dollars; runners-up would get a free trip to Hollywood or cash totalling an additional $500,000.

Regional prizes would include a one-year pass for two at each theatre.

For those who might ask "How can the industry find such a tremendous sum of money?" the Sub-Committee comes up with this answer:

The producers and distributors of the 1-minute shorts will bear their entire cost: $60,000. They will also bear the expense of managing the contest.

Exhibitors will be levied on a seat tax or capacity basis, will provide entry blanks, lobby displays and develop local promotion.

If a seat tax basis is used, the total amount which could be produced is $1,800,000 over the 12-week period. This figure is arrived at by estimating total seating capacity of all theatres, indoor and outdoor, at 15,000,000. A tax of one cent per seat per week would provide $150,000 weekly, or $1,800,000 in 12 weeks.

On a capacity basis the total yield would be $2,097,000, provided houses with 1000 seats or more contributed $5 a week for 12 weeks; theatres with 401-999 seats were charged $10; those with 400 seats or less paid $5 and drive-ins were rated at $10 weekly during the same period.

Big Plan—Big Thinking

In addition to this "Million a Minute" contest, the Sub-Committee recommends also a permanent long-term merchandising program involving "Oscar" qualifying contests every three months, culminating in the big National Awards at Oscar time, a premium stamp program, and a permanent industry-wide promotion department which would seek tie-ins with national advertisers.

Finally, in the last of its Sub-Committee Reports, the MPA advances "immediate and drastic revision" of advertising billings.

Most film advertising today, it is claimed, suffers from increasingly unreasonable restrictions demanded in billings by stars, directors, producers, etc. These billings detract from the things which should be emphasized, and which would help to sell a picture.

Some stars, for instance, demand their names should be of matching color, weight and design with the title of the film. Other specify in their contracts the position and exact size their photograph or likeness must occupy in every advertisement. Some people concerned in a film insist on being mentioned even when their name means nothing to the public.

Comments the Sub-Committee: "Advertising heads are meeting increasing resistance from exhibitors who resent contributing money to space devoted to credits which have no material boxoffice meaning."

In outline, that is the business-building program which the Motion Picture Association is to lay before the exhibitor leaders "as soon as possible after November 1."

No one can deny that it is grandiose in conception; that it contains elements of freshness such as this industry has needed for a long time.

It has "borrowed" from, and developed, some of the ideas projected by the Theatre Owners of America in its own recently-released audience-building plan.

"Spectacular" is the only word with which to describe it, and some of those who are now being called upon to find the loot may consider it too much so.

That the hard-up exhibitor would at first be stunned was obvious; but from latest reports some of the Hollywood companies, too, say the project is too rich for their blood.

The best answer to those doubters is that films are big, and could be an even bigger, business. But only provided those concerned with them, on both sides of the fence, think big, and do not permit old irritations to cloud their common-sense.
HAPPY BOX OFFICE TO YOU FROM RKO!...
WITH THE BIG-LAUGH STAR IN THE BIG-LAUGH SHOW

LOOK!

RED RIDES AGAIN!
FUNNIER THAN EVER...

Radio Pictures presents
PUBLIC PIGEON NO. 1

STARRING "RED" SKELTON • VIVIAN BLAINE

CO-STARRING JANET BLAIR

WITH JAY C. FLIPPEN • ALLYN JOSLYN

Screen Play by and Produced by HARRY TUGEND • Directed by NORMAN Z. McLEOD

TECHNICOLOR®

ANOTHER PROFIT SHOW FROM THE NEW RKO...
top films are now reaching the circuit’s theatres. Moreover, since Sept. 1st, all theatre admissions under 90c have been exempted from the 10% federal excise tax. As the new law is specifically designed to help the ailing motion picture industry, most theatres are expected to retain these tax savings and carry the additional revenues down to the pre-tax income level. Accordingly, we expect Stanley Warner’s theatre earnings to show some improvement in the current fiscal year.

While the company’s theatres have contributed only nominally to over-all reported earnings during the last few years (the bulk of Stanley Warner’s net profits has been derived from the Cinerama and International Latex ventures), they have been and will probably continue to be an important source of cash inflow. These theatre properties, representing a very large portion of Stanley Warner’s fixed assets, generate sizable depreciation charges. In fiscal 1956, for example over-all non-cash charges are believed to have approximated $2.25 a share, which together with net income estimated at $1.30 a share brought total cash earnings to more than $3.50 a share. These robust cash earnings not only provide a comfortable cushion for

the $1 a share annual dividend, but also furnish ample cash to finance Stanley Warner’s ambitious program to promote the sales and to expand the manufacturing facilities of its International Latex Division.

By the end of this decade, the sales of International Latex, rather than theatre receipts, seem likely to be the primary source of revenues for Stanley Warner. We project average revenues in the hypothesized 1959-61 economy to $130 million annually, 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 command an average price of 33, 120% above the current.

ADVICE: Stanley Warner is currently classified in Group I (Especially Underpriced). The stock provides a current yield of 6.7%, far more generous than the average 5.2% return afforded by all dividend-paying stocks under survey. To the years 1959-61, it offers an appreciation potentiality of 120%, compared to the average 28% gain projected for all stocks. While not suitable for investment-grade accounts (Quality Rank: C+), this issue appears especially attractive to risk-taking investors seeking generous dividend income and extraordinary capital gain prospects.

**TECHNICOLOR**

**BUSINESS**: Technicolor controls the most widely used color film production process and has entered related fields of 3 color lithography and amateur film processing. Company has subsidiaries in England, France, and Italy. Labor costs absorb 39% of revenues, raw materials 37%. Color films have expanded their share of market from 1% in 1939 to more than 50% in 1955. Since World War II, dividend payout has been about 84% of earnings. Director stockholdings are not reported. Employees 1,872; stockholders 9,847. President and General Manager, H. T. Kalmus; Secretary, G. F. Law; Treasurer, D. S. Shofruck. Incorporated: Delaware. Address: 15 Broad Street, New York 6, New York. Stock traded: A.

**REPORT**: Technicolor has furthered its expansion and diversification program through the acquisition of Pavele Color, Inc., a leading independent processor of amateur color film. Terms of the merger were not announced but it is understood that the major consideration was cash. Though volume is not large—only about $1 million in 1955—the Pavele merger puts Technicolor on a firm footing in the amateur photo processing field and gives the company national distribution.

The amateur color film processing field is large (estimated annual revenues: $100 million) and growing. Since Eastman Kodak was ordered to divest itself of 50% of this business by the FTC, many companies have become interested in this activity. Technicolor began equipping its developing laboratories early this year and started to process 35 mm. film in June. Technicolor not only processes the film for dealers but provides a direct mail system whereby the consumer obtains a mailing sack when he buys the film. He then sends the exposed roll directly to the Technicolor laboratories. This system is similar to the Kodak plan which operated successfully for many years.

Technicolor has made progress in the motion picture field, also. The company recently announced the development of an improved and more flexible wide screen process called Techniram. One of the difficulties in wide screen presentation to date has been lack of detail. The company claims that this new system, developed in Technicolor’s London laboratories, will provide better definition and equal distribution of color without distortion on the motion picture screen. Prints manufactured by this process are compatible with all standard large screen projection in stallations. The first public showing of this new process will be made later this year with the release of “The Monte Carlo Story”.

We estimate that Technicolor will report earnings of about $1 a share for 1956. Some benefits from the recent diversification activity should be realized in the near future; therefore, we expect somewhat higher sales and earnings in 1957. Dividends, now being distributed at 5c annual rate, will probably not be augmented before the end of 1957.

We project Technicolor’s sales and earnings in the hypothesized 1959-61 economy to $52 million and $1.75 a share, respectively. At $1.10 annual dividend would be justified by such results. Capitalizing this dividend at 6.5%, to reflect past norms adjusted for trend, we arrive at an average price of 17 (9.7 times earnings) for the stock during the 3-year period.

**ADVICE**: Technicolor stands more than one standard variation below its level Rating and is therefore classified in Group II (Underpriced). Although the current yield (6.2%) is below the stock’s own 10-year average, it is above the average of all dividend-paying stocks under survey. The stock has a 109% appreciation potentiality for the 3- to 5-year pull, well above the market average. However, because of its low Stability Ranking (Index: 22) and the speculative nature of the company’s new ventures, the stock is suitable only for risk accounts.
PRICE PLANS LURE YOUNGSTERS, OLDSTERS

Youth and age are being served by some of the most enterprising showmen in the nation. A pair of plans have blossomed forth in Texas and Minnesota that are proving theatre showmanship is very much alive in its efforts to increase attendance, build public relations and retrieve the trayed audience. Interstate Theatres in the Lone Star state has come up with a youth program that passed its experimental year with flying colors and is gaining momentum in its second year; Minnesota Amusement Company has taken the other end of the stick and is getting heartwarming results in bringing the older folks back to the movie house. Both plans are worth every showman’s attention because their simplicity and effectiveness make them hardy plants that will grow in any soil.

The Interstate formula is one that has been talked round for many years—an intermediate price plan that eases the “tweenagers”, those over-twelve and under-eighteen youngsters who eke out their movie admission rice from allowances, to soften the jump between children’s and adult admissions. Since this group is normally the most prolific of the moviegoers—and the least able to afford a full adult price—Interstate boxofficers decided to try talking about it and do something. That something was the exciting Movie Discount Card plan that has lured tremendous attendance at Interstate theatres, filled those dishearteningly empty seats, and recreated the oviegoing habit where it counts most.

The chain’s leaders didn’t tread gingerly once the decision was made. Although the basic idea was simple, details were many and months of preparation were required to launch the program in keeping with its importance as a potential boxoffice stimulant. A full scale campaign, complete with a wide variety of promotional material, was set up and kicked off simultaneously in all Interstate theatres in Texas. The bargain bombshell hit in May of last year, presenting the following plan to the boys and girls—and their parents—throughout the state:

For one dollar a year, the youth from 12 through 17 were offered a Movie Discount Card entitling them to admission at all Interstate theatres up to 50% below the regular adult price. Application blanks were obtainable in newspaper ads or at any of the theatres, then turned in, certified by the parent or guardian, to the theatre with a buck. While the application was being processed, the tweekager could use the receipt as his or her discount card. About two weeks later, the young moviegoer was handed a laminated plastic card that gave the Privileged Character the opportunity to see twice as many movies for the next year as they normally would for the same price.

The idea caught fire quickly, thanks to the careful advance planning. Teasers were run in newspapers, followed by large display ads announcing the sock bargain. Radio spots blared the news; trailers shouted it from the screen; lobby displays, including 40x60’s, concession bar signs, marquee hangers, swelled the chorus. Application booths were set up in the lobby. Schools, PTA groups, Boy and Girl Scouts, clubs—any organization that had to do with kids—all were contacted and sold on the plan.

An important arm of the campaign was the pitch to parents pounding out the big news that Mom and Dad won’t be needled for extra movie money by Junior and Sis since the kids will be able to see twice as many movies as before on the same allowance.

(Continued on Page 30)
What the Showmen Are Doing!

Prices for Youngsters, Oldsters

(Continued from Page 29)

The price schedules were carefully worked out, ranging from 30c on a 40-cent adult admission to 45c on a 95-cent grown-up price. The scales listing both regular and discount prices were inserted in all ads, heralds and other promotional material.

The proof of the teen price-cut pudding came when renewal time came around this year. Again the theatres were bountifully stocked with material and briefed on the procedure to keep the ball rolling. Since the Discount Cards are sold on a continuous basis, expiration dates varied. A month before the first card expired, the renewal campaign was teed off in newspapers, radio and via the mails. A renewal reminder letter was sent to each cardholder, followed up by a postcard. Boxoffice cashiers were instructed to note the expiration date on each card and hand out a reminder card. A whole new batch of 12-year-olds were contacted to advise them they had now reached the Privileged Character age and were eligible for the Discount Card. The youth attendance continued to climb.

After a year and a half of this revolutionary Youth pro-

gram, Interstaters are satisfied that they have a real going concern. As far as they’re concerned, the Movie Discount Card experiment is over. It’s now standard operating procedure.

Set up on a much more modest scale, but exerting the same bring-'em-back principle, is Minnesota Amusement’s “Golden Age Movie Club”. Here the only qualification for membership is that the moviegoer be 65 years of age or over. Having reached that golden age, they fill out an application and receive a card entitling them to admission at any of the chain’s houses for 50 cents.

The idea started last summer when Minnesota president Charles Winchell noted that attendance from the over-65 age group came to about one per cent of total attendance, despite the fact that these oldsters were once avid movie-

Two change-of-pace ads for follow-up to announcement of Movie Discount plan alternate with pitches to the youngsters and to their parents. Note area left blank in panel to insert regular price and discount price, allowing for variations in each city.

goers. He decided that prices were an important factor here but that an additional gimmick was needed that would produce not only greater attendance but also build goodwill. The gimmick was a Club that would bring together the elders in the Twin Cities for special events centered around the theatres such as bridge party matinees, get-acquainted socials and extra entertainment—plus the privilege of attending the regular shows at a 50-cent top.

Within two months after the seven theatres in Minneapolis and St. Paul started taking registrations, almost 2500 men and women 65 and over had registered. The use of the Club cards started at 3% in the first week, jumped to 30% by the seventh week!

Presently planned, also, are showings of request films of yesteryear on a sneak-preview basis and several showings annually in theatre lobbies of art and hobby work by members.

Comments from the members have boosted the theatres stock to the skies. Ad director Everett E. Seibel reports hundreds of calls from these people thanking the theatres for the Club’s activities. “Up to now,” he says, “it does not indicate it will make or break us financially at the box-office. However, the unmeasurable goodwill, publicity and actual dollar value makes us think we have done the right thing.” No bugs have cropped up thus far, he adds, and the circuit expects to extend the plan to its theatres in the other 22 cities of Minnesota, the Dakotas and Wisconsin.
The entire motivating idea behind your Will Rogers Memorial Hospital is one of cooperation and compassion, of uplift, encouragement and assurance to everyone who has any kind of job in the Amusement Industry, including all departments of radio, television, stage, screen, night clubs, and any other industry allied to entertainment. Their immediate families are protected, too. The essence of the Hospital's existence is "All for One and One for All," for every individual employee does his share of helping to provide this unequalled care and treatment for all. Thus while one is doing something worthwhile for other people they are also protecting him.

The world renowned facilities and care at Will Rogers are provided at no charge whatever to patients—for medication, for surgery, for care and living accommodations while hospitalized. The Hospital is supported mainly through voluntary contributions each year to the Christmas Salute by all employees. Most individuals give the equivalent of one hour's pay, but many give more, much more. Whatever the amount, the important thing is that practically everyone in the Industry shares in its support.
EXPLOITATION PICTURE

Skelton Makes Welcome Return To Screen in Fine Clown Fettle

Just 15 years ago, a brash red-topped young man set the critics on their respective ears in a sleeper comedy from M-G-M, "Whistling in the Dark". Exhibiting an affinity for getting into side-splitting scrapes the likes of which had not been witnessed on film since Harold Lloyd's heyday, Red Skelton's classic portrayal of "The Fox" in this picture set off a series of "Whistling" films that shot the young man into the top ranks of comedy stardom, reaching a peak with "The Fuller Brush Man". Thereafter, Skelton's film career became rather spotty; it seemed John Q. Public had cooled off to his clowning. But television reared its antennaed head and, as has happened with several other film personalities, rediscovered the Skelton genius for making people laugh. The result is the welcome return of the clown to the big screen in "Public Pigeon No. 1" under the RKO aegis, setting up the same type of hilarious situations that spelled fame for The Fox, and very likely to bring the same howls.

But Fox or Pigeon, the big news is that Red Rides Again, toting a long train of new and renewed fans from his TV following—and the laugh-hungry public is ripe for his first movie in several years.

Co-starred with Red are two more important names—Vivian Blaine, still smoking from her sensational "Adelaide" of "Guys and Dolls", and Janet Blair, another video rediscovery whose replacement of Nanette Fabray as Sid Caesar's "wife" on the latter's top-rated TV comedy show has placed her very much in the public's eye. Both of these well-proportioned beauties make precious fodder for display, marquee purposes.

RKO's boxoffices have captured all these selling points in their ads and paper for "Pigeon". The return of Red gets featured play in several of the ads with the "He's Back!" shout toplined (see below). Spotlighted also are the feminine stars with Miss Blaine's net-sockinged gams getting special attention and the Blair assets not forgotten. All of the ads stress the zany flavor of the film in both art and copy, from the star riding a square-wheeled bicycle to the pseudo "Wanted" poster (below). There is light-hearted air about the whole promotion campaign that should prove infectious, undoubtedly will help draw all those who are surfelted with heavy drama.

The story suggests several stunts, particularly apt for this type of film. Among the fixes Skelton gets into is a prison term for embezzlement. A bicycle-riding "convict" placarded with the "Wanted" poster will set heads turning. Exploitation capital can be made from his mishaps as a luncheonette hash-slinger, his tangling with burlesque dancer Blaine, or his outlandish disguises. The use of "phoney" stocks can be switched to a "Summons" type of throwaway requesting the recipient to appear in person at the theatre at a specified time (opening day)—to be "Charged with laughs". The title, too, holds stunt potentialities, even to the face of Skelton mounted on a pigeon body, blown up and trundled around town in an outsized bird-cage. The Skelton involvements lend themselves to an inquiring reporter on "The worst predicament I ever faced."

Two of the reasons why the hapless pigeon can't hold a job: Smiles change to consternation a Red drenches police lieutenant (Jay Flippen) with milk in his excitement at learning that there is a $10,000 reward for the swindlers who have victimized him. Another short-lived career is Red's brief tenure as an absent-minded waiter in a fashionable restaurant. Serving a flaming shishkebab, Red holds torch too close to ceiling sprinkler setting off an unexpected shower to the startled diners.
Red Skelton's return to the screen in RKO's "Public Pigeon No. 1" smacks delightfully of the type of roll in which the flame-thatched comic revels. Red's elastic mug gets an exhaustive workout in the Harry Tugend Technicolor production with director Norman Z. McLeod's mastery of situation and slapstick working hand in hand with the Skelton inventiveness to spark the laughter. Tugend, who also did the screenplay, undoubtedly had Red in mind for this tale of a happy, likeable dimwit who can't make a move without hilariously disastrous consequences. As the film tells it, Red, who can't seem to hold a job very long, makes the mistake of showing a bank book belonging to him and girl friend Janet Blair to swindler Allyn Joslyn. It represents their combined savings over their six-year engagement ($1506.86—of which $40 is Red's contribution) is quickly appropriated by Joslyn, with the aid of night-club thrush Vivian Blaine and Benny Baker, via a phoney stock scheme. When he attempts to recover his money from the crooks, they convince him that they are really FBI agents and swear him in. He ends up in jail, still believing he is an FBI plant, sworn to secrecy. He is deliberately permitted to escape from prison so that he might lead the Bunco Squad to the swindle heads, winds up backstage at the nightclub, becomes an inadvertent member of an acrobatic act after a wild chase, is finally saved from the gang by the police's arrival.

PIGEON & DOLL
"Pigeon" Red Skelton, seen as the sad sack who just can't do anything right, finds himself in the predicament of being unable to escape from jail despite the earnest efforts of the warden and prison guards to pave the way for the shlemiel's freedom so that he might lead police to the kingpins of embezzlement ring. Vivian Blaine, lovelorn for the embezzlers, gets an opportunity to cavort in a pair of nightclub numbers similar to those with which she stampeded to fame in "Guys and Dolls". As burlesque performer in the Bongo Club, the doll punches over "Don't Be Chicken, Chicken" (left) and "Got to Mambo".
SI H. FABIAN plumped for more product, intelligent exhibitor relations and the rehabilitating of theatres as means of combating today's "desperate" theatre situation. The Stanley Warner president, speaking before Florida exhibitors Oct. 29, warned that in his opinion exhibitors should "face the grim fact that the present number of theatres cannot endure against the competition within and without the industry". He said the shabby and antiquated houses will be next year's casualties and urges exhibitors to "really analyze your business". Fabian called for "one big, strong exhibitor organization" to include all factions and opinions, and he restated his company's intention of investing "money, time and energy" to make a number of top quality pictures in order to relieve the product shortage. The executive chastised film companies for their indifference to the needs of their customers and who continue to pursue policies of restricted production "through the fallacious belief that if they make fewer pictures, they can make better pictures." More pictures, he said, means more better pictures. TOA general counsel Herman M. Levy told the exhibitors that it was time for distributors to re-evaluate all competitive bidding situations in order to determine whether much of this practice cannot be eliminated. "Competitive bidding is an uneconomic method of doing business," he insisted. "The burden is too heavy and delimiting."

ALFRED E. DAFF worked at poking holes in the general view that Universal is a "little company" making only "bread and butter" pictures, in announcing the company's heavy production schedule for next year. Pointing out that Universal will make more pictures costing over a million dollars than ever before in its history, the executive v.p. stated that it has completed 33 pictures and will release three a month up to October, 1957. Dafl insisted that cost alone does not make a picture great and that a picture is not a "blockbuster" simply because it cost several millions to produce.

ABRAM F. MYERS warned that if exhibitors do not make their views unmistakably clear they will relinquish those rights to "other and possibly antagonistic interests". Outlining plans for Allied's "working convention" opening in Dallas Nov. 27, the board chairman listed many questions to be discussed at the conclave, culled from the members themselves as the result of regional meetings. "Allied decided to forego much of the stereotyped convention ballyhoo," the general counsel stated, "letting the regional leaders and members write the agenda, reserving only the right to supply any important items that might be overlooked ... primarily this will be a serious meeting." Among the questions set for airing: What is the true state of the motion picture business? Are exhibitors doing their part towards regaining the lost movie audience? Does the MPAA program offer substantial hope of pulling the business out of the current depression? Film rentals and the product shortage will come in for thorough discussion. Myers reminded Allied members that the convention will honor Col. H. A. Cole, who is retiring. "This is your opportunity to say thank you to a great man who has done more for you than you will ever realize", declared Myers.

GEORGE P. SKOURAS painted a glowing future for Magna Theatre Corp. in announcing to stockholders a $2,237,000 profit for the fiscal year ended Sept. 30. The company president said that Magna, which distributed "Oklahoma!" in Todd-AO, will get $3 million from overseas and domestic rights to the CinemaScope "Oklahoma!". Magna will also profit from "Around The World in 80 Days" with its 62 percent interest in the Todd-AO Corp.
SAM PINANSKI and Robert W. Coyne, members of COMPO's governing committee, announced a temporary delay in the Audience Awards campaign with a view to eliminating any possible conflict with the Academy Awards. At the same time it was reported that there was a strong possibility that the Audience Awards might be done away with altogether in favor of the MPAA's "Oscar Derby", a plan whereby contestants would guess the winners of the Academy Awards. Latter is one of the business-building plans advanced by the MPAA recently. Meanwhile, the MPEA also gave the go-ahead to a "Golden Jubilee" for Hollywood which would incorporate the MPAA plans. A coordination committee, headed by Spyros Skouras, for the business-building program was announced recently by MPAA vice president Kenneth Clark.

HERMAN ROBBINS, board chairman of National Screen Service, had cause for jubilation last week when the U. S. Court of Appeals in Philadelphia reversed the District Court decision branding NSS a monopoly. The original ruling resulted from an anti-trust suit brought against NSS by seven independent poster companies eight years ago. The Court of Appeals ruled that the NSS exclusive contract with distributors did not violate the anti-trust laws and that its dominant position was the result of natural business growth. The court found that NSS had produced high quality accessories and has kept its costs low.

WILLIAM WYLER received the plaudits of the motion picture industry and congratulations from President Eisenhower at the premiere of "Friendly Persuasion" in Hollywood on Oct. 30. Samuel Goldwyn headed the committee that arranged the tribute to the veteran producer-director at the star-studded premiere of the Allied Artists release. The telegram sent by the President read, in part: "Through his motion pictures, Mr. Wyler has strengthened the standards of his craft with imagination and a keen sense of humanity."

JAMES P. CLARK announced that National Film Service, Inc., will take over the physical handling of Rank films to be distributed in the U. S. Rank revealed recently that he would set up his own distribution organization in this country. NFS president Clark said that preliminary discussions also have been held for NFS to handle the billing and collection for Rank. United Artists, BY and RKO have turned over their physical work to National Film.

HERBERT J. YATES concluded a long-term contract with Sir Arthur W. Jarratt, managing director of British Lion Films, Ltd., for distribution of all Republic product in Great Britain and Ireland. The deal whereby 20th Century-Fox would have distribute the product recently fell through.

MAX E. YOUNGSTEIN, United Artists advertising v.p., home from a two-week tour of company's European offices, plus conferences with producers working on a UA product . . . MAYER M. HUTNER appointed special assistant for liaison with independent producers associated with Warner Brothers Pictures. Announcement was made by advertising chief ROBERT S. TAPLINGER. Hutner resigned as director of advertising of Samuel Goldwyn Productions. He'll work in association with ad manager GIL GOLDEN, publicity director LARRY CLOES, studio pub. director BILL HENDRICKS . . . RKO president DANIEL T. O'SHEA a West Coast visitor for a look at completed films and to consult with production head WILLIAM DOZIER, recently returned from the Far East . . . ROGER LEWIS returned from the Hollywood visit of the MPAA promotion committee that the program will win production branch support . . . UA foreign distribution executive ARNOLD M. PICKER currently hop-scothing Europe on sales and promotional conclave . . . Producer DINO DE LAURENTIS announced the organization of Fredericks Productions, Inc., to coordinate American-Italian film production . . . RKO Latin American supervisor MICHAEL HAVAS to resign as of Dec. 1 . . . 20th Century-Fox served notice on theatre and TV interests that an upcoming German film bearing the title "Anastasia", which might be offered for theatrical or television exhibition soon will be prosecuted as an infringement of 20th's movie from the Broadway stage success. Notice was served by Fox vice president W. C.

Columbia's east sales chief Rube Jaekter, being honored in May, rebel roles drive, greeted by De- trolt exhibitors. L. to r.: Harry Rubie, Andy Gromler, Ed Johnson, Jaekter, Norman Meyer, Dan Lewis.

MICHEL . . . CHARLES CARRATURE appointed manager of RKO's tax department . . . Associated Screen News, Ltd., of Canada, reports it is swamped with applicants for its course in film production . . . ROBERT E. KINTNER, who recently resigned the presidency of the American Broadcasting Co., elected an executive vice president of NBC, effective Jan. 1, 1957 . . . RKO world-wide distribution chief WALTER BRANSON has joined president Daniel T. O'Shea and production head William Dozier in Hollywood for product conferences . . . Stanley Warner v.p. and general manager HARRY M. KALMINE home from a survey of Cinemor possibilites in Europe with the prediction that two theatres would open in Germany soon . . . DIED: GAEL SULLIVAN, Sr., former Magna Theatre Corp. executive and TOA executive director, once held the post of 2nd Assistant postmaster general. He was also active in Democratic party affairs.

Film BULLETIN November 12, 1956 Page 35
ALLIED ARTISTS

July

HOLD BACK THE NIGHT John Payne, Mona Freeman, Paul James, Ronan Jones, George Dwan. Drama. Marlins fight their way to the Yalu River in Korea. 75 min.

MAGNIFICENT ROUGHNECKS Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell. Producer Herman Cohen, Director Sherman Rose. Drama. Two Americans oil man bring in first gusher in S. American oil field. 75 min.

THREE FOR JAMIE DAWN Laraine Day, Ricardo Montalban, Richard Carlson. Producer Hayes Geats. Director Thomas Carr. Drama. Courtroom drama of hapless, notorious woman who is sole heir to a vast fortune on trial for the murder of her lover. 85 min.

August

CANYON RIVER Color, CinemaScope, George Montgomery, Peter Graves, Marcia Henderson. Producer Richard Heasemann, Director Harmon Jones. Western. Ranch owner thwarts plans of rustlers to steal his herd. 80 min.


YOUNG GUNS, THE Russ Tamblyn, Gloria Talbot, Scott Marlowe, Producer Richard Heeemanch, Director Albert Band. Western. Son soughs to live down the reputation of his deceased father, a notorious western gunman. 84 min.

September

CALLING HOMICIDE Bill Elliott, Jeane Cooper, Kath- leen Hughes, Jeffrey Hunter, John Ireland. Director Edward Bernds. Melodrama. Policeman breaks baby extortion racket. 67 min.

FIGHTING TROUPEL Hunts Hall, Stanley Clements, Queenie Smith. Producer Ben Schwartz. Director George Blair. Comedy drama. Bowry Boys apprehend hoodlums by fast work with a camera. 61 min.


COLUMBIA

October


YADDI DRUMS Rod Cameron, Mary Castle. Producer William LeBaron. Director George Yarbrough. Western. Story of a Mexican bandit. 71 min.

November


FRIENDLY PERSUASION Deluxe Color, Gary Cooper, Dorothy McGuire, Marjorie Main, Robert Middleton. Producer-director. William Wellman. Drama. The story of a Quaker family during the Civil War. 1939 min. 10/11


December


COMING

DRAGON WELLS MASSACRE Barry Sullivan, Mona Freeman, Dennis O Keefe. Producer Lindesey Parsons. Director Harold Schuster. Western. Apaches attack stockade in colonial town. 54 Wellington Street CinemaScope. Color, Dramatization of first British attack on Indian chief Fenelly. Director Paul Landers. Western. Outlaws use detention as only recognisable man in their hideout, thus increasing award for his death or capture.


OKLAHOMA Color, CinemaScope, Color, Lana Turner, Donald O'Connor, Gloria DeHaven, Yvonne De Carlo. Director Anthony Mann. Western. Doctor helps towns of unquenchable desire see the light. 85 min.

SIERRA STRANGER Howard Duff, Gloria McGhee. Western. 75 min.

November

ODONGO Technicolor, CinemaScope, Macdonald Carey, Rhonda Fleming, June, Producer Irving Allied. Director John Gisham. Finds that because they see in wild farm land in Kenya saves young native boy from violent savages. 75 min.

REPRISE Technicolor, Guy Madison, Felicia Far Kathryn Grant, Producers, Hackmil-Ashworth. Director Terence Young. Drama. Indians fight rights in small frontier town. 74 min.


WHITE SOWAB, THE David Brian, May Wynn, William Tabbert. Director Benjamin Christensen. Drama. Naskaroo. Drama, Indian maiden helps her people survive the cold. 70 min. wild men 73 min.


December

LAST MAN TO HANG, THE Tom Conway, Elizabeth Sellars, Producer, John Gessage. Director Terence Fisher. A town is criticized as being involved in murder- ing his wife in a crime of passion, 75 min.

RUMBLE ON THE ROCKS James Darren, Jerry Jackson. Director. Drama. Corrupt waterfront union is exposed.


COMING

BEYOND MOMBSA Technicolor, CinemaScope, Cor nell Wilde, Donna Reed. Producer Tony Owan. Director George Marshall. Adventure. Leopard Men seen to be Africa free with two men.

CHA-CHA-CHA BOOM Perez Perez, Hazel Grayson. Monroes Hope, Producer Sam Katzman. Director Fred Sears. Musical, Caravals of the mamba. 75 min. 10/11


FAMILY WAY, THE, Judy Holliday, Richard Conte. Technicolor, Directed by John Ford. Director Richard Quine. Comedy. Struggling writer and will be owners of new home and are arriving arrival of child.


SUICIDE MISSION Leif Larson, Michael Aldridge, Al Larsen. A North Sea Film Production. Adventure. Nor western fishermen smash German blockade in World War II. 70 min.

UTAH BLAINE Rory Calhoun, Susan Cummings, Angie Stevens, Producer Sam Katzman. Director Fred Sears. Western. Director a brave young man and a woman in an adventure in the wild West.

WICKED AS THEY COME Arlene Dahl, Phil Carey. Producer Maxwell Stetson. Director Kee H possibile. A beautiful girl wins a beauty contest and a different
Independents

August

October, the (Kingsley International) Raymond Patili,
and Paul Gratz. A young American
battles learn to love his ignorant and super-

An Beast (Associated Producers) Rock Madison,
Virginia Mayo, Tom Marzula, Producer-Director Jerry
Lawry. A quiet little girl involved in a bitter U.S.
war veteran, a German war bride and a

September

Esh and the spur (American-African) Pathera-
John Ireland, Beverly Garland, Producer-Director-
Ginger Gorman, Adventure. A young American

Echoes and prosess (DCA) Richard Attenborough,
Jill Ireland, Ingrid Bergman, Producer-Director
Cary Grant, Technicolor. A young Britisher
young through a disaster in a pagan paradise.

Ivan the (Continental) Tri-Art Color, Butch Milholen, Michael Wolcott. A story of a
ancient Florida coral reef. 72 min. 9/17.

Hit that died of shame (The Continental), Rich-
Frank Morgan, Alice Faye, Director Dancing in the
Mob, Melodrama. A recycled gunboat rebels
40 min. 9/17.

Eclose Marshall (Screen Art) Lolita velle, Mano!
Howell, Gordon Morison, Director Marshall
in a world that takes place in a small Spanish town.

October

Unsinger Color (American-John Ireland)
Trendy, Beverly Garland, Allison Hayes, Producer-Director-
Roger Corman. Adventure. A young American

IRI... MEANS TROUBLE (United Motion Picture
Richard Carello, Bob Risalvato, Director Laddi-
Sidra, Drama. Franciscan monks find abandoned baby

secrets of life (Buena Vista) Latest in Walt Dis-
Walt Disney's next BIG PRODUCTION.

Hare, Rattle and Rock (American-International) to
Gay, Touch Connors, Producer-Director
Cary Grant, Warner's. An American woman

esterwold, the wagons (Buena Vista) Cine-
Cinemation, Technicolor, Pess Parker, Kathleen Crowley.
ucy Disney. Production. Adventure.

December

Ary and the battleaxe (The DCA) Richard Henr-
Lucy Gaye, Gregory Peck, Director Jay Leeu, Comedy. Baby

Coming

Conquered the world (American International) her
Beverly Garland, Producer-Director-Peter
Cary Grant, Science fiction. A monster from outer
faces takes control of the world until a scientist gives
life to save humanity.

estwold the wagons (Cinerama) Technicolor, Produc-
director Peter Bogdanovich, producer-Director
Cary Grant, Warner's. An American woman

paramount

August

Parsons Vistasona, Technicolor, Director Don
Martin, Jerry Lewis, Paul Jones, Director
Nordy Leary, Producer, Warner's. A

Metro-Goldwyn-Mayer

August

High society (CinemaScope, Eastman Color, Bing
Jules Dassin, Louis Jourdan, Patrice Wymore, Produc-
der Director John Farrow. A young American

Living idol, the (CinemaScope, Eastman Color,
Steve Forrest, Lillian Montevidenci, Producer-Director-
Cassavates, A young American woman

December

search for brie's Murphy (Mercury) The Lewis
Teresa Wright, Producer-Pat Duggan, Director
John Ford, Technicolor. The famous book by Morey Barstein
film. 84 min.

November

Mountains, the (Vistasona, Technicolor, Spencer
Anthony Quinn, Patricia Neal, Producer-Director
John Ford, Technicolor. The famous book by Morey Barstein
film. 70 min.

January

Bella (Vistasona) Technicolor, Carmen Sevilla, Richard
Kiley. Producer Bruce Ogum. Director Don-
{o}ldey Siegel.

Funny face (Vistasona, Technicolor, Fred Astaire,
Audrey Hebburn, Kay Thompson, Producer Roger Eden,
Director Stanley Donen. Musical. Magazine searches
for the perfect model.

Gunfight at o.c. corral (Vistasona, Technicolor, Burt
Lancaster, Kity Douglas, Rosenda Pheam, Producer-
Men Processual, Western. A young woman

Jim persal story, the Anthony Perkins, Karl Mal-

Coming

Bella, the (Vistasona, Technicolor, Bob Hope, Pro-
der Production. A young American woman

December summary

26 features are scheduled for release
during December. Additional to the roster of
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August

FINGER OF GUILT Richard Basehart, Mary Murphy, Constance Cummings, Producer-director Alex Snowden, Drama. The ending is a shocker; film is a good thriller. FilmOCUS.

TENSION AT TABLE ROCK Color, Richard Egan, Dorothy Patrick, Donald Kiel, Producer-director John Farrow, Drama. The film is a suspenseful drama about a man trying to protect his family from danger.

November

DEATH OF A SCOUNDRELL GEORGE Sanders, Yvonne DeCarlo, Zsa Zsa Gabor, Producer-director Charles Martin, Drama, Tale of an international financial wizard, 119 min.

December

BUNDLE OF JOY CinemaScope, Eastman Color, Debbie Reynolds, Dylan Clift, Producer-director Russell慕rand Grainger, Director Norman Taurog, Comedy. Son of department store tycoon sets falls for salesgirl.

MAN IN THE VAULT Anita Ekberg, Bill Campbell, Karen Sharpe, A Wayne-Fellows Production, Director Andrew McLaglen, A young locksmith gets involved with a group engaged in illegal activities. 73 min.

January


TAY DAY THEY GAVE BABIES AWAY, THE Eastman Color, Gloria Swanson, John Wayne, Brian Donlevy, Producer-director Sam Weisenthal, Director Allen Reissner, Comedy. ESCAPE IN JAPAN, Color, Teresa Wright, John Hodiak, Elizabeth Taylor, Producer-director Arthur Lubin. Search for two boys who start out in the wrong direction to find the very people who are trying to find them.


Coming


November

A WOMAN'S DEVOTION Trucolor, Ralph Meeker, Janet Russell, Paul Henreid, Producer John Basil, Director Love. The story of a woman's devotion.

WOMAN'S DEVOTION Trucolor, Ralph Meeker, Janet Russell, Paul Henreid, Producer John Basil, Director Love. The story of a woman's devotion.

October


STEVE FOR POKES Eastman Color, David Farrar, David Knight, Julia Arnall, A. J. Archer Ranch Production, Drama, Young America, 73 min.

Coming

ABOVE THE WAVES John Mills, John Gregson, Donald Crisp, Producer MaxQuilty, Director Ralph Thomas. Drama. Midget submarine attempt to sink German battlegroup in WW11.

AFRAID IN RENO Eastman Color, John Lund, Doris Singleton, Producer Sidney Picker, Director Charles Vidor, Drama. Young heiress falls for fortune-hunting gambler.


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UNITED ARTISTS (Continued)
LIGHT TO HONG KONG. Roi Carhausen, Dolores Don-oh. A struggle to save a little girl via a aerial flight to Hong Kong sparking international intrigue.

IAN FROM DEL ROY Anthony Quinn, Katy Jurado, Robert Keith, Director Harvey Hurst. War.

November
UN THE MAN DOWN James Arness, Angie Dickinson, Robert Wilke, Producer Robert Morrison, Director V. Michael Hammond. A story of five young men on leave from the real world who agree to help one of their own on a quest to find his past.


VOYET AT FORT LARAMIE Decorative Color. John Wayne, Diana Brewster, Howard Heavy-Kis, Director David Hul. A Western adventure set in the Wild West.

UNNING TARGET Decorative Color. Doris Dowling, John Wayne, Producer Jack Connelly, Director Marvin Weinland. A Western tale of a family man's struggle to save his family from the law.

December
ANCE WITH ME HE NED HUGO Abbot, Lou Costello, directed by Robert Goldstein, Director Charles Barton. A comic Western.

ING AND FOUR QUEENs, The Clark Gable, Alan Hale, Yul Brynner, director Eddie Lummis, John Wayne, Director David Hul. A Western adventure set in the Wild West.

COMING
ALOIT AT 43,000 John Payne, Karen Steele, A Western adventure set in the Wild West.
IG CAPER, THE RORY Calhoun, Mary Costa. A Western tale of a man's struggle to save his family from the law.
RIME OF PASSION Barbara Stanwyck, Sterling Hayden, Robert Keith, Producer Jack Connolly. A Western tale of a family man's struggle to save his family from the law.
EASTERN MAN Daniel Clark, Ben Cooper, Lori Nearis, Air Production. Director Lesley Selander. A Western adventure set in the Wild West.
IRL IN BLACK STOCKINGS THE Les Barker, Anne Baxter, Producer Ray Hovex, Director Howard Koch. A Western tale of a family man's struggle to save his family from the law.
IDEN FEAR John Payne, Natalie NorVick, A. St. John-Brown Production. Director Andre de Toth. A Western adventure set in the Wild West.
RKEN, THE The Tim Holt, Audrey Dalton, A Western adventure set in the Wild West.
IMRM IN ARTHUR I RR I THE Robert Keith, Producer Sid Harmon, Director Anthony Mann. A Western adventure set in the Wild West.
FAGE PRINCESS, THE Dilip Kumar. A Western adventure set in the Wild West.
MEBOH MOON, THE Robert Keith, Director Ray Hovex. A Western adventure set in the Wild West.
DOUGLAS HAD A HOH HOH Joel McCrea, Barbara Stanwyck, Edith Frank, William Chalmers. A Western adventure set in the Wild West.
BOOHER HOH HOH Joel McCrea, Barbara Stanwyck, Edith Frank, William Chalmers. A Western adventure set in the Wild West.


November
EDGE OF HELL Hoàng Ngói, Elke DeScalf, Ken Carlton, Producer-director Hugo Huns, Drama. A for- merly professional beggar with the aid of a trick dog. 78 min. 7/23.

October
SHOWDOWN AT ABILENE Technicolor. Jack Mahoney, Martha Myer, Lyle Bettger, Producer Howard Christie. Director Charles Hart. Western. Cowboy returns after four years in the Confederate Army to find things considerably changed. 80 min. 9/3.

November

January
EVERYTHING BUT THE KISSES Technicolor. Tim Hovey, Meureen O’Hara, John Forsyth, Producer Howard Christie. Director Jerry Hopper. Comedy. Young student gets mine without a kiss. 80 min. 9/13.
FOUR GIRLS IN TOWN CinemaScope, Technicolor. Barbara Stanwyck, Marlene Dietrich, Audrey Totter, Producer A. Rosenberg, Director Jack Sher. Drama, Movie studio promotes world-wide talent hunt to find new star.
BATTLE HYMN Technicolor. Lena Horne, Martha Hyer, Dan Duryea, Producer Ross Hunter, Director Douglas Sirk. Drama. Pilot redefines sense of guilt because of a secret. 93 min. 9/1.
GREAT MAN, THE THE Jose Ferrer, Mona Freeman, Dean Jaeger, Producer Howard Christie, Robert Ar- thur. Drama. Life and death of a famous television idol. 80 min. 9/1.
JOE BUTTERFLY CinemaScope, Technicolor, Audio Murphy, George Nader, Keenan Wynn. Producer Aaron Rosenberg, Director. 100 min. 9/13.
MAN AFRAID George Nader, Tim Hovey, Producer Howard Christie. Drama. 80 min. 9/13.

August

September

October
BAD SEED, THE NANCY Kelly, Patty McCormack, Henry Jones, Produced and directed by Noel Neale. Drama, Man is a child killer. 90 min. 10/12.

November
GREAT WarnerColor, Elizabeth Taylor, Rock Hudson, Producer Howard Hup. Director George Seaton. Based on the famous novel by Edna Ferber. The story of a world-famous actor. 90 min. 9/12.

December
BELL OF THE SIGN. Striking a "Baby Doll" pose is Lillian Bell, figure model for world's largest painted sign nearing completion in Times Square. Face of girl on sign is that of Carroll Baker, star of Warner Bros. picture, "Baby Doll," which opens in December at the Victoria Theatre.

"baby doll" and WARNER SHOWMANSHIP for NEW YEARS!
The Case Against Movie Advertising

Television Has Troubles, Too!
NATIONAL MAGAZINE ADS!
Top level list of Magazines giving special emphasis to the “Woman’s Market”... and

NATIONAL NEWSPAPER ADS!
in Sunday Supplements across the nation... with a combined circulation of 39,385,663 to pre-sell a reading audience of more than 150,000,000!

NATIONAL TELEVISION!
Hundreds of TV Teaser Spots Pre-selling from coast-to-coast! TV Promotions on top National Network Programs... plus Disc Jockey cooperation plugging song hit “Written on the Wind”!

3 SPECIAL TEASER TRAILERS!
Ask your U-I Branch Manager about these advance box-office boosters!

it’s in the wind...

Written on the WIND
TECHNICOLOR®
is blowing toward BIG...
"Darling, is it true what they say about THE OPPOSITE SEX?"

"Yes, dear, we're a success—and in flushing Color, too!"
Let's Stop Drifting

Thomas Carlyle once wrote: "The man without a purpose is like a ship without a rudder. A man with a half-volition goes backwards and forwards, and makes no way on the smoothest road; a man with a whole volition advances on the roughest, and will reach his purpose, if there be even a little wisdom in it."

It has been two years since the proposal for a conference between exhibitor leaders and the presidents of the film companies was suggested by a distributor—and eagerly taken up by exhibitors. Today, we are, it seems, no closer to that all-important conference than we were two years ago. The men of half-volition, it would appear, have outnumbered those with a whole volition, and the ship of industry relations has been drifting back and forth because no head of distribution has firmly taken hold of the wheel.

One of those who has been fighting on the rough road with a purpose is Rube Shor, president of National Allied. He has, with dogged tenacity, renewed his call upon the company heads to sit down with responsible exhibitor leaders, even if purely for an exploratory meeting to determine what should and what should not be discussed. In his latest plea, Mr. Shor reiterates the exhibitors' willingness to understand and appreciate production-distribution problems as an integral part of the overall discussion. He places the blame for the continued conference abotions largely in the briefcases of the film company lawyers. One of the many benefits to come out of a presidential conference, he wryly says, might be to rid the companies of the heavy legal costs they currently bear—and consequently of many of their high priced lawyers.

We do not believe, however, that legal barriers, fancied or real, thrown up by the barristers are the key to a meeting. If there be a true determination by the presidents to meet their customer relations responsibilities, resistance by the lawyers can and will be brushed aside, especially in view of the blessings on an intra-industry meeting by the Senate Small Business Committee.

Until film company men of whole volition take the helm and steer a true course to such a conference, the ship will keep drifting. And a drifting ship is forever in peril of catastrophe.

Logical Step In Distribution

A logical—yes, necessary—step toward streamlining the industry's physical distribution system has been taken by National Film Service and the major film companies in New Haven. The announcement by James P. Clark, president of NFS, that all 11 distributors will centralize their Connecticut backroom activities in an ultra-modern building represents the first clear definition of a trend that has been gathering impetus in the past few years.

The move represents a clean break with the outmoded and expensive method of multi-unit physical distribution. As Mr. Clark points out, the tremendous savings in real estate and rents alone will make the plan worth while. In addition, a well-oiled, efficient distribution system in a modern, air-conditioned plant built specifically for this purpose, will rid both distributors and exhibitors of a lot of the headaches they have suffered in the past due to archaic processing methods.

The New Haven experiment is one well worth watching, comparing the economies effected by the savings in real estate, rents, personnel, insurance and other overhead expenses, with those currently involved in individual company distribution. Another factor for comparison will be the efficiency with which the joint backroom setup functions.

From every indication, the film companies will have much to gain in centralized distribution. Especially in these days when economy is the watchword.

Tribute To Cole

Brooklyn-born, Texas-bred Harry A. Cole is being honored this week at the Dallas convention of National Allied. Ever since the Colonel emerged from the Army in 1918 at 36 to enter the movie business, the industry has had respect for his judgment, his fighting ability and his devotion to the motion picture business and to the organization he helped form, Allied States Association. At 74, Col. Cole's enthusiasm for the industry and for exhibition's stake burns as brightly as at 36.

The Colonel has been cussed by many in the industry, as has any man who will stand by his convictions and his people, no matter how many toes are tread upon. But not a man will deny the full measure of support entitled him.

We rise with the rest of Allied and the entire industry to pay tribute to Colonel Harry A. Cole, fighter, leader, dean of exhibition.
TEENAGE REBEL OPENINGS WONDERFUL. AT OPENING IN ATLANTA MORE TEENAGERS AND PEOPLE UNDER THIRTY THAN HAVE EVER BEEN IN THEATRE. MANY OTHER THEATRES REPORTING SAME EXPERIENCE WITH YOUNG PEOPLE. HARRY BALLANCE ADVISES THIS PICTURE IS THE GREATEST SURPRISE OF THE YEAR FOR US AND WE STRONGLY FEEL YOU SHOULD TAKE EVERY ADVANTAGE OF THE BOX OFFICE FIGURES BY LETTING THE INDUSTRY KNOW THAT WE CAN MAKE SLEEPERS, TOO. PICTURE IS WELL RECEIVED AND WORTHY.

INDIANAPOLIS REPORTS SENSATIONAL RETURNS. ADDITIONAL ENTHUSIASTIC RETURNS COMING IN FROM LOS ANGELES, NORTHWEST, TEXAS, SAN FRANCISCO, KANSAS CITY, CLEVELAND AMONG OTHERS. DETROIT REPORTS PICTURE BRINGING BACK LOST AUDIENCE AND BRINGING IN NEW AUDIENCE AS WELL.

ALL THRILLED WITH IT. HOPE THAT OTHERS OF THIS TYPE WILL BE FORTHCOMING NEXT YEAR. BEST REGARDS.

ALEX HARRISON

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BUDDY ADLER
STUDIO

TEENAGE REBEL

THE NEW SENSATION OF THE INDUSTRY FROM 20th CENTURY-FOX
ISMAILIA TO BURBANK is 7,000 miles as the crow flies but they are sister cities in terms of the speed with which one may have imposed palpable economic consequences upon the other. In this age of global interdependence, the American film industry can no more escape the fiscal upshots of the Suez problem than can, say, the American oil industry. That filmmdom will encounter unique fiscal experiences is assured. Uncertain only is the degree, and that remains uncertain only because the tide of world conditions remains uncertain.

For the present, enough has already transpired to put the order of things into a sharply different focus than existed two months ago. Let’s review some potential consequences:

1. The scope of the American film industry’s foreign gross could be radically reduced. Unstable internal conditions within a majority of western European nations arising from the Middle East conflict is creating a severe dollar scarcity. Since many dollars were spent to support military operations and many more dollars must now be spent to purchase goods in short supply, such as oil from the U.S., the earmarking of additional dollars to remit to American producers seems quite unlikely. There are simply no more dollars to be had.

2. Dollar shortages, however, are nothing new to U.S. film sellers. In the past, domestic film companies have frequently squared the accounts by utilizing foreign facilities to such an extent that weak dollar nations virtually found themselves financing American productions with their own currency in order to wipe out the dollar debts. Now that the dollar squeeze has assumed strangulation proportions, one alternative may be a sharper upswing in European filming than ever before. In one respect this could be an enterprising move since Europe is a hot topical subject. On the other hand even this avenue of retrieving blocked credits could be challenged should the prevailing political climate on the Continent grow more explosive, chasing all Americans home.

3. Even under the status quo other factors militate against a continuation of a pre-Suez foreign gross. Powerful inflationary pressures are currently gripping Europe in the wake of severe shortages in critical goods. Black market activities reminiscent of World War II are running rampant. As the price of basic consumer goods spirals upward the European movie public is left with less and less to spend. Unlike America during the last war, there is no evidence of pump-priming in the form of higher wages.

4. Under these circumstances, the American film industry might well have to make some agonizing reappraisals with respect to its basic production policy. In recent months Hollywood has unveiled something of a new look in “bigness”. Producers have contrived a seemingly surefire formula in the movie that shows not only its money, but its class as well. So successful have been the early returns on these super-shows that Hollywood’s drafting boards are busy sketching out a portfolio of others. Now comes the disturbance. If the industry’s foreign gross, estimated by some to represent close to 50% of the total gross, appears ready to suffer a significant loss, is it any longer wise to gamble sums of $5 to $10 million on single productions? Might it not be wiser for the producers to pull in their horns, for a time at least, and last out the shaky times with films of more modest lines? Depending on future developments in Europe, such a course seems a very distinct possibility.

EARNINGS CORNER. Paramount Pictures is another example of the woeful time major film companies are having trying to prove that conditions are not as bad as they seem. Though optimism is as rife at Paramount as elsewhere its earnings figures belie the cheer. Third quarter report shows net income down one-third from the corresponding term of the prior year: $1.74 million ('56) vs. $2.51 million ('55). The nine months aggregate seems a bit less bleak—$6.74 million vs. $7.68 million. Per share earnings do not look too bad: $3.37 ('56) vs. $3.51 ('55), but 1956 income is spread over 190,000 fewer shares than a year ago. However, $1.38 of its nine months per share earnings is listed as a non-recurring profit. Paramount continues to pay its $.50 quarterly dividend.

DISNEY LOSING CONTROL? Reports that the Disney family may be gradually losing dominion over Walt Disney Productions to Atlas Corporation are accurate but not yet significant. It is true that the Disney family will not exercise its option on a stock rights offering of 186,526 shares and that Atlas Corp. has agreed to pick up any shares left unsubscribed by present holders of record. The Disney family now wields control over approximately 54% of the shares. This will drop to 46% if all the new shares find takers. Atlas bodes well to supplement its present 17% interest. Nonetheless, the Disney company functions under so personalized an operation that it is inconceivable to imagine it without head man Walt firmly in the driver’s seat. It is doubtful whether Walt would continue to guide his company without his family and himself in control. And it is doubtful whether any outsider would want control without Walt conspicuously in command.
...the western that's off beat ...but on boxoffice target!

ROBERT L. JACKS presents

ANTHONY QUINN as the "MAN FROM DEL RIO"

also starring KATY JURADO

featuring WHITNEY - FOWLEY - LARCH - BISSELL - SPENCER - WILLIAMS

Story and Screenplay by RICHARD CARR • Produced by ROBERT L. JACKS
Associate Producer RICHARD CARRUTH • Directed by HARRY HORN
The Case Against Movie Advertising

A rather strongly worded, if weakly documented, case against motion picture advertising is being compounded in certain quarters. Omitted from this particular reference are the declarations of some religious publications, which quite understandably follow a formal and rather austere pattern in their discussions of movies and movie advertising. Neither do we here allude to the Catholic Bishops’ Committee on Motion Pictures, which recently reported that it found “moral retrogression” in film advertising.

This viewpoint is concerned solely with the growing force of Madison Avenue spokesmen who have trained rancorous guns upon their brethren in filmdom’s advertising ranks, berating their promotional efforts in terms that boldly brand film ads as dirty and dishonest, seducing the public with phony enticements and leading it down iniquitous paths.

In one recent issue (November 12) of Advertising Age, the trade publication, appeared two rather shocking articles attacking film advertising. We carry them below in full because they represent, in our judgment, a composite of many of the anti-movie ad arguments which are ranging generally.

One of the articles is accompanied by a reproduction of one of the ads on the 20th Century-Fox film, “The King and I”. Aside from the credits and a quotation from a newspaper review, there is no copy in the ad. The illustration of a bare-chested Yul Brynner and an amply attired Deborah Kerr in an embrace, which does not occur in the film, prompted the writer, Clyde Bedell, billed by Advertising Age as a “consultant in creative advertising”, to launch into this nasty and ridiculous castigation of movie ads:

“Movie advertising is the slippery eel and corner-cutter of top rank in advertising.

Absinthe & Crayons

“I have never seen movie ads created. But I think, mostly, it goes something like this:

“They shut an ad writer (?) up in a cubicle of some kind with a bottle of absinthe and a bag of colored crayons and a stack of ‘lethyl pictures’ from Paris. He has of course seen the movie he is about to advertise.

“The ad (?) creator drinks absinthe and looks at the feelyl pictures, until he becomes emotionally upset and unstable.

“He then seizes some colored pencils and begins to sketch suggestive pictures, somewhat akin to something in the movie—but hopped up. It apparently wouldn’t occur to him to be just plain honest. If his nails have not been clipped recently by some restraining corrective outfit, maybe he writes a few suggestive words, too.

“When the absinthe has worn off and emotional exhaustion overcomes the creative colored pencil genius, he emerges from the cubicle and a ‘finish’ artist takes over. Result? Something like you see here.

“Having enjoyed ‘The King and I’ on the stage, and having seen Bangkok in reality, I was eager to see ‘The King and I’—movie version. I kept this ad I saw before the movie, feeling sure Yul Brynner and Deborah Kerr would never even approximate the illustration shown in the ad.

“They didn’t.

“Bryner showed as much as the ad shows.

“Deborah didn’t.

“The picture was good without it, as I expected it to be.

“Wouldn’t it be wonderful if movie ads started telling, constructively and intelligently, something about the movie advertised?”

The other assault was plucked from the newsletter of Lynn Baker, Inc., one of New York’s less important advertising agencies. The contents of the newsletter is aptly described as having been written in “odd” moments by members of Baker’s staff. This tirade against movie advertising, bearing the ill-tempered title, “A Disgrace To Advertising” was given feature space on November 26, 1956 Page 9
IT'S A ROCK’N ROLLER COASTER RIOT!

A Pre-Christmas Gift
For Boxoffices
Everywhere!

BOOK IT NOW
FOR DECEMBER...
AND CASH IN
ON THE COUNTRY'S
NEWEST CRAZE!

BUD
ABBOTT

and
LOU
COSTELLO

DANCE
WITH ME, HENRY!

Lou gets
the beat
in the coolest
session
that ever rocked
the screen!

Featuring
GIGI PERREAU - RUSTY HAMER - MARY WICKES - TED DE CORSIA - RON HARGRAVE

Screenplay by
DEVERE FREEMAN

Produced by
BOB GOLSTEIN

Directed by
CHARLES BARTON

Released thru
UNITED ARTISTS

THRU UA
Is It Coincidence? As Programming Problems
Besa TV, Film Studios Step Up Production

Television Has Its Troubles, Too!

by LEONARD COULTER

Easily the most fascinating phase in the struggle for dominance in the field of popular entertainment is beginning to unfold.

It is the television chieftains who are worried now.

A year ago the positions were reversed, but one thing is unmistakable today: the motion picture industry's adversaries are by no means secure in their mighty electronic fortresses.

Coming events are casting their shadows across the nation, weaving a pattern which bodes ill for the pessimists who have been predicting that the days of the film theatre are numbered.

Now, this is not just airy optimism. During the past few months there have been the clearest possible signs of a slackening of public enthusiasm for television and a marked reawakening of interest in films.

No-one seems to be sure of the cause of the change in the situation. Some argue that television programming has lost its pep. TV critics like Jack Gould of the "New York Times" are finding this the dullest television season ever.

And apparently the TV public, long wedded to the "new" medium of entertainment, is proving decidedly fickle. It is turning back to movies—even the backlog ones now going out over the air—and is rediscovering the magic of Hollywood.

There are others whose explanation of this trend is that stimulation of interest in movies is due to an entirely different factor—the phenomenal successes scored by blockbuster films like "Around the World in Eighty Days", "The King and I", "Giant", "The Ten Commandments".

Then there is another group which claims that television's current woes stem from the dawning recognition that it is inadequately equipped to satisfy its own voracious appetite and that the only way out of this dilemma is to fall back on the traditional skills and talents which Hollywood commands.

Why TV Captains Are Worried

The broadcasters' anxieties have not been eased by the knowledge that it is becoming harder than ever to satisfy some of their biggest sponsors with routine fare. Cancellations are flying thick and fast. Coca-Cola is getting out of the Eddie Fisher show. Ford is cancelling at least one of its million-dollar programs and is cutting down on its spectaculars.

And simultaneously there is developing along Advertising Row a feeling that televised films—even vintage ones dating back to the 1940's—are doing better than many costly and complex "live" shows.

The result is that the TV moguls are attempting to shunt the best backlog films into time slots in which they will not compete with "live" broadcasts, lest their carefully built-up program departments are brought to a state of ruin.

Jack Gould of the "New York Times" has openly stated as much. He wrote recently:

"The impact of films would be greater than it is but for an extraordinarily shrewd move by C.B.S. in the New York market, the showcase of video, the network has bought up the prize Metro-Goldwyn-Mayer package, which it can show at hours that presumably won't interfere with network operations. But advertisers, who welcome films because they are ready-made attractions and do not require all the time-consuming effort and expense that is part of original programming ... may bring enough pressure to upset the current way of life of the chains."

Such is the transformation which has come over the scene. The TV networks are on the defensive for the first time.

The Search for Quality

Gould thinks TV is approaching its testing time. He believes that, to a great extent, the unfortunate dilemma in which it now finds itself is due to the fact that it simply cannot afford to assert its independence from advertisers who, because they pay the bill, determine what shall and shall not be broadcast.

In the result, program quality has slipped to a low level. Adds Gould: "In his own way and to the extent that it is possible, today's viewer is pursuing TV quality. 'How Green Was My Valley' happens to be better than the average half-hour situation comedy or the patently staged quiz show ... Because the mass of viewers never will rise to complain about any free show does not mean it does not want substance and quality ..."

There is the nub of the situation: quality—Hollywood's freedom and ability to provide it and TV's failure to maintain it because the network programmers have lost control.

(Continued on Page 12)
TV HAS ITS TROUBLES, TOO

Dual Purpose in Hollywood's Backlog Buildup

(Continued from Page 11)

over their own medium except in the purely technical sense.

Those who keep their noses close to the ground say there is a possibility—though not yet a probability—that within the next few years TV programming will move into the film industry’s control, though the processes of transition are by no means apparent.

It could be brought about by, for example, viewers and advertisers demanding more and newer backlog films—the post-1948 features, for instance. If, by any lucky chance, the televising of “oldies” within the next twelve months were to so whet the public appetite that the drift back to the movie theatres developed momentum, more than one of the major companies might be tempted to provide an additional prod by releasing to TV small packages of pictures made in the 1948-52 period.

Better Days Ahead

As to the exhibitor’s position in this rapidly shifting scene, it matters not to him whether more, or later, films go on TV if the result be to increase his own boxoffice income. The only doubtful element is whether, in fact, it would increase.

Opinion on this question is sharply divided for, as noted above, no-one can say with any degree of assurance whether the box-office pick-up recently noted is due to the slumping quality of this season’s TV offerings, or the stronger public appeal being made by today’s Hollywood product. It may be a combination of both factors.

There can, however, be little doubt that if the present trend towards Hollywood programming for TV continues, it will bring about a vast upsurge of production activity, and an end of the product famine.

It would be foolish to assume that this added production must flow into TV. Television still cannot provide more than a fraction of the revenues to be derived from worldwide theatrical distribution. This hard fact represents a veritable Rock of Gibraltar to the exhibitor.

Any industrial economist familiar with the workings of show business can tell you that TV does offer Hollywood a wonderful market—but a market purely ancillary to the motion picture theatre. In other words, a film’s value as a TV revenue earner begins after its theatrical release. Instead of substituting one source of profit for another (and an inferior one, at that) the producer uses TV for skimming off an additional, secondary income. In reverse the same does not hold good, as recent experience has amply proved in such cases as “The Constant Husband”, “Richard III” and “Davy Crockett”.

The natural economic laws which govern the entertainment industry, therefore, are such as to suggest that the more successful Hollywood becomes in “planting” its backlog pictures on TV, the sooner will the product shortage end, for the simple reason that the producing companies must constantly be restoring their deplenished backlogs.

If this is to be the new pattern of popular entertainment, the exhibitor is likely to find himself with a far wider range of first-run films from which to choose. Moreover, if those films are subsequently to find a home on television, when their theatrical release value has been spent, Hollywood will need to take more cognizance of popular trends and tastes in entertainment and to cast some of its timeworn formulae overboard.

A Transformation in One Year

If some of the thoughts recently expressed by Spyros P. Skouras, president of Twentieth Century-Fox, could be compressed into a single statement of policy they would probably emerge as follows:

“We live in a world of change, and speed, and variety. If a film company is to do its job thoroughly, it must offer the public a program of wide variety—in story, location, stars, music: everything.

“Its overall aim must be to entertain all segments of the people, from the cultured middle-aged person, to the young housewife, and the enthusiastic ‘teen-ager’.

“Its planning must be fluid enough to provide not only costly, carefully-planned properties, but films with relatively modest budgets made quickly because they catch the mood of the moment—like Elvis Presley’s ‘Love Me Tender’.

“These somewhat less expensive pictures have often in (Continued on Page 23)
Heston as Moses

Cecil B. DeMille's

The Ten Commandments

is presented
to the public
Beginning immediately its worldwide exhibition at two-a-day engagements...

MOSES—soldier, leader, law-giver...
IN NOVEMBER

New York City—Criterion
Los Angeles—Stanley-Warner Beverly Hills
Boston—Astor
Washington—Keith’s
Philadelphia—Randolph
Toronto—University
Chicago—McVickers
Detroit—Madison
Cleveland—Ohio

IN DECEMBER

Miami—Olympia
Miami Beach—Beach
Montreal—Capitol
Cincinnati—Grand
Baltimore—New
Buffalo—Century

Yul Brynner as Pharaoh Rameses II
The foundation of civilization is based upon the laws established by God, as set forth in the Ten Commandments. These events are both timely and timeless. They are timeless in respect to the Ten平板MENTS, as they are a foundation of truth and justice. They are timely in that they are relevant to our present day. They are timeless in the sense that they are universal, applicable to all nations, and found on America's famous Liberty Bell: "Proclaim liberty throughout all the land, unto all the inhabitants thereof." These events are both timely and timeless.

They are timeless as God's word to Mount Sinai, as the last speech in our film, and found on America's famous Liberty Bell: "Proclaim liberty throughout all the land, unto all the inhabitants thereof." They are so timely that I regard "THE TEN COMMANDMENTS" as the most modern motion picture I have ever made.

Filming of Cecil B. DeMille's production of "THE TEN COMMANDMENTS" shows the re-enactment of the Exodus before the gates of Per-Rameses.
PARAMOUNT presents
in
VISTAVISION

Cecil B. DeMille's
PRODUCTION

The Ten Commandments

starring

CHARLTON HESTON
YUL BRYNNER
ANNE BAXTER
EDWARD G. ROBINSON
YVONNE DE CARLO
DEBRA PAGET
JOHN DEREK
Sir Cedric Hardwicke
Nina Foch
Martha Scott
Judith Anderson
Vincent Price

Directed by Cecil B. DeMille
TECHNICOLOR®

Written for the screen by Aeneas MacKenzie • Jesse L. Lasky, Jr.
Jack Gariss • Fredric M. Frank

Based upon the HOLY SCRIPTURES and other ancient and modern writings

PRODUCED BY MOTION PICTURE ASSOCIATES, Inc.
We at Technicolor salute Mr. Cecil B. DeMille and Paramount, who have achieved an entertainment milestone with this magnificent motion picture.

We are proud to be associated with all those who have applied their artistic talents and skills to unfold one of the most beautiful stories ever told.

This production of "THE TEN COMMANDMENTS" is also a milestone for Technicolor since it was in his 1923 production of the same picture that Mr. DeMille first used Technicolor in one of his pictures. Since that time, Mr. DeMille and Paramount have been leaders in the use of Technicolor to bring famous stories to life upon the motion picture screen.

The Technicolor family of scientists, craftsmen and technicians is proud to be a part of this great achievement.
in that same issue of Advertising Age:

"If the advertiser of a manufactured product should grossly misrepresent his wares—and if, furthermore, he should fill his ads with smirking hints of salacious satisfactions in his product—he would be speedily disciplined. And members of his advertising profession would do the disciplining more effectively that the public authorities.

"Yet such practices are openly tolerated in one sector of advertising—in certain printed advertisements for motion pictures. It is a small sector relative to the whole enterprise of American advertising, but it is far too large in itself, and far too flagrant in its practices to be ignored.

Ads Misrepresent

“These practices too often consist in advertising a new movie with pictures and layout promising sexy spectacles and illicit revelations. No mature reader will take such ads seriously, but they are taken seriously by the impressionable young. Misrepresentation is added to unhealthy titillation, since most of the pictures so advertised, fortunately, do not usually provide the lascivious adventures promised by the ads.

"It is a reproach to the advertising fraternity that the voices which are making the most energetic protest against movie advertising are from outside our own business. Mr. Bosley Crowther, the respected motion picture critic of the New York Times, devoted most of his column to this subject on Sunday, September 23, 1956. He selected two pictures: one about a pathological little girl with homicidal tendencies, the other about the life of a famous painter. Both pictures were serious in subject matter, and technically excellent, with no flaunting of sex—or any undue emphasis upon it beyond the appropriate requirements of the story. But the advertisements for the pictures were lurid. For the first picture, there were drawings of a half-dressed woman (corresponding to nothing in the film) with such copy as ‘... the most terrifying rock-bottom a woman ever hit for love.' For the second, the advertisements showed a painter tearing the clothes off a model, apparently in amorous frenzy, with such phrases as ‘He didn’t kiss... he crushed! He didn’t propose... he demanded!’ Mr. Crowther speculated on the feelings of a moviegoer who might go to this picture with the expectation of seeing a model ravished, and who would actually see some of the most beautiful color reproductions of great paintings ever put on film. In short, the promises of the advertisements for both pictures were not only suggestive, and salacious; they were also misrepresentative.

“The examples cited by Mr. Crowther are not isolated. You can find comparable examples on almost any newspaper page carrying movie advertising. You will find all too little discussion of the problem, and what to do about it, in our own advertising trade press. There is the glimmer of a beginning. Advertising Age for July 16th, 1956, had a rather long article, ‘Movie Ads Are Worse Than Films...’, but the complaint was merely noted from a religious publication, and most of the article was limited to direct quotes from that source.

"This is a situation which requires energetic correction. If this double offense—pandering to prurient emotions, especially in the young, misrepresenting pictures—is not dealt with promptly and effectively within the motion picture and advertising businesses, it will sooner or later provoke governmental or other outside action. And when that happens, the congenital haters of all advertising will be given aid, comfort, and one more excuse for a general attack on an enterprise whose ethical standards, in nearly all other fields of advertising, are the result of many years of self-policing.

“The most appropriate action would come from the motion picture companies themselves. It should also be in order for advertising media to think about this problem. It is strange that highly respected newspapers, who would question a single dubious word in a 14-line classified ad, will print some of the stuff submitted to them by motion picture advertisers."

Thus goes the barrage against movie advertising. Most of the fault-finding is half-baked: broad generalizations are drawn from exaggerated, isolated cases of distorted presentation. Mr. Bedell’s depiction of how he imagines movie ad writers function is as lurid as it is sophomoric. His choice of the ad on “The King and I” as an example of “slippery eel” advertising was just plain posterous.

Quick Defense Needed

What is the case for movie advertising? Certainly one must be made out quickly and decisively, lest the defamers succeed in spreading the impression that our industry’s promotional arm is as morally irresponsible as the self-righteous Madison Avenue boys make it appear.

Taylor M. Mills, public relations director of the Motion Picture Association, has written the editor of Advertising Age expressing surprise that a responsible publication should "be a party to this distorted condemnation of an entire segment of the advertising profession," and calling upon him to get a true and honest picture of how movie advertising is created. This is one step in the right direction.

Smears like those reproduced above can no longer be treated with bemused indifference. The American audience, subjected as it is to an unremitting barrage of advertising via television, must not be allowed to acquire a cynical attitude in regard to movie ads. A puissant and
CASE AGAINST MOVIE ADVERTISING

persuasive rebuttal is clearly demanded.

What line shall this rebuttal take? Shall the movie advertising executives brand the entire outcry as a massive slander? We suggest that they would do better to forfeit pride and admit occasional lapses into questionable advertising, for such has been the record. Slanders of the baldest sort are seldom spun of pure fiction. If but 5% of the case against them is true, more respect will be gained by acceding to this than stubbornly maintaining the spotless purity of movie advertising's overall performance. The sounder approach is to point out the gross generalization that has been made of movie-dom's infrequent resort to license in its published publicity.

Of course, the film advertising executives might rebut by questioning the transparent sanctimony of its detractors. Criticisms of American advertising are legend. When movie ads are termed salacious, the reprovers conveniently conceal the fact that the female form has been used to sell everything from lipstick to snow tires. And when movie ads are called misrepresentative, the finger-pointers pretend they do not know that one reason competition is possible in this land is that such a distinction exists between Madison Avenue's promises and actual fulfillment. Were everything as described, a limited number of suppliers would fall heir to unlimited monopolies. Go no further than cigarette advertising, which offers such physical, social and psychological rewards as to make Sir Thomas More's "Utopia" look like some bleak hell. Yes, the pot that calls the kettle black had best look to its own coloration.

The foregoing, however, is defense by counter-offensive, necessary, to be sure, to put the Pecksniffs in the place—but not the whole story. The sternest defense obtains simply by reviewing the character of the merchandise our exploiters are selling: entertainment. This commodity is wholly without tangible utility in the sense that automobiles or soap or breakfast food possess same. Those items are concrete and material; they have a form and a substance; they can be aptly described as to appearance and function. Movie entertainment is created in varying degrees of artistry, consumed visually, aurally and emotionally—especially the latter. You cannot describe a movie's utility except through emotional appeals and sometimes those appeals have to be super-charged. The public understands this and anticipates a colorful and dramatic approach to the showmanship that is an integral part of the film medium.

No one ever seemed startled at the Barnum & Bailey picturization of a lovely girl in taut tights on a wire, nor the attendant hyperbole about "death-defying leaps through space" or the claim that the circus was "the greatest show on earth"—which it was not. Movies or circuses can no more be sold like life insurance than life insurance can be sold like circuses or movies.

The nature of the particular product establishes the tone of its advertising. We wonder how any of our Madison Avenue critics, who make some mighty tall claims for their products, would approach an advertising campaign for a movie that dealt with elements like human anguish, passion, sex, thrilling (oops! there we go) action. They have been conspicuously silent in terms of constructive remedies. For our part, we will have more to say in succeeding issues on what must be considered one of the most ill-advised attacks upon our industry.

TV HAS ITS TROUBLES, TOO

(Continued from Page 12)

the past proved to be 'big' films at the boxoffice, and there is no reason to think that basic conditions have changed in that respect.

"The ideal we are trying to aim at is the correctly-balanced schedule of big and rather less extravagant pictures—not concentration exclusively on either lavish spectacles.

"The major reason why Twentieth Century-Fox is making a substantial increase in its program next year is because we know the exhibitor needs more product, and in supplying his needs we are adhering to a policy of offering him as much variety and versatility as modern tastes demand."  

What Mr. Skouras did not mention—but he must have had it in mind—is the post-theatrical sale of all that product to television. If movies are to become more and more the bread-and-butter product on TV screens, Hollywood is quite likely to follow Skouras' lead.

This kind of thinking, this form of approach to the new situation now unfolding on the entertainment front, is bound to be contagious. Our prediction is that other companies will soon be announcing a major increase in production.

All of which, we suppose, proves that the world is really round. Just when everyone was thoroughly convinced that only "live" entertainment was TV's solution, old movies start making their impact felt and there is a rush to get more of them. Television finds that the demands of creating so much new entertainment is more than it can meet. And, just when everyone is sure that Hollywood will only survive by making fewer and fewer and bigger and bigger movies, the floodgates open and the talk is all about a great increase in production.

Choose your axiom: there's a defense for every offense; every action brings a reaction; a circle always returns to the point of its origin.
Universal's New Box Office

‘Rock, Pretty Baby’ was “sneak” and the young audience simply raved and praised.

Now... showmen everywhere can cash in.

Watch for further announcements of the mammoth pre-selling campaign aimed to jet-rocket "BABY" way...way...up!
SENSATION OF OUR GENERATION

PREVIEWED AT THE ACADEMY THEATRE IN PASADENA!

FLIPPED!

ON THE "WIDE APPEAL" OF...

STARRING SAL MINEO
An important NAME in the TEEN-AGE MARKET following "Rebel Without a Cause" and "Giant"!

JOHN SAXON
That new sensation of the TEEN-AGERS from "The Unguarded Moment!"

LUANA PATTEN

with EDWARD C. PLATT · FAY WRAY · ROD MCKUEN

Directed by RICHARD BARTLETT · Screenplay by HERBERT MARGOLIS and WILLIAM RAYNOR
Produced by EDMOND CHEVIE · A UNIVERSAL-INTERNATIONAL PICTURE
"The Great Man"

Business Rating ★★★

Absorbing, suspenseful expose of a phony broadcasting celebrity. Adult fare. Has crisp dialogue, smooth performances. Good grosses in metropolitan areas. OK generally.

In addition to being stimulating entertainment, Aaron Rosenberg's production for Universal-International provides a liberal education in devices used by radio-TV networks to build and sell some of their personalities. Adapted from Al Morgan's novel, this is a behind-the-scenes story in which radio reporter Jose Ferrer gathers material for a tribute to "the greatest single personality radio has ever known" when "The Great Man" is killed in an auto smashup. He tracks down intimate friends, only to learn the deceased was a ruthless, drunken demigod. The fine screenplay, penned by Morgan and Ferrer, is loaded with wit and suspense. Morgan's novel stirred some controversy because it reputedly parallels the career of a famous radio-TV contemporary. Picture will gross best in big city situations, and should do above average generally. As director, Ferrer keeps the plot moving at a good pace. Performances are fine, with everyone underplaying for maximum realism. Agent Keenan Wynn signs up radio reporter Ferrer to tape-record interviews with intimates of Herb Fuller (never seen), "America's most beloved humorist," recently killed in a crash. Network president Dean Jagger plans a huge air tribute, paving the way for Ferrer to step into the Great Man's programs. Ferrer speaks with the Great Man's associates and friends. Realizing the Great Man was a despicable drunk, Ferrer goes on the air and debunks the legend. He writes his ticket to success.


"Bullfight"

Business Rating ★★★★

Artistic French documentary offers history and performance of ancient sport. Good off-beat dualler for metropolitan areas.

"Bullfight", French-made documentary, released by Janus Films, encompasses the history, lore, and technique of the ancient and brutal sport with startling candor. It is an encyclopedic chronicle of the fatal struggle between matador and bull. Produced and directed by Pierre Braunberger, this should serve as a good dualler in the general market. The entertainment factor is subordinated, in part, to instructive English narration by Bryant Haliday. Hence it will appeal mostly to discriminating audiences, and can hardly be featured as family fare. Story begins with prehistoric cave drawings, shows heretofore censored clips of bloody muleta techniques, and remarkable performances by the most renowned matadors of the last 50 years. The matador's training is analyzed with sketches. The art of breeding killer-bulls is explained. Much footage is given to cape-work and the rhythm created by man and beast as crowds supply the "melodic" background roar. The esthetics of the art is contrasted with gruesome shots of bulls being slaughtered. The drama is climaxed with a series of outstanding matadors displaying individual styles and the tragic result of their miscalculations.

Janus Films. 76 minutes. Matadors: Manolete, Luis Miguel Dominguin, Conchita Cintron, Juan Belmonte, Raphael Ortega. Produced and directed by Pierre Braunberger.

"The Desperados Are In Town"

Business Rating ★★★

Standard western about youth gone astray. Lacks names. Will serve only as lower-half dualler in action situations.

This minor, uninspired frontier adventure with formula western ingredients will satisfy only the avid sagebrush fans. Released through 20th Century-Fox in wide-screen Regalscope (black and white), but lacking in marquee names, it is destined only for the lower slot on dual bills in action houses. The story is about a teenage farm boy who joins an outlaw gang, then fights to redeem himself and marry his childhood sweetheart. The youth-gone-wrong angle and the good title can be exploited, but this doesn't figure to mean much at the boxoffice. Based on a "Saturday Evening Post" story by Bennett Foster, it unfolds in routine fashion, and offers a peculiar moral ending in which everyone, including the sheriff, distorts the facts to save the lad's guilty neck. Producer-director Kurt Neumann was hindered by the thin story and a very modest budget. Southern farmboy Robert Arthur leaves his drunken father, joins an outlaw gang headed by Dave O'Brien. They rob a bank and part company. Arthur returns home, discovers his father dead, and attempts to rebuild the dilapidated farm with money borrowed from banker Rhys Williams. He is encouraged by Kathy Nolan. O'Brien and Kelly Thordsen return to get Arthur's help in robbing the local bank. Arthur kills both bandits in self-defense. Williams persuades the sheriff to tear up a note left by Thordsen involving Arthur in previous crimes, so he can marry Miss Nolan.

“Love Me Tender”
Business Rating $ $ $
Elvis Presley debuts in well-made outdoor action melodrama. Should attract above-average returns in all situations.

The most important element about “Love Me Tender”, of course, is the presence of that meteoric singing sensation, Elvis Presley. Teenagers and their curious elders should flock to see the gyrating troubador in his motion picture debut. Nor will they be disappointed in the picture itself. David Weisbart’s CinemaScope (black and white) production for 20th Century-Fox release is full-bodied, nicely mounted, with a rather engrossing post-Civil War story. Richard Egan and Debra Paget handle their roles professionally, but Presley does not suffer by comparison. He proves himself a competent newcomer with some dramatic ability, and is accorded ample opportunity to croon, strum his guitar, and gyrate. All this does not detract from his characterization. “Love Me Tender” can be classified as family entertainment, and it should draw good returns in most situations. Robert D. Webb’s direction smoothly integrates Presley’s vocalizing with the basic conflict. Robert Buckner’s screenplay from a story by Maurice Geraghty has rebel soldiers, including Egan and his brothers, hold up a Union paymaster. The money is divided and they return home. Egan is shocked to discover his brother Presley has married his girl, Miss Paget. Federal authorities arrest the brothers who deny having the money. Egan decides to dig up the money and surrender to Middleton who offered them freedom. Egan gets the money from Miss Paget, and they are chased into the hills. Presley is convinced that Egan ran off with his wife. Inurriated he beats up Miss Paget and wounds Egan. Presley is killed just before troops arrive.


“Vitelloni”
Business Rating $ $ $
Rating for art and Italian audiences. Tragi-comedy by producer of “La Strada” full of pathos and humor.

This is a highly engrossing Italian tragi-comedy, released with English titles through API-Janus. Having copped the Silver Lion award at the Venice Festival, “Vitelloni” is pre-sold art-house fare, and it should be a useful dualler in class houses. The distinguished Federico Fellini (whose “La Strada” is currently breaking art house records), directed the story of these unemployed young men who play billiards, haunt street cafes, make passes at girls, and dream about doing big things. Script, by Fellini and Ennio Flaiano, is full of pathos and insight, striking deep below the surface of Paddy Chayefsky’s “Marty” theme. The young men, Franco Interlenghi, Franco Fabrizi, Alberto Sordi, Leopoldo Trieste, and Riccardo Felini, are interestingly cast for diversity of character and temperament in Mario de Vecchi’s production. The “vitelloni”, literally “big calves”, are idlers supported by parents; thus resembling overgrown calves. Fabrizi seduces Leonora Ruffo, sister of moody Interlenghi, and marries her. He finds a job as salesman of religious objects, but loses it after making a pass at the proprietor’s wife. Fabrizi doesn’t take marriage seriously, but Miss Ruffo forgives him after each argument. When he spends a night with a road company singer, Miss Ruffo runs away with their child. Fabrizi’s father gives him the beating of his life, and the couple are reconciled. The fellows continue to dream of mysterious adventures and conceive impossible projects. Only Interlenghi acts. He sets off for a new future by leaving one dawn without a word to anyone.


“Rock, Pretty Baby”
Business Rating $ $ Plus
Rock ‘n’ roller tailored for younger audiences. Plenty of exploitable in music, stars Mineo, Saxon. OK dualler.

Universal-International has recruited a host of new and refreshing faces for this rock-‘n’-roll comedy about the tribulations of high school kids misunderstood by their “square” parents. Where exploited, it should draw a bit better than average grosses. Edmond Chevie’s production catches the juveniles in their element, with location scenes at a soda joint, beach party, frat dance, free-for-all fight. Seventeen rock ‘n’ roll tunes are rendered, with the cast strutting their stuff. Director Richard Bartlett has gotten the best out of his youthful performers. John Saxon’s band plays at a frat dance where he meets Luana Patten, invites her to do some musical arrangements, and a romance blossoms. They enter a contest for high school bands held by disc jockey Johnny Grant (playing himself). When his girl dates other fellows Saxon is unable to play well. His father, who wanted the lad to follow him into medicine, fetches the girl, gets his guitar out of hock, and drives them to the TV station in time for contest finals.


“Finger of Guilt”
Business Rating $ Plus
Richard Basehart in weak British-made mystery steller. Useful only as supporting dualler.

This British-made melodrama, released through RKO, stars Richard Basehart and Mary Murphy, but has little else to recommend it. The best that can be expected is that it will fill the bill as a supporting feature in sub-run houses. Peter Howard’s screenplay is an involved business told in pedestrian fashion, and directed in heavy-handed style by producer-director Alec Snowden. The intended mystery elements are stretched so far that almost all the suspense is diffused. Basehart is producing his first film in England for his father-in-law, Roger Livesey. He starts receiving mash notes, implying intimacy, from Mary Murphy, whom he has never met. His wife, Faith Brook, becomes suspicious, and Basehart decided to confront the girl. When he meets her, he encounters more evidence presumably substantiating her claims. His wife quits him and his father-in-law discontinues the production. Packing to leave England, Basehart spots Miss Murphy, follows her to a rendezvous with Mervyn Johns, studio executive who had masterminded the scheme to return to favor with Livesey. Basehart beats up Johns, rejoins his wife.

RKO. 84 minutes. Richard Basehart, Mary Murphy, Constance Cummings. Produced and directed by Alec Snowden.

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SIDNEY M. MARKLEY, vice-president of American Broadcasting-Paramount Theatres, announced that his company will enter motion picture production through a subsidiary to be known as Am-Par Pictures Corporation. Irving Levin was elected president and Harry L. Mandell vice-president of Am-Par. Primary purpose of the venture, according to Markley, is to relieve the product shortage. The films will be released to all theatres throughout the country and in foreign markets, as well as to theatres operated by AB-PT subsidiaries. Markley stated that Am-Par’s initial activities will be on a relatively modest scale, but that once production experience is gained, its efforts will be enlarged on a sound and practical basis. Levin has been active in both production and distribution, having formed Filmmakers Inc. and Filmmakers Releasing Productions, Inc. Mandell was also associated with the latter company as vice-president and general sales manager. Markley said that the Department of Justice has been advised of AB-PT’s plans to enter production.

RUBEN SHOR last week strongly insisted on “putting the (picture) business back in business men’s hands and keeping the lawyers out of it”, and renewed his plea for a conference between exhibitors and company presidents as the means of resolving industry differences and problems. In a statement released prior to Allied States’ national convention, the Allied president recalled that such a top echelon conference had been recommended by former 20th-Fox distribution head Al Lichtman, only to have it barred by the legal departments. Not even the Justice Department, Shor pointed out, has found such a meeting to be illegal. The exhibitor leader said that he is “certain that by using good business intelligence many millions of dollars would be saved without recourse to law”.

NICHOLAS M. SCHENCK’s resignation as Loew’s honorary chairman of the board has been interpreted by some to be a concession to dissident stockholders, who insist that the company’s management be infused with new blood. Retirement of the 74-year-old executive, which takes effect Jan. 1, 1957, was revealed on Nov. 16. It comes at a time when the company is faced with an almost certain proxy battle for control of the corporation. Within the past year Loew’s has elected two new presidents. On Oct. 18, Arthur M. Loew resigned as president after serving for only ten months, and was replaced by former Loew’s Theatres head Joseph R. Vogel. Loew is now board chairman.

R. J. O’DONNELL, head of Interstate Theatre Circuit, will be toasted as “Pioneer of the Year” at the 18th annual dinner of the Motion Picture Pioneers, to be held Nov. 30 in New York. O’Donnell is being honored for his more than 50 years of service to the industry. Last year’s pioneer was Herman Robbins, board chairman of National Screen Service.

COL. H. A. COLE, venerable Texas exhibition leader, will be honored by National Allied at its convention this week. The conclave, to be held in Dallas, Texas, at the new Statler Hilton hotel, Nov. 27 to 29, marks Col. Cole’s retirement after more than 40 years of active industry service. The convention will be preceded by a board meeting Nov. 24 to 26. A luncheon at noon on the 27th will open the conclave. According to convention coordinator Robert F. Morrell, the convention theme will be, “See How, Learn How, So That You Will Know How”. It will include film buying clinics, discussions of availabilities and runs, advertising methods, concession operations, new products. Roy Kalver, Indiana theatre owner and board member of Allied of Indiana, will be the keynoter. Other speakers: Allied president Ruben Shor, general counsel A. F. Myers, convention chairman Julius Godron and Col. Cole.

KENNETH N. HARGREAVES, named to head J. Arthur Rank’s American distributing arm, Rank Film Distributors of America, revealed plans last week for seeking out a wider American market for British films. Speaking at a press conference in New York, Hargreaves said his company aims to establish British stars in this country and will try to soften the resistance of American exhibitors to British films as first steps in gaining a bigger U.S. audience. Personal appearances by British stars, casting of American principals in its films, and extensive TV promotion will all be utilized, he said. The company, while under the control of the Rank organization, will operate autonomously and will have an American sales manager. This latter post has not yet been filled. Geoffrey Martin, now publicity chief of J. Arthur Rank Overseas Film Distributors, will head RFDA’s advertising-publicity department. Of the 20 films turned out annually by Rank, the American unit will distribute half of them, plus those rejected by Universal under its distribution deal with Rank.
CHESTER M. ROSS, executive vice president of National Film Service, revealed that his organization's long-advocated project for combining physical distribution facilities of the film companies will be given a test soon. A single joint exchange building, in which NFS will handle all backroom work for eleven major distributors, will be constructed in New Haven, Conn. The $500,000 struc-

John Wayne informed a New York trade press conference that his independent producing company, Batjac, will spend a cool $9 million to make four features for United Artists release. The first, a $3 million adventure titled "Legend of the Lost" will begin shooting in the Sahara next January with Wayne, Sophia Loren and Rossano Brazzi starred. Wayne said that the independent producer has become an important factor in providing unusual and different films and he believes the major producers will be turning more and more to the independent. The UA contract does not rule out other Batjac projects, and does not require Wayne to star in all four films.

Paramount stockholders received word of depressed third quarter earnings, though undoubtedly it is the company's two major productions, "War and Peace" and "The Ten Commandments," that will make a brighter yearly report. Net earnings for the third quarter of 1956 were estimated at $1,742,000 compared with $2,515,000 for the corresponding period of 1955, representing $8.75 per share compared with $11.15 a share. For the nine months of 1956, consolidated net earnings were $6,734,000, representing $3.37 per share, compared with $7,680,000, or $8.08 per share for the same period of 1955.
EXHIBITORS HAVE DEPENDED ON REPUBLIC ON THE HIGH SEAS! UNDER THE HIGH SEAS!

The story of three midget submarines... and the handful of daring men who fought the enemy from treacherous undersea waters!

The J. Arthur Rank Organization Presents

JOHN MILLS
JOHN GREGSON
DONALD SINDEN

in

ABOVE US
THE WAVES

Co-Starring
JAMES ROBERTSON JUSTICE
MICHAEL MEDWIN • JAMES KENNEY

Screenplay by ROBIN ESTRIDGE Directed by RALPH THOMAS
Produced by WILLIAM MacQUITTY

...AND ACTION GEARED TO HIT THE BOXOFFICE TARGET
and Republic continues to deliver!

ZANZABUKU
THE MAVERICK QUEEN
DAKOTA INCIDENT
THUNDER OVER ARIZONA
A STRANGE ADVENTURE
LISBON

DANIEL BOONE, TRAIL BLAZER
SCANDAL, INC.
THE MAN IS ARMED

A WOMAN'S DEVOTION
TRUCOLOR by Consolidated Film Industries
RALPH MEEKER • JANICE RULE • PAUL HENREID

TEARS FOR SIMON
TRUCOLOR by Consolidated Film Industries
DAVID FARRAR • DAVID KNIGHT • JULIA ARNALL

THE CONGRESS DANCES
CinemaScope TRUCOLOR by Consolidated Film Industries
JOHANNA MATZ • RUDOLF PRACK • HANNELORE BOLLMANN

ACCUSED OF MURDER
NATURAMA TRUCOLOR by Consolidated Film Industries
DAVID BRIAN • VERA RALSTON • SIDNEY BLACKMER

AFFAIR IN RENO
NATURAMA
JOHN LUND • DORIS SINGLETON • JOHN ARCHER
FIGHTING BACK
From A Statement Issued by A. F. Myers
For the National Allied Convention

I am tired of seeing the theatres absorb all of television's punches without fighting back. In the past the film companies have discouraged efforts along this line. In recent months we have seen why. The film companies are playing both sides of the street—urging the people to go to the theatres to see their new pictures and at the same time to stay home and enjoy their epics of the past on television.

The broadcasters' and sponsors' advertising has reached a point where the theatres will have to strike back in self-defense. When they advertise the presentation on television of a picture like "Wizard of Oz," they in effect tell the people to stay home and enjoy a better picture than they can see at the theatre for a price. Why cannot the theatres properly remind the public that while the supply of old pictures may seem inexhaustible, the supply of "classics" will soon be depleted; that the best place to see the best motion pictures is at the theatre, where one fine new picture follows another and where they are presented in proper sequence and proper dimensions without raucous and distracting commercials?

A NOTE OF OPTIMISM
Excerpts from Keynote Speech of Roy L. Kalver, at National Allied Convention

The forthcoming 12 months have been termed by many serious-minded exhibitors as the "year of survival." Despite the rather ominous implications inherent in that phrase, I feel that we can still strike a note of reserved optimism for the future of this business. When the enemy has thrown the full weight of his powerful offensive against us, and our defenses still remain unshattered, there is a good probability that we will endure. Many feel that we are experiencing his maximum onslaught, and while unfortunately there will be casualties, through re-appraisal and readjustment of our business and our thinking to meet changing conditions, most of us will survive.

This year our number one enemy, home television, approaches the zenith of elaborately programming. Fortified with great personalities and pretentious shows, and abetted by a thundering barrage of free and voluminous newspaper and magazine publicity, this medium seemingly can't hurt us much more. We have had the great backlash of motion picture films from the major producers, it seems there is not much further they can go in providing competitive entertainment. They have delivered their Sunday punch, though a little groggy, we are still on our feet.

However, we are not going to remain upright very long unless we start fighting back. We have got to start telling the people how much more enjoyable it is to enjoy fine new pictures in the theatre than to see the run of fine television entertainment in the home. It is here that the motion picture business has fallen down badly. In the effort thus far we have had little or no support from the film companies. Maybe that was because they knew they were going to hedge by selling their pictures. Now, at last, the film companies are displaying interest in promotion theatre attendance, as witness the proposal for an Oscar Derby, and that is good news indeed.

We feel that eventually there must be a return to reason in the negotiation for film. Today this most important facet of our business is marked by complete insanity. Not only is it insane, but likewise illegal and immoral. It is illegal because every day contracts are being signed that both parties know at that time will not be fulfilled as written. Oral agreements for "looks" and "reviews" convert what purports to be a legal document into a bone of contention. It is immoral because to demand confiscatory terms from an exhibitor, with the knowledge that he is wholly unable to pay same, is equivalent to and no less reprehensible than the actions of a thief in burglarizing the boxoffice. It is inevitable that righteousness and decency must eventually triumph. Otherwise this great industry, as we now know it, will completely disintegrate. The most reasonable solution, and one for which our Indiana unit has been fighting, will be the return of autonomy to branch managers, so they will be cloaked with authority to make deals based on their customers ability to pay. I feel that when these managers are elevated from their present "office-boy" status and restored to the dignity which they once enjoyed, this action will go far in resolving our present chaotic condition.

The advertising of our product needs re-examination also. We have lost the line of communication with our public, because they don't believe our ads anymore. They are bored and unimpressed with hysterical drum-beating and extravagant language, and the unchanging sameness of our approach. Whether to stay on the amusement page or go elsewhere in the paper, is also a problem . . . many exhibitors are expiring.

SKOURAS ON PRODUCT
ITO of Indiana

Mr. Spyros Skouras has proclaimed in the trade press that the sale of "new" Hollywood product, including the features of 20th Century-Fox, will benefit the theatres by "creating in television viewers the desire to see entertainment in the motion picture style, a vastly superior technique possessing a larger than life nature. New entertainment". It is hard for us to understand just why people who stayed at home to watch puppet shows and wrestlers will now come to a theatre when they can see so many great pictures of the recent past on their TV sets. And even if these releases do serve to convince the public that Hollywood product is better, it will not be easy to win them away from what is convenient and free. But, on the other hand, movies on TV do not do justice to a theatre presentation and may only sell the public that they are not missing too much by staying away from the theatre. If you remember the theatre showing of "Wizard of Oz" and also saw it on TV do you think the latter gave any conception of what the theatrical exhibition was like? We can follow Mr. Skouras' reasoning that greater than ever grosses may be built for the relatively few outstanding pictures but what does a theatre do for the remainder of the 52 weeks each year that he is in business?

Major Hollywood product on TV is going to the theatres and it will not be made less bitter by being told "this is good for you". All the theatre owner can do is to follow the advice of "Harrison's Reports" which concludes an article on TV-Movie deals with this recommendation: "It will be up to the exhibitor to look out for himself, and the only way he can assure his survival is to buy pictures on a basis that offers him a reasonable opportunity for profit. In the face of the present TV competition, such reasonable opportunity is not offered in sales policies that call for high percentage terms, minimum guarantees and no adjustments."

LOANS FOR THEATRES
ITO of Ohio

The Small Business Administration is now ready to make loans to conventional motion picture theatres. Pamphlets sent to this office through National Allied indicate the following:
A. Only indoor theatres are eligible for loans. The Administration has received numerous applications from drive-ins, which merely causes extra work.
B. You must first apply to a bank for a loan and be refused. You may then ask the bank if it will loan the money if the SBA participates in the loan. The Agency's participation in the loan can be either on a "deferred" or "immediate" basis; that is, it might agree to purchase from the bank, at any time during a stated period, a fixed percentage of the outstanding balance of the loan, or it might agree to purchase immediately a specified percentage of the loan. If a private lender will not make a loan to the theatre owner, even with the SBA's participation, he may then apply to the Agency for a direct Government loan.
C. In most cases the Small Business Administration will render a decision on an application within three weeks. The Agency can act more quickly on a participation loan than on a direct loan, since the bank which proposes to make the loan has completed most of the necessary credit investigation before the application is submitted to the SBA.
D. Application for Small Business loans may be made in Room 248, Ferguson Bldg., 1783 E. 11th St., Cleveland or 440 Federal Building, Cincinnati.
GOT A GOOD LINE? WIN AN ISLAND IN SOCK MGM "LITTLE HUT" STUNT

There have been giveaways and there have been giveaways, but Metro-Goldwyn-Mayer has fashioned a gimmick giveaway that’s a lulu to plug its forthcoming Ava Gardner starrer, "The Little Hut". Leo is giving away nothing less than an island in the Pacific, complete with palm trees and furnished hut, to the winner of a limerick contest. Of course, there’s a catch to it—Ava doesn’t come with it. But her name does, double. The island, part of the Crown Colony of Fiji, has been named “Ava-Ava” and is completely habitable, M-G-M says.

The masterful stunt was the result of a cooperative venture by Metro, the Pacific Area Travel Association and Samsonite Luggage Company, all sharing the sponsorship and the promotion. M-G-M is also planning to line up the nation’s theatres to help distribute the millions of entry blanks and publicize the unique giveaway.

Advance plans for the contest, which kicks off next February, were set up by Metro exploitation chief, Emery Austin, at the recent convention of the National Association of Travel Agents in Chicago. Austin outlined details of the sock promotion to some 5,000 NATA representatives at the confab, laying the groundwork for a national travel agents’ backing that will extend to 15,000 outlets. The exploitation head revealed plans for the agencies, in cooperation with theatres and retail stores, to be furnished with eye-filling posters for windows and counters, featuring a saronged Ava Gardner in a tropical setting. Agencies, stores and theatres will be focal points for distribution of entry blanks.

The island will be given to the best last line to the following limerick:

On an island with nothing else but
A coconut tree and a hut
Two men and a dome
Placed the triangle game

Many a man has won a gal with a good line. Now Metro has made it possible for the guy with the best line to win the island to go with her.

This shapes up as the prize showman stunt of the year and should garner top radio-TV-newspaper coverage.

Just about the best eye-catcher—within the law—is a girl in a bathtub. Since Joan Collins has a suds bathtub scene in M-G-M’s "The Opposite Sex", it was a natural for Metro to set up this flash display float with a live model lolling in suds to ballyhoo the film’s N. Y. Capital opening. (Miss) Jeff Richards, who’s featured in the picture wears maid’s costume. Gawkers extended from Capitol, up and down Broadway, and into Gotham neighborhoods.

You, Too! Can share in this glamorous promotion.

WIN AN ISLAND PARADISE IN THE PACIFIC!

"THE LITTLE HUT"

The Island of "Ava-Ava" is yours, completely furnished, and has no name attached to it except "Ava-Ava"! The Metro-Goldwyn-Mayer exploitation department has teamed up with the Pacific Area Travel Association and the Samsonite Luggage Company in the most eye-catching giveaway ever in the travel field.

Awa-Awa, the island in the Pacific, complete with palm trees, has been set aside by Metro as a gift for the winner of a limerick contest. The limerick, which is about a girl in a bathtub, is being used for the promotion, which will be extended to 15,000 travel agents across the nation.

The island was selected by Metro-Goldwyn-Mayer exploitation chief Emery Austin at the National Association of Travel Agents convention in Chicago. Austin outlined the promotion to 5,000 travel agents and said it will involve the cooperation of theatres and retail stores.

Flier went out to 15,000 travel agents, asking them to enter cooperation in sensational island giveaway stunt for M-G-M's "The Little Hut".

In Chicago convention of National Ass'n of Travel Agents, Metro exploitation head Emery Austin (right) outlines details to Essanin Theatretres Ralph Smitho, B & K's Ed Seguin, Fiji's Diane Sal.

'Love Me Tender' B'way Bow
Makes Top News, TV Coverage

Powered by the popularity of its star and the combined efforts of 20th Century-Fox and the Paramount Theatre, the Elvis Presley movie debut scored with major news coverage when “Love Me Tender” opened at the B’way house.

Space included a 4-col. page one story in the World Telegram & Sun, front page picture and 4-col. illustrated feature in the Post, page one story in the Journal American. Newsreels and TV covering included NBC, CBS, ABC, WPIX, Movietone and Tele-news.

Stories featured line that began to form at 9 p.m. the night before for the 8 a.m. opening, early morning howling fans, and 2000 EP gifts distributed to the crowds.

AMONG GIANT-SIZE RCA VICTOR PROMOTIONS for Elvis Presley disc of "Love Me Tender" and the 20th-Fox film is this special color display sheet, 100,000 copies of which were distributed by RCA to department and music stores in hundreds of cities.
What the Showmen Are Doing!

DENVER ART CONTEST GIVES "LISBON" BOOST

Taking a cue from Grandma Moses, manager Paul Lyday of Fox Inter-Mountain’s Denver Theatre, garnered hefty boxoffice returns when he played Republic’s “Lisbon” at his theatre. The gimmick: an art contest with an all-expense paid trip to Lisbon as the prize.

Lyday lined up a drug store window next to the FIM house, decorated it with an attractive live model named the “Lady of Lisbon” and invited aspiring artists to submit a drawing or painting of the beauty with the Trans-Atlantic trip as the pay-off. It goes without saying that reaction to the stunt was overwhelming, as pedestrians and cars tied up traffic in the area during the three hours each day the model was posing for the budding artists in the mile-high city.

Interest in the competition was so intense that many contestants set up their easels, canvasses or sketch pads on the sidewalk, thus adding to the overall effectiveness of the stunt.

Cooperating with Lyday in sponsorship of the contest were the Denver Post, which gave plenty of coverage in the Rocky Mountain area to the clever stunt, a local travel bureau and Republic.

Sparkling Co-op by 20th and Decca Records Hypo ‘Anastasia’

20th Century-Fox and Decca Records have joined promotional forces to exploit the sound track album from “Anastasia”, Buddy Adler forthcoming production starring Ingrid Bergman, Yul Brynner and Helen Hayes. The album, featuring composer Alfred Newman leading the orchestra, will be the object of a hard-selling promotional effort prior to and in conjunction with opening playdates of the CinemaScope production.

Through heavy trade ads and promotional literature aimed at Decca dealers in record shops and department stores throughout the U.S. and Canada, a whopping campaign is being formulated to sell the film on the musical front. Programming cooperation of platter spinners is being solicited through letters and personal contacts. And a wide range of ballyhoo material, including counter cards and posters, is being created to spotlight in-store displays.

The twelve-inch L.P. was released on 20th November 15 with jule box operators being alerted to give a heavy play to themes from the disc. During the next two months, Decca and 20th-Fox will push campaign participation between exhibitors and juke box operators via contests, displays and co-op ads highlighting both the picture and album.

Directed on European locations by Antonie Litvak, the film heralds the return to U.S. theatres of Ingrid Bergman in an American-sponsored film. “Anastasia” has been scheduled for November-December release, with the Deluxe color production due to receive extra-heavy exploitation play in all media because of Miss Bergman’s debut.

Special Shows for Family Urged for Pre-Xmas Season

With the coming of the Christmas Season, Commonwealth’s house-organ, “Messenger”, recommends booking special film programs that will tide the exhibitor over this traditionally poor season.

“Since there is a spirit in the season that is conducive to religious participation”, the “Messenger” states, “perhaps special tie-ups with such pictures as ‘The Robe’, ‘Keys of the Kingdom’, ‘One Foot in Heaven’, or ‘Martin Luther’ might have real merit.”

The period between Thanksgiving and Christmas, the publication points out, is right for special family shows. “Concentration on family night programs ought to pay off, and good ‘gimmicks’ and special prices might be very effective.” Exhibitors are urged to “take advantage of Santa Claus, using him to sell your pictures and bring the attention of the public your way. You can use this genial gentleman to let the public know that you do have special programs.”

Food give-aways is recommended by the “Messenger” as another sure-fire promotional stunt. Certainly, as Commonwealth’s house-organ says, “The pre-Christmas season offers many veins for good showmanship and exploitation.”
Talent Search Set For Fem Lead in WB’s ‘Sayonara’

Taking a hint from Otto Preminger and his recent “St. Joan” contest, Solly Baiano, Warner talent executive, is conducting a nation-wide search for a beautiful, talented Japanese girl to play the leading fem role in the film version of James Michener’s novel, “Sayonara”.

Baiano’s search will take him to Seattle, San Francisco, Chicago, New York, Detroit and Washington in a quest to find a newcomer to play Hana-Ogi in the CinemaScope-WarnersColor production which William Goetz will produce for WB in Japan this winter. More than 1500 candidates for the role of the beautiful theatre singer were interviewed by Baiano during a recent 3-week visit to Japan, but the talent exec was unable to find anyone to fill the bill.

One of the top films on the Warner roster for 1957, “Sayonara” will be directed by Josh Logan, with Marlon Brando playing the lead.

What the Showmen Are Doing!

$2500 Cash Prize to be Awarded Theatremen in King-Size “King and Four Queens” Contest

What is claimed to be the largest single cash prize ever awarded to showmen in a local campaign contest will be given to the exhibitor putting on the best selling drive to boom United Artists’ forthcoming release, “The King and Four Queens”, starring Clark Gable. Titled the “King of Showmen” contest, the competition will offer $2500 in cash, plus an expenses paid trip to Hollywood to the winner.

Each campaign submitted must utilize at least five of the following categories: exploitation, promotion, advertising, TV-radio, publicity, civic activities and retail cooperation. Documentation of promotional stunts in each of the categories must be shown by tear-sheets, photographs or certification from participating radio and TV outlets.

Size of the theatre, amount of money spent on the campaign, or comparative boxoffice returns will not be factors in the basis for judging the competition. Ingenuity, originality, coverage, efficiency and practicability will be the only points of consideration.

Every theatre in the United States and Canada that plays the Russ-Field production prior to June 1, 1957 is eligible to participate. A panel of motion picture trade paper writers will serve as judges, along with star Clark Gable, Bob Waterfield and Jane Russell of Russ-Field, and Roger Lewis, UA advertising-publicity director. The winner will be honored at a gala celebration dinner to be held in Hollywood.

The big CinemaScope western will be given the most intensive television promotion in UA’s history. No less than a score of special TV features will plug this Christmas release a month in advance of initial openings of the film.

The TV barrage on “King and Four Queens” got off to a flying start on Sunday, Nov. 25, with Ed Sullivan devoting the feature spot on his coast-to-coast telecast to a humorous filmed interview with Gable. This subject, like many of the others to be employed in the video campaign, was filmed while the picture was in production. Co-starred with Gable are Eleanor Parker, Jo Van Fleet, Barbara Nichols and Sara Shane. Western thriller was produced by David Hempstead, directed by Raoul Walsh.

Long Live Baron II!

Perched on a stand in the lobby of the Baronet Theatre in New York City is a colorful macaw, a bird in the parrot family, that greets patrons with a friendly “hello” and a “good evening”. Measuring three feet from the top of his scarlet head to the tip of his yellow-green tail, Baron II is the specially trained official greeter of the theatre, re-placing his predecessor, The Baron, who died last month at the age of seventy-nine. A tradition of the house, the Baronet has had a macaw in the lobby since it opened its doors as a Reade Theatre five years ago.

[More SHOWMEN on Page 38]

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EXPLOITATION PICTURE

Wyler and Cooper Talents Make ‘Persuasion’ a Delight

A Chicago newspaper columnist, Mike Connolly, gave Allied Artists a tremendous peg for its promotional campaign on the biggest picture ever to come from this company when he told his readers to “take the girl you love to see ‘Friendly Persuasion.’” It’s just that kind of picture. It makes you feel closer and warmer to the person you’re with and you leave it with a glow. As the Quakers featured in the story might say, “It pleases you.”

Basically this is a homespun story, but producer-director William Wyler’s gift for blending humor drama, romance and excitement makes its appeal much broader. Thus, while the group around which the story is told is normally a placid, God-fearing family of Friends, Wyler has injected some subtly delightful sex, comedy ranging from chuckles to rollicking belly-laughs, and a mounting suspense from conflicting forces within and outside of the family.

From the moment Wyler assumed his production chores for “Friendly Persuasion,” the drumbeating began. The casting of Gary Cooper and Dorothy McGuire in the top roles was syndicated news. A huge magazine feature barrage in the cream of the nation’s popular publications soaked across the highly saleable facets of the film. Cooper, McGuire, Tony Perkins, who plays Cooper’s son in the picture and is being touted as a promising successor to James Dean in the hearts of young movie fans, boy star Richard Eyer, even an ornery goose named Samantha, have made covers and big space features in Life, Saturday Evening Post and This Week. The film was named picture of the month in Redbook and Seventeen. The Cooper “Friendly Persuasion” story was carried in eight installments in Reader’s Digest. Virtually every top named magazine extended picture and feature space to the highly regarded Wyler production. The combined readership of the mag features alone was well over 200 millions.

Television offered an unprecedented break for the film when, “Wide, Wide World” traveled to location to peer into the making of “Friendly Persuasion” and talk to the star and director. It marked the first time the live filming of a movie had been carried to millions of Americans. Several more breaks came on the Sullivan, Godfrey and Eddie Fisher shows.

A major plus in the advance campaign, and currently, is the title song, written by Oscar-winner Dimitri Tiomkin and Paul Francis Webster. The Pat Boone recording, taken from the sound track, has made a top singing star of this young Columbia student; eight other discs, including such top names as the Four Aces; Lawrence Welk and David Rose, are shoving the tune to the top of the hit parade, imprinting the title on the public consciousness.

The tremendous family draw exerted by the picture, combined with the title, keys a promotional plan that holds bulging potentialities for building business and bettering community and public relations. Working with Ruder & Finn, a national p.r. organization in 35 key situations, AA fieldmen are making the title a household word. They are setting up “The Friendliest Week in the Year,” inspired by the Friendliest Motion Picture ever made. Idea is to have the entire town blanketed with friendliness—merchants, civic groups, C of C’s, school and religious groups and women’s organizations. Suggestion for a cooperative ad sponsored by straight-talking merchants who believe in fair deal selling, using the friendly approach, the outstretched hand and the smile, is shown at lower left. Activities include selection of the town’s friendliest sales people, issuance of “Friendly Persuasion Tickets” featuring courtesy and safety hints (and playdate) by safety council and auto clubs’ “traffic officers,” and, of course, a special screening for civic and business leaders is a priority item.

Taking their cue from this type of advertising, AA boxofficers have kept their ads and posters enticingly subdued, the key line: “It Will Please You in a Hundred Ways!” The Cooper name and smile is prominent, sometimes especially stressed with fighting words for the action trade. Some ads accent the memorable scenes, others the appearance of new star Anthony Perkins. Most of it is angled directly at the family, a refreshing change of pace from blood-and-guts and sex plugging so many theatre men have been set against. There’s an ad for every purpose and every moviegoer alive.
Nothing is more inspiring, more heartwarming or more exciting than the human family. Director William Wyler, in his first independent production for Allied Artists, has fashioned a film that contains all those human elements—humorous, tragic, vital—that make life exciting. His family in "Friendly Persuasion" are Quakers of the Civil War period, and their joys and problems cover a wide range. For instance: the father buys an organ, and has to re-woo his shocked Quaker wife; the son breaks the tradition of his faith by taking up arms against Southern raiders; the father faces the dilemma of holding to his beliefs or shooting the enemy soldier who has wounded his son. It is of such conflicts that the drama and the humor of this delightful movie is composed. It ranks among the Wyler classics.
**What the Showmen Are Doing!**

World premiere plans for Gina Lollobrigida’s newest film for 20th-Fox, "Beautiful But Dangerous!", receives a promotional once-over by executives of RKO Theatres and 20th Century-Fox. Debut-day will be December 7 at Boston’s Memorial Theatre with the pulchritudinous Gina in attendance. Charles Einfeld, Fox vice president (2nd from right) and Sol Schwartz, RKO Theatres’ president (seated) study posters and ads on the picture. Others participating in the confab (left to right) include Harry Mandel, ad-pub director, RKO Theatres; Blanche Livingston, ass’t to Mancol; Joy Golden (hidden) RKO Division manager, and 20th exploitation manager, Rodney Bash.

**Audience Comments Boost U-I’s ‘Rock, Pretty Baby’**

Filmed audience comments from the sneak preview of “Rock, Pretty Baby!”, Universal’s new release aimed at the teenage audience, will be utilized as part of the trailers and in TV spots. U-I execs, enthused by favorable audience response in a first sneak preview, stationed a camera and sound crew in the lobby at a second preview and picked up the reactions of the audience as they left the theatre. Needless to say, the filmed audience comments will be also used to generate enthusiasm for the picture among exhibitors and members of the U-I sales force.

Cecil B. DeMille’s "The Ten Commandments" is being plugged by this eye-catching display in the Woolworth store on N. Y.’s Times Square. Window devotes beaucoup space to picture story books and coloring sets tied-in with the Paramount release. By a happy coincidence, the Criterion, on the same block, is featuring the biblical epic.

**200,000 Retail Outlets Sell ‘Sharkfighters’ in Big Co-op Deal**

200,000 retail outlets in 123 key market areas will help spread the word for ‘The Sharkfighters’ in a giant-size co-op developed by United Artists and a host of national manufacturers. Deal made with Dell Comics, Tex Tan Belts, Timex Watches, MorMac Watchbands, Lido Luggage, Juvenile Shoes and Bell & Howell Cameras, will carry promotional material to every nook and corner of the nation via store displays, newspaper ads and national magazines.

To focus attention on the adventure thriller, Dell Comics is distributing a 36-page version of the Samuel Goldwyn, Jr. film in comic-book form. Dell’s field force and 850 American News representatives will join hands with U-A exploiteers to bally distribution of the books at 135,000 newsstands, drug stores and book outlets.

Co-op newspaper ads and animated counter displays at 26,000 men’s shops will drumbeat the Tex Tan line of sharkskin leather belts, with credits to the film. Timex Watches and MorMac sharkskin watchbands will spotlight the UA release via dealer displays and counter cards in a total of 29,000 jewelry stores, and other outlets.

Life-size cut-outs of Karen Steele carrying a Lido travel case will be featured prominently in 3,000 luggage outlets. A heavy schedule of national ads in Life, Look and Esquire by Lido will boom “Sharkfighters” to the mass-circulation audience.

Carrying the battle to the kids, Juvenile Shoes will step on the pedal hard to sell both the production and their shark-tipped shoes via local newspaper ads, giveaways, heralds and window streamers.

Whopping penetration of the “photo bug” market through 7,000 Bell & Howell dealers will enable camera fans to pick-up an attractive booklet detailing underwater scenes.

**Hiking Local Level Promotion Aim of UA Fieldmen’s Convention**

In a vigorous attempt to intensify and jazz-up the effectiveness of promotion at a local level, United Artists is bringing together its field exploiteers for a ballbucky seminar. From every state in the Union and Canada the UA fieldmen will assemble on Nov. 29 at New York’s Park Sheraton Hotel, where home office officials will unveil blueprints for new promotional procedures and set a comprehensive exploitation program to support the 40-odd releases that UA will distribute during 1957.

Working in a format that combines workshop forums with talks by executives, every facet of advertising, exploitation and publicity will be explored during the confab. Highlights will be individual sessions on topics like the local campaign, the advance campaign, television and radio tie-ups, the ad campaign, coordination with production in Hollywood and overseas, exhibitor liaison, branch liaison and trade publicity. On the agenda are screenings of upcoming UA releases and some specially prepared television featurettes. The fieldmen will also study both rough and finished ad campaigns on product scheduled for distribution in the near future. Such varied phases of showmanship as world-wide market trends and relationships with critics and editors will be examined at the conclaves, first of this type ever held by UA.

Top level executives participating in the meetings include Max Youngstein, vice president; William J. Heineman, v.p. in charge of distribution; Roger Lewis, national director of advertising, publicity and exploitation, and James Velde, general sales manager.

Credit Howard Ritherford, manager of Loew’s, Indianapolis, with a make-them-look-twice-stunt to sell Columbia’s “You Can’t Run Away From It”. Seems like nothing, including mole stores, can stop this determined young woman from promoting the Technicolor comedy.
Bull's-Eye Circulation!

The Policy-Makers of Movie Business

- Exhibitor Leaders
- Key Theatre Executives
- Buyers & Bookers
- The "Money Men"
- Production Executives

All Read

Film Bulletin

Concentrated Coverage of the Richest Movie Market

Guarantee

Film Bulletin Reaches the Policy-Makers, The Buyers, The Bookers of over 12,000 of The Most Important Theatres in U.S. & Canada!

SIERRA STRANGER Howard Duff, Gloria McKee. Western. 75 min.

COLUMBIA August

AUTUMN LEAVES Joan Crawford, Vera Miles, Lorna Green, Ruth Donnelly, Producer William Goetz, Director Robert Aldrich. Drama. Wife rescues husband from desperate situation. 108 min. September

MIAMI EXPO Lee J. Cobb, Patricia Medina, Edward Arnold. Production. Sam Katzman, Director Fred Sears. Melodrama. 73 min.

SPIN A DARK WEB Faith Domergue, Lee Patterson, Burt Daugherty. Musical. 76 min.

PORT AFRIQUE Technicolor, Pier Angeli, Phil Carey, Dennis Price, Producer David E. Rose, Director Rudolf Mate. Drama. Ex-Force flyer finds murderer of his wife. 92 min.


STORM HUNTER Bette Davis, Brian Keith, Paul Kelly, Kim Hunter, Producer Julian Blaustein, Director Daniel Taradash. Western. 86 min.

ODONGO Technicolor, Cinemascope, Macdonald Carey, Linda Fleming, June, Producer Irling Allen, Director John Gilling. Adventure. 82 min.


SEVENTH CAVALRY Technicolor, Randolph Scott, Barbara Hale, Producer Harry Brown, Director Joseph Lewis. Western. An episode in the glory of General Custer's famed "7th Cav." 75 min.


COLUMBIA January

AUTUMN LEAVES Joan Crawford, Vera Miles, Lorna Green, Ruth Donnelly, Producer William Goetz, Director Robert Aldrich. Drama. Wife rescues husband from desperate situation. 108 min.

COLUMBIA September

MIAMI EXPO Lee J. Cobb, Patricia Medina, Edward Arnold. Production. Sam Katzman, Director Fred Sears. Melodrama. 73 min.

SPIN A DARK WEB Faith Domergue, Lee Patterson, Burt Daugherty. Musical. 76 min.

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ODONGO Technicolor, Cinemascope, Macdonald Carey, Linda Fleming, June, Producer Irling Allen, Director John Gilling. Adventure. 82 min.

September

LIVING IDOL, THE, CinemaScope, Eastman Color.

LUST FOR LIFE, Eastman Color. CinemaScope.

SEA, THE, Technicolor.


November

IRON PETTICOAT, THE, Katherine Hepburn, Bob Hope, Producer Betty Box, Director Ralph Thomas. Comedy. Eastman Color. 96 min.

December


HAPPY ROAD, THE, Gene Kelly, Michael Redgrave, Barbara Laage, A Kerry Production, Directors, Gene Kelly, Noel Coward, Drama. Two children run away from boarding school to find their respective parents. 132 min.


January

EDGE OF THE CITY, John Cassavetes, Sidney Poitier, Director Martin Bilt, Drama. A man finds confidence in the future by believing in himself. 84 min.

Coming

EARETS OF WIMPOLLE STREET, THE, CinemaScope, Eastman Color, Jennifer Jones, John H. Gish, Billy Ben, Director, Henry Koster, Drama. Technicolor. 120 min.

SANDERSON, THE, Gregory Peck, Lauren Bacall, Dorothy Grays, Producer, Dore Schary, Director Vincent Minnelli, Drama. Technicolor. 120 min.

LOST CONTINENT (IFE), CinemaScope, Ferrarello, Producer-director Leonardo Bonsi. An excursion into the wilds of India. Technicolor. 85 min.

MISS CAROUSEL (IFE), Lux Film, Rome, Pathécolor, Print in Technicolor, Cinemascope, Director, Ennio Caruso, Producer, Roberto Benzi, Director, Mauro Bolognino, Drama. In Italy. Technicolor. 85 min.


Runaway Daughters (American International), Marla English, Producer, Alex Gordon, Director, Edward Cahn, Drama. A study of modern teenage girls. Technicolor. 85 min.

Smoldering Sea, THE, Supercine, Producer, Hal E. Chester, Drama. Conflict between the strongman, a captain of war and the sea, that claims the life of a gang of hoodlums. Technicolor. 85 min.

Unusual Suspects, Paramount, Pamela Duncan, Allison Hayes, Producer, Roger Corman, Science Fiction. Technicolor. 85 min.

Weapon, THE, Supercine, Nicole Maurey, Producer, Hal E. Chester, Drama. An unsolved murder involving a group of murders by a war machine and a femme fatale is resolved after a child finds a loaded gun in a dump rubbish. Technicolor. 85 min.
November
GUN THE MAN DOWN James Arness, Angie Dickinson, Producer Robert Todd, Director. Howard Hawks, Western. Dasterman, who has been on the run for 15 years, is caught.


RELEASING JUDY Deanna Durbin, Cedric Hardwicke, Producer Hal B. Wallis, Western. 92 min.

REVOLT AT LARAMIE Delores Del Rio, Douglas Fairbanks, John Miljan, Western. A young rancher tries to save the town from being taken over by a gang of outlaws.

September
EDGE OF HELL Hugh Hefner, Francesca DeRossa, Ken Hughes, Producer Michael Winner, Drama. A former movie actor becomes a professional jewel thief.

I'VE LIVED BEFORE John Wayne, Leigh Snowden, Producer Howard Christie, Richard Basehart, Henry Hull, Drama. A former CIA agent returns to his hometown to defend his family.

MOON EDGE Photography: Roy Calhoun, Teuvo de Caro, Maria Cordova, Producer Albert Zugsmith, Drama. Fueda, bond rules the Oregon frontier with the help of an Indian guide.


October

SHOWDOWN AT ABELINE Technicolor: Jock Mahoney, Mariette Hartley, Producer Howard Hawks. Charles Haas, Western. Cowboys return to Abeline after four years in the Confederate Army to find things considerably changed, 80 min./1/2.

November
UNGUARDED MOMENT, THE Technicolor: Esther Williams, George Nader, Producer Gordon Kay. Director HarryKersey, Drama. A family man is almost criminally assaulted by students, 95 min./3.

December
CURSE OF THE BEAMSAK Technicolor: John Bromfield, Beverly Adams, Producer William Alland, Director Harry Koster. A tribe of Indians are terrorized by mysterious jungle beast.


WRITTEN ON THE WIND Technicolor: Robert Hudson, Lauren Bacall, Robert Stack, Producer Albert Alles, Bruce Norris, Drama. A man is accused of murder but innocent.

February
EVERYTHING BUT THE TRUTH Technicolor: Tim Hovey, Joanne Herring, Producer Howard Christie, Director Jerry Hopper. Comedy. Young student gets drunk and sinks his ship.


Coming
BATTLE HYMN Technicolor, Rock Hudson, Martha Hyer, Producer Douglas Sirk, Drama. Pilot redeems some guilt of being a war profiteer by saving other ships.


GUN FOR A COWARD Technicolor, Fred MacMurray, Gail Russell, Harry Morgan, Producer William Alland, Director Abner Biberman, Western. Three brothers run a cattle ranch.

INTERLUDE Technicolor, CinemaScope, June Allyson, Rossano Brazzi, Producer Ross Hunter, Director Douglas Sirk.

Istanbul Technicolor, CinemaScope, Errol Flynn, Cornel Wilde, Borchers, Producer Albert Cohen, Director Joseph Losey. Adventure, Diamond smugglers in mysterious Turkey.

JOE BUTTERFLY Technicolor, CinemaScope, Audie Murphy, George Nader, Producer Aarons Rosenberg. Director Jesse Hibbs.


MAN AFRAID George Nader, Tim Hovey, Producer Gordon Kay, Director Harry Koster.


October
WIND DOWN Technicolor: Rocky Mountain, Slim Pickens, Producer Howard H. Mitchell, Director. Jesse Higgin, Indian agent for the Apache Indians in Arizona, 88 min.

November
UNGUARDED MOMENT, THE Technicolor: Esther Williams, George Nader, Producer Gordon Kay. Director Harry K kersey, Drama. A family man is almost criminally assaulted by students, 95 min./3.

December
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JOE BUTTERFLY Technicolor, CinemaScope, Audie Murphy, George Nader, Producer Aarons Rosenberg. Director Jesse Hibbs.


MAN AFRAID George Nader, Tim Hovey, Producer Gordon Kay, Director Harry Koster.

ONLY 35 DAYS (and nights) till MATURE starts carrying the torch for EKBERG!

"ZARAK"

CINEMASCOPE COLOR BY TECHNICOLOR A WARWICK PRODUCTION

Reserve It Now for New Year's Eve...from COLUMBIA.
Business-wise Analysis of the New Films

Reviews:

OLLYWOOD OR BUST
OUR GIRLS IN TOWN
7TH CAVALRY
THE WILD PARTY
NIGHTFALL
ABLE ON THE DOCKS
MAGNIFICENT SEVEN
WOMAN'S DEVOTION

Exclusive Film BULLETIN Feature

The Case for Movie Advertising

Viewpoints

DISTRIBUTION'S OPPORTUNITY

"... The organized theatremen are asking chief executives of the film companies to sit down with them to get at the core of issues that make for discord. It is a golden opportunity... It may be an irretrievable opportunity. What will distribution's answer be?"
EAST-WEST

World Premieres

THURSDAY,
December 13th
ASTOR,
NEW YORK

WEDNESDAY,
December 19th
FOUR STAR,
LOS ANGELES

starring
WENDELL
COREY
LLOYD
BRIDGES
EARL
HOLLIMAN
CAMERON
PRUD'HOMME

DIRECTED BY
JOSEPH ANTHONY
SCREEN PLAY BY
N. RICHARD NASH
BASED ON HIS PLAY PRODUCED
ON THE NEW YORK STAGE
MUSIC SCORE BY ALEX NORTH
TECHNICOLOR®
VISTAVISION

suddenly...happiness
flooded through her!
she was crying...
he was crying...

HAL WALLIS' PRODUCTION
In addition to its superlative star-team it introduces a new wonderful young star.

EARL HOLLIMAN.
UA
WELCOMES
JOHN WAYNE
to its roster of great boxoffice stars

His first production is now in preparation...

LEGEND OF THE LOST
In Technirama and Technicolor
Co-starring Sophia Loren · Rossano Brazzi · Produced and Directed by Henry Hathaway · A Batjac Production
Distribution's Opportunity

The most significant development at the National Allied convention in Dallas was prevalence of the outstretched hand over the mailed fist.

Traditionally the tartar in the motion picture industry, the independent theatres organization adopted a singularly conciliatory and constructive tone throughout the brisk proceedings. Notably absent was the long string of condemnatory resolutions and cocking of legal guns.

The accent was apparent in the conclusion to keynoter Roy L. Kalver's address: "If we are to survive and succeed, old differences must be resolved, old antagonisms eradicated. There must be a true tolerance and sympathetic understanding for each other's problems so eventually a peaceful coexistence will prevail."

In its endorsement of an industry arbitration system without film rentals, in its willingness to explore reconciliation with COMPO, in its reaffirmation of cooperation with TOA in matters of common interest, in its praise of the Motion Picture Association's "vigorous attack on the boxoffice depression"—in all these stands and others, the Allied leadership and the convention delegates clearly manifested a desire for a program of pacification, negotiation and cooperation.

This is not to say that it was a soft-palmed, unctuous convention. The old Allied militancy, determination and criticism of practices injurious to the small exhibitor were very much in evidence—and it could hardly be otherwise with men like Myers, Shor, Berger, Kirsch et al. But through it all shone the hard light of realism, of recognition that compromise is not a shameful thing but rather a realistic approach to the solution of the issues that have thrown theatre men and film men into the most serious conflict during the past few years.

Much of the credit for the organization's cooperation position must go to president Rube Shor, whose persistent efforts to effect a top-level conference with distribution keyed the convention's decisions, and to general counsel A. F. Myers, who led in the formulation of the new program. Undoubtedly it took a lot of selling to some of the die-hard fighters in the ranks, men who firmly believe that concessions for the small exhibitors can only be won in the halls of Congress or the courts of law. They will be watching closely distribution's reaction to their organization's new look.

The extended hand is a new posture for Allied, and one that calls for a stand in kind by the distributors. In one fell swoop, the Dallas convention cleared virtually every road-block that previously existed on exhibition's side to the path to industry harmony.

Opportunity is pounding away at the door of distribution. The organized theatre men of the country are asking the chief executives of the film companies sit down with them to get at the core of the issues that make for discord. It is a golden opportunity to win tranquility for our industry. It may be an irrevocable opportunity. What will distribution's answer be?

Bad Move By the Unions

The Hollywood A. F. L. Film Council has announced a nationwide campaign to "inform the American public that a number of motion pictures being produced abroad by American interests or with American financing are employing Communist union members in preference to members of anti-Communist unions."

Analyzing this action, N.Y. Times Hollywood editor Thomas M. Pryor sees it as a campaign to force producers to cut down overseas filming and questions the wisdom of this "broadside attack" on the grounds that it tends to blanket the entire industry with suspicion.

Certainly, a shotgun blast of this type is reprehensible, even if there are instances such as alleged in the Council's pronouncement. This is a serious charge, one that should be couched in specific language and documented with facts.

No one can deny the Council's right and obligation to seek greater employment for its members, especially where statistics indicate a steady decline in domestic studio employment. However, forcing tactics of this kind are dangerous both to the industry and to those employed within it.

If, because of changing circumstances, overseas filming is going to permit a producer to make a profit prohibited by domestic costs, then it is plain good business for the producer to use foreign facilities. These are economic facts of life the Hollywood unions must face.

If some American producers are showing preferential treatment to Communist workers overseas, the council should name names and cite facts. But, it is unwise to resort to desperation smear strategies that can only boomerang in the long run against their very own members.
20th's Four Stars For A Joyous Christmas!

One of the most important dramatic presentations ever!

**ANASTASIA**
COLOR by DE LUXE
*CinemaScope*
starring
INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

The world's outstanding attraction at popular prices!

**RODERS & HAMMERSTEIN'S OKLAHOMA!**
Color by TECHNICOLOR
*CinemaScope*

Heavenly holiday happiness! Entertainment for everybody!

**THE GIRL CAN'T HELP IT**
COLOR by DE LUXE
*CinemaScope*
starring
TOM Ewell
JAYNE MANSFIELD
EDMOND O'BRIEN

The nation's sensation! The hottest name in show business!

**LOVE ME TENDER**
*CinemaScope*
starring
RICHARD EGAN
DEBRA PAGET
and introducing
ELVIS PRESLEY

Nothing like it before... in 20th's entire history!
'BABY DOLL' ADS. The advertising campaign on "Baby Doll" will be as direct, bold and hard-hitting as the picture itself. It will state frankly the true nature of Tennessee Williams' suggestive story and the earthy, raw realism of Kazan's direction. Gilbert Golden, Warners' dynamic ad engineer, will not soft-pedal the film's "hot" aspects. He firmly believes that the public prefers, and is entitled, to know what kind of a picture it is, and he desires his campaign to sift out the juveniles, as well as those too immature to accept and enjoy a slice of unvarnished life. Respected by his co-workers at WB and throughout the trade (and beyond) as one of the best ad creators in the field, Golden is credited with formulating the off-beat campaign that won surprising boxoffice returns for "The Bad Seed". Although some of the ads on that picture have been criticized in certain quarters, they are regarded by experts as being wholly fair to the public, as well as having been responsible for the film's success.

METRO'S PRODUCTION FUTURE. As soon as Ben Thau and his production associates get rid of their sea legs, don't be surprised if you hear an announcement that M-G-M is going to follow 20th Century-Fox's lead and undertake a greatly expanded production program. Leo's studio traditionally has carried the heaviest "nut" of any film plant, with the result that the restricted output of recent years has had to bear enormous overhead charges against each film. More product means lower overhead per production, for one thing. And with a still large staff of producers and other studio personnel on the payroll, it seems perfectly logical for Metro to start spreading its costs over a larger annual output. Add to these factors the experience of Loew's president Vogel as a theatreman, fighting to keep his circuit supplied with sufficient product. This switch in the production trend, it appears, will not be limited to 20th and Metro. Every film company is feeling the squeeze of the heavy per-picture overhead.

BUYING MORE TV OUTLETS. Now that Columbia Pictures will follow Metro's policy in acquiring television stations, look for more of the same by other filmcos. The Columbia move was disclosed by Abe Schneider, vice president and treasurer, at the annual stockholders meeting in New York. Schneider’s comment that Columbia would like to supplement the activity of its TV production and distribution subsidiary, Screen Gems, was prompted by a shareholder's question regarding the company's position on the acquisition of television stations. The pressure from stockholders for wider diversification into TV will increase on managements of all other film companies.

METRO PROXY FIGHT. With less than two months left till the February 6 deadline for splitting its theatre operations from its production-distribution arm, Loew's management appears to be holding off the divestment to the very last minute in an effort to undermine an ever-threatening proxy war. Wall Street insiders point out that a final-second split will give dissident shareholders only from February 6 to 28 to muster support from stockholders in the two new companies that will be formed. This means that the big battle may not take place until 1958, if the "opposition" does not muster enough support in the short time available to them.

THAT 'C' RATING. Though its intentions are for the good and its purposes noble, most industryites are of the opinion that the Legion of Decency can't stem the public tide to a good picture, despite a "Condemned" slap. This applies, of course, to its down-beat rating for Warner Brothers' "Baby Doll". For one thing, another condemned film, "The Moon Is Blue", went ahead and did fine business in thousands of theaters, even coming around for a re-run a year later. You can't keep a genuinely good picture down, especially one directed by Elia Kazan with a story by Tennessee Williams and which has garnered more critics' kudos and unsolicited publicity than any picture in recent years. Word-of-mouth alone figures to guarantee a coup for the theatremen who play "Baby Doll".

REPUBLIC IN ECLIPSE. Despite statements by president Herbert J. Yates to the contrary, Hollywooders see the beginning of the end for Republic Pictures. Only a drastic reversal of the drift can keep this outfit going, they say. With only a trickle of product coming from the studio in the past few months, and with nothing foreseeable in the works, they say a major upheaval is in the making unless president Yates can come up with a major plan to win over dissident stockholders. One such plan, it is rumored, is the sale to TV of post-1948 movies. If this move were made, Republic would outdistance all other studios who have only sold their pre-1948 films to the opposition medium. This might fill Republic's coffers for the time being (though there would be few "classics" among the lot), but it would also raise the ire of exhibitors to the boiling point. What other steps Yates might take to stave off dissolution of the company is anybody's guess.

PARTY'S OVER. They're talking about the Internal Revenue Dept's corporation tax structure revisions which might see the end of the big star's independent company and a return to the stable-of-stars era. The new tax setup would do away with companies whose financing is derived from personal-service contracts involving an owner. Such earnings would come under the personal holding-corporation tax, much greater than the straight corporation tax. Thus, a complete change may be in the making which would affect more than half of all industry production.
Exploitation
with a Flair from
Bel-Air

Aubrey Schenck  Howard W. Koch

A profit making line-up
for the 1956-57 season...
crammed with action,
drama, adventure!

now in release

“HOT CARS”
starring John Bromfield • Joi Lansing
Mark Dana

“REBEL IN TOWN”
starring John Payne • Ruth Roman
J. Carrol Naish • Ben Cooper • John Smith

“THE BLACK SLEEP”
starring Basil Rathbone • Akim Tamiroff • Lon Chaney
John Carradine • Bela Lugosi

now in production

“GAMBLING MAN”
starring Dane Clark • Ben Cooper
Lori Nelson • Ellen Drew

“JUNGLE HEAT”
starring Lex Barker • Mari Blanchard

“PHARAOH’S CURSE”
starring Mark Dana • Ziva Shapir • Diane Brewster

“REVOLT AT FORT LARAMIE”
in Color by DeLuxe
starring John Dehner • Gregg Palmer • Frances Helm
Don Gordon

“THE GIRL IN BLACK STOCKINGS”
starring Lex Barker • Anne Bancroft • Mamie Van Doren
Ron Randell • Marie Windsor • John Dehner

“TOMAHAWK TRAIL”
starring Chuck Connors • John Smith • Susan Cummings
Lisa Montell

“VOODOO ISLAND”
starring Boris Karloff

“WAR DRUMS”
in Color by DeLuxe
starring Lex Barker • Joan Taylor • Ben Johnson
DON'T BLAME MOVIE BUSINESS if your favorite cinema stock is performing like a three-legged pack ass in the Kentucky Derby. At least don't blame it entirely.

Boxoffice, the barometers tell us, runs no less anemic at present than one year ago when the Film BULLETIN Cinema Aggregate reported film company stocks some 30 points higher than the November, 1956, close. To the contrary some sectors of exhibition—namely first runs, key stub-runs and specialized situations—maintain dollar income has actually advanced slightly over corresponding 1955 year-end business. Add to this information imposing losses claimed for Hollywood's Fall parcel of super-hows, plus the apparent comfort derived from obvious TV programming difficulties, and you are led to the conclusion that industry stocks at current low levels represent an anomalous condition. The charts below reflect the onward drift which has seized cinema shares of recent months—without apparent justification.

Film BULLETIN Cinema Aggregate

On second study, one or two explanations arise. The stock market generally has sustained uncommon losses in the face of tremendous international events. Cinema shares, which may have remained unchanged in an overall rising market, thanks to no worse than mediocre earnings prospects, were immediately sucked under in the vortex of the general decline. With a stronger profits picture in sight at the time of the sell-off, industry shares might have resisted the drop. As is, film company stocks fell 7 points through November, and have lost a total of 13 $ points since the Fall of the year. On a pro-rata basis, this sell-off 26% greater than the Dow Jones industrial decline over the same term. Thus movie shares show greater weakness than the market as a whole.

It follows, then, that cinema stocks, no matter the character of the market—up or down—reflect an uncertain one. An improvement in dollar volume means nothing in itself of an economy of inexorably rising costs unless the increase in dollar sales is so great as to cover the accelerated cost of doing business. Such has not been the case. In the past month two major film companies reported small upswings in gross income over the year yet were net earnings. Similar performances are shown by top exhibition circuits. Even some smaller exhibitors show dollar volume gains but reductions in profits, basking, on the one hand, in the sunlight of lower admission taxes, but burning, on the other, under the sting of higher operating costs and higher film rentals.

The fault, Dear Brutus, rests not entirely with our competition; part, at least, is our own doing. The industry has steered a course over the past year which implies satisfaction with the status quo. By its conduct in production, distribution and general merchandising, it seems to say, "We're content if things get no worse." But things will get worse if no way is found either to increase income or decrease outgo. It is a paradox that while film companies brag of ridding themselves of the prodigalities of the past, of effecting economies down to the marrow of their operations, they continue to show a rising expense balance. Not only does this condition cut into film company profits but exhibition profits as well—for someone must pay the piper, and distributors would just as leave have theatre-men cough up in the form of higher film terms.

A business enterprise prospers by controlling two major areas: sales and expenses. It gains additional profits by either making additional sales, or, failing to widen its market, stripping itself of unneeded costs. If filmdom is powerless to broaden its attendance base (which it certainly is not), logically it must look to tighten its belt internally. Something is very wrong somewhere, and the blame cannot be placed squarely on boxoffice. What, we must ask, is the movie industry doing to give attendance a lift?

Chiefly to blame for the doldrums, in our opinion, is the unequal qualitative standards in current Hollywood product. A few films are pulling the oars of the entire industry. Where are the bread-and-butter pictures, modestly budgeted films that can be counted upon to provide at least adequate day to day income? There are very few. There are only big films, and otherwise. The bread-and-butter picture that pays its way can put the industry back on a profits footing of old. It is simply impossible to have enough big pictures to keep this vast industry operating profitably 12 months per year: there is just a limit to the creative personnel extant.

In short, the movie industry is depending too much on its clean-up hitters, forgetting those who comprise the backbone of the team, even though they might bat only .250. No more than baseball could rely solely on its Mickey Mantles can the movie business count on winning more attendance without a full contingent of films to keep the public coming steadily. We firmly believe the answer is more product. Look for this trend to blossom in '57.
Stories Behind The Rock 'n' Roll Generation

In one Sensational Package

The New Sin That Is Sweeping America!

"I believe 'THE WILD PARTY,' as modern as next month, is a real sleeper!" — Louella Parsons

ANTHONY QUINN in THE WILD PARTY

CAROL OHMART . FRANZ . ROBINSON . GRANT . PERSOFF . STEWART

Co-starring MICHAEL RUSSELL . WILLIAM PHIPPS . MARILYN STEPHENS . JAMES FRANCIS. "THE GREENE" - ROBERT NICHOLS and introducing "THE BIODU DE FRANCO QUARTET"

Story and Screenplay by JOHN McPARTLAND - Produced by SIDNEY HARMON - Directed by HARRY HORNER - A PHILIP YORDAN SIDNEY HARMON PRODUCTION

THESE KIDS ARE GOING STRAIGHT... to the electric chair!

FOUR BOYS AND A GUN

with

Frank Sutton • Tarry Green
James Franciscus • William Hinant

Screenplay by PHILIP YORDAN and LEO TOWNSEND
Produced and Directed by WILLIAM BERKE
Who Are the Critics of Film Advertising?
—And What Is the Public’s Attitude?

The Case for Movie Advertising

by LEONARD SPINRAD

The natural inclination of motion picture people, when they stand accused of false or evil advertising, is to defend themselves; and the natural defense marches down two main roads. The first is the road of comparison—trying to measure the standards of motion picture advertising in terms of the advertising of other businesses. The second road is that of dollars and cents—trying to measure the worth of our promotion in terms of the revenue we believe it produces.

There is, I think, a third highly important direction for our thinking on the indictment which has been leveled against our industry. This direction is important not only in itself, but because it has thus far been so neglected.

In the advertising world, there is a great to-do these days over motivation research. Marketing men seek to find out not only what the customers do, but why they do it. In the "why" the researchers feel they can find the signposts for the future, the secrets of lasting success. In the "why" of the attacks on motion picture advertising, I believe we can find some important information for ourselves.

Who Attacks Us?

The current outcry against motion picture advertising did not, on its face, originate with the advertising business. It was first voiced by a newspaper film critic, Bosley Crowther of The New York Times, with regard to several particular pictures, and by certain religious groups on a more general basis. Thereupon, the organized advertising business came into the act, most notably when Advertising Age provided an influential forum for the opinions of some professional advertising people.

Thus it would seem that the attacks on our advertising have come from people not ordinarily concerned with the subject. From this many in our business have come to believe that there is a general disenchantment on the part of the moviegoing public. I do not think such is the case.

The roots of the present unpleasantness go back to an unpleasant fact of movie life. Only in recent years has motion picture business been regarded as any better than the scarlet letter for a Madison Avenue advertising agency. Both the motion picture companies and the advertising agencies for years accepted the dictum that movie advertising was somehow different from any other kind of advertising, the untouchable among the Brahmins, the great unwashed among the soap sellers. This double standard was emphasized by the insistence of many newspapers in charging discriminatory rates for amusement advertising.

Madison Avenue’s Position

But of late the advertising business—non-theatrical division—has found it difficult to keep the barrier raised. The anti-advertising propaganda that began with "The Hucksters" even became a political issue and Madison Avenue a campaign epithet. What better answer, in such

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CASE FOR MOVIE ADVERTISING

(Continued from Page 11)

circumstances, than for Madison Avenue to become the gallant white knight defending a noble institution against the miscreants from the other side of the tracks?

Certainly, for every specific instance of questionable motion picture advertising, a dozen instances of equal questionability can be drawn from the advertising of other products and services. This is no great trick, because the volume of other advertising is so much greater. All it means is that the amount of improper advertising for motion pictures is in the same probably small proportion to the total motion picture advertising as is true for the advertising business in toto. Advertising Age has run a number of photographs, for example, of a West Coast company—I believe, but am not certain, that it is a shirt company—which features explicitly nude women. This does not mean that the shirt industry is a prurient industry.

Some people have an “anything goes” philosophy about advertising. The motion picture industry, like every other industry, has a small minority of these optimists. But the motion picture industry is not operating in a vacuum. It is subject to the most unyielding yardstick in the world—the customer. The critics of our industry seem to feel that the customer has been conditioned to believe every literal word of every movie ad, and that hence our standards must be higher than those of other industries.

What Does Public Believe?

Does this same customer presumably have as much trusting faith in an ad which tells him that a certain “new motor oil can trouble-proof engines for 100,000 miles?” Does he believe the miraculous claims of every new cold remedy? Does he endorse the expensively-displayed admonition that “A man who enjoys cigars enjoys life?”

Up to a point, yes. People regard advertising for what it is—a statement by someone who is trying to sell something to them, not an impartial report by a fact-finding board.

Motion picture advertising has tremendous readership—in itself a tribute to its technical value. Therefore motion picture advertising is regarded by many average people as the prime example of advertising in general. People don’t get worked up because a toothpaste doesn’t seem to make their teeth white as those of the models in the toothpaste ad. People are used to the fact that the lines of the automobile you buy somehow don’t have the gigantic sweep that appears in the perspective color photo of the same car in the magazine. They accept these differences as, in the main, they accept the differences between the advertising man’s hyperbole and their own reaction to a movie.

But when anybody complains about motion picture advertising, the men of Madison Avenue are acutely aware that the complaint basically is a complaint about advertising in general, whether the complainant realizes this or not. So Operation Quarantine begins; expressing intemperate horror and shock at an entire industry instead of at a few mistakes, Madison Avenue tries to put a wall between itself and Times Square. Recognizing a threat, Madison Avenue is busy promoting a likely target while it gets out of the range of fire.

Yes, we must constantly be aware of the degree of public responsibility of our industry and of advertising in general. We should, I think, be proud of the degree to which this responsibility has been met by our industry and advertising in general.

Youngstein Says Slurs Are by ‘Smart Alecks’

To the Editor—

I can’t tell you how much I value your editorial in the November 26th issue of Film BULLETIN, regarding the case against movie advertising. I agree with your contention that we should not claim that this is the most perfect of all possible worlds and that we do make mistakes in our campaigns. On the other hand, I do not believe that we should be selected as the whipping boy for a basic malady of advertising in general. I think we should reject firmly and promptly, any idea that our advertising is more misleading than any other advertising for any merchandise. We have a right, in the motion picture business to be judged by the same yardsticks as others are judged, plus the recognition which you point out, of the simple basic fact that we are a business with a strong umbilical cord to the circus and vaudeville, and that our advertising cannot be the same as the one used in advertising a tractor.

You put your finger on all of the cogent points of our position. The fact of the matter is basically, in my opinion, that we are not worse than anyone else, but because of the lack of guts which is epidemic in our industry, we permit these half-baked slurs to be made without objection. Most of the men guiding the advertising, publicity and exploitation of the companies are the same men who have guided them for many years. The attacks are increasing now because they feel we will be quiescent and because our industry is going through a change, and the smart alecks are always looking for a whipping boy. We have, too long, permitted the pressures within and without our industry, to force us to change what we know is the right thing to do.

The Advertising Age articles are, in my opinion, written by men who know nothing about the problems and who write out of ignorance. This does not mean that we ought to close our eyes to any real problems that do exist, but what is equally important is that we do not exaggerate them. The men and women who are the craftsmen in our advertising, publicity and exploitation, are as good as the men and women with similar jobs in any industry in our country. Let us not ignore, but let us not make too much of what they are saying. We are in show business. We are in a business where vitality and excitement are the key to our whole success. If other people don’t understand this, let’s do our best to make them understand it, but please let’s have no panic based on a few superficial articles by men steeped in ignorance of the problems.

Again, my thanks to you for having pointed up so clearly and intelligently, the real issues involved.

MAX E. YOUNGSTSTEIN,
Vice President, United Artists
CASE FOR MOVIE ADVERTISING

Paul Lazarus Recalls Other Bouts with Adv'g Fraternity

To the Editor—

Your piece on “The Case Against Movie Advertising” takes me back some years. We have been attacked before. Matter of fact, we are a pretty regular sparring partner for the advertising fraternity.

In 1952 in the same publication, Advertising Age, there was a nice thing said about movie advertising. The anonymous character called “The Creative Man” took an ad of our picture TEN TALL MEN and did a favorable and constructive critique.

In the belief that such charity should be recognized and lauded, I took it on myself to write an answering letter which was subsequently printed by Advertising Age. The views expressed in my letter are still, I think, cogent.

PAUL N. LAZARUS, JR.,
Vice President, Columbia Pictures

Mr. Lazarus’ Letter:  March 4, 1952

The Creative Man’s Corner
Advertising Age

Today I am a man. A regular advertising practitioner, paid-up and in good standing, has said something nice about movie advertising. No longer must I refuse to meet my own eyes while shaving; no more do I have to evade my children’s questions of “What business are you in, daddy?” After twenty long years, Jenny kissed me where I sat.

As an addendum to your charitable thoughts, may I point out a few more of our problems which, perhaps, you’ve never realized?

A motion picture is not a continuing product like Listerine or Buick or Armour’s ham. We have no logotype to establish, no trademark to sell. Each picture is the launching of a new product—and we have no more than a week in each locality to do it. This week, “Death of a Salesman”, next week “East Lynne”. How many accounts would or could the average agency handle on that basis? We handle about forty a year.

Then, too, suppose you scheduled a newspaper ad for Chesterfield and found that a Lucky Strike ad appeared on the same page. Would you scream? You bet you would. Well, motion picture advertising, throughout the country, appears on the same page as its competition. You say we are over-emphatic, lurid; brother, we’ve got about two seconds to catch and hold the reader’s eye before it goes on to the ad placed by the theater two blocks away but, for our purposes, in the adjoining column.

“Sexual implications”, is it? Clinches, boy-girl stuff, kisses—sure. But it’s our patent. There’s a lot of soap and toothpaste and cosmetics and everything but chopped round steak sold by the same device. And the motion picture business didn’t invent it, either. I seem to remember some gossip ‘way back in the Garden of Eden involving that boy-girl stuff. Until someone comes along with a relationship that has more appeal, this one will have to do.

Yours in the bond,
PAUL N. LAZARUS, JR.

Let’s Face It: We’re in The Movie Business—Lewis

To the Editor—

Defending a given ad campaign is not only a waste of time but a tactical blunder. To do it you have to begin by conceding that the other guy’s standards are valid; that he actually represents someone or something important and that he has the right to attack or challenge what you have done.

We are told that motion picture merchandising is under attack—but by whom?

Is there a mass movement afoot by publications to reject or refuse our ads? Not so’s you can notice it.

Have great blocks of our audiences started to stay away from a specific picture because the campaign was “dishonest,” “in bad taste,” “immoral”?

Let’s face it. We’re in the movie business. A business that deals almost exclusively with basic emotions and we might as well get used to it.

A picture that doesn’t involve the passions of its audience might as well never get made.

A merchandising campaign which doesn’t feature appeals to these same emotions has to flop.

We have hours, minutes, seconds to catch and hold the attention of our listeners or readers. We have to hit fast and hard or not at all.

You can’t do that by being shy, delicate or subtle.

Any movie that offends nobody interests nobody.

An ad or publicity campaign that arouses no opposition arouses no interest.

So!

Get used to it, fellas. Or get into some other line of work.

ROGER H. LEWIS,
Nat’l Director of Advertising, United Artists

Next Issue

More on Movie Advertising
Film BULLETIN will present a factual analysis of three film advertising campaigns which have been criticized.

And very nicely, thank you.

I remember, after some five or six years writing movie copy, applying for an agency job. When I was told “But, son, you have no advertising experience!”, I felt as if I’d had my epaulets ripped off and my sword broken. Since then, I’ve had occasion to hire some pretty good agency men who were seduced into selling their souls for a handful of silver. I’d guess that one out of twenty works out.

Just one more thing. In twenty years of motion picture advertising, I can’t remember a single instance where I’ve used the words “stupendous” or “gigantic” or “colossal”. That is, not unless the picture really was stupendous, gigantic and colossal.

Yours in the bond,
PAUL N. LAZARUS, JR.
MERVYN LEROY’S PRODUCTION

THE BAD SEED

GEORGE STEVENS’ PRODUCTION

GIANT

FROM THE NOVEL BY EDNA FERBER
Ahead of 'em all for the holidays—or any day!
“Hollywood or Bust”

Business Rating ⭐⭐⭐

Bouncy Martin and Lewis comedy has ample laughs, songs, pulchritude. Rates OK where comics click.

The swan song of Dean Martin and Jerry Lewis as a team is a reasonably, funny and occasionally whimsical tale about their jaunt across the country to Hollywood in a shiny red car won in a nabobhood movie-house contest. Their fans should get many a hearty laugh out of this ram-bunctious farce produced by Hal Wallis in Technicolor and Vista Vision for Paramount release. Lewis proves he’s still a clown prince of slapstick, joins in the vocals with Martin and co-star Pat Crowley, and mugs with his pet, a huge Great Dane. Anita Ekberg, who “guest stars” as herself, confirms the fact that she’s all woman. Maxie Rosenbloom plays a bookie who wants cash (“or else”) from Dean. Director Frank Tashlin rightfully takes the anything-for-a-laugh approach, so that Jerry can get to fight a snorting bull, the Great Dane can drive off with their car, a sweet old lady can hold them up and steal the car, and Jerry can be chased through the Paramount lot until he falls into a bed occupied by Miss Ekberg. Sammy Fain and Paul Webster supply a couple of new, but unspectacular, tunes. To pay off bookie Rosenbloom, Martin secures a complete duplicate set of tickets for a movie-house drawing for a new car. Lewis, an avid film fan, holds the real winning ticket, so they share the vehicle. Lewis wants to drive to Hollywood to visit his idol, Miss Ekberg. Martin plans to steal and sell the car. Lewis’ dog constantly thwarts Martin. Enroute they pick up Miss Crowley, a dancer, traveling to Las Vegas. In Hollywood Lewis meets Ekberg, while Martin takes Crowley.


“Rumble on the Docks”

Business Rating ⭐⭐⭐

Fair meller about teenage gang wars and water-front racketeers. Best suited for lower-half billing.

Sam Katzman’s modest (Clover) production for Columbia release mixes delinquent gang wars and longshore union racketeering in a “B” effort best suited to the lower half of double bills. It is primarily aimed at the teen-ager and action markets, and should enjoy fair response. There are no marquee names in the cast, Katzman utilizing some newcomers, principally James Darren and Laurie Carroll. Director Fred F. Sears keeps the action moving along and photographer Benjamin Kline furnishes some imaginative shots of the docks. This can be exploited in ballyhoo situations. Story by Lou Morheim and Jack DeWitt has Darren heading a street gang. His father, Edgar Barrier, is trying to rid the docks of Michael Granger, gangster head of a water-front union local. Joe Vitale, organizing a new local, is run over by the hoods. Granger persuades Darren to testify in order to contradict witnesses who identified the driver. Darren is taken from Granger’s apartment by his own teen-age gang and agrees to recant. Granger, pursuing him, is shot in a gunfight, and Darren is reconciled with his father.


“The Magnificent Seven”

Business Rating ⭐⭐⭐


Violence and character-study are combined in this parable on the ravaging, suffering and futility of war, set in 16th century Japan. Certain to have art-house appeal, the rage, ferocity and tempo make this a good bet even for action houses in the U.S. A Toho production, released through Columbia with English titles, “The Magnificent Seven” is an inspiring tale of seven professional warriors (Samurai) hired by farmers of a tiny village for protection against impending attack by marauders. While the weapons are pitifully archaic, the 158-minute melodrama focuses on both the emotional and material aspects of total war. Director Akira Kurosawa—whose “Rasho-Mon” introduced Japanese artistry here—again succeeds in delineating characters from the brave and bold to the crawling coward. Photography by Asaichi Nakai, in somber black and white, contrast the bestiality of man with the beauty of nature. Producer Sojirō Motoki has employed a “name” cast recognizable from previous Japanese films. Takashi Shimura stars as Samurai leader, and Toshiro Mifune (he played the half-crazy bandit in “Rasho-Mon”) gets laughs portraying a showoff and would-be Samurai.


“Four Girls In Town”

Business Rating ⭐⭐⭐


Universal-International has come along with an amusing “gimmick” comedy about four international beauties chosen to come to Hollywood for screen tests after a world-wide talent hunt. Aaron Rosenberg’s production, pleasingly mounted in Technicolor and CinemaScope, offers interesting views of Hollywood denizens and technicians at work, on their beaches, and at inevitable celebrity cocktail parties. “Four Girls in Town” provides a fair slice of popular entertainment for all the family and should serve as a good supporting dualler. George Nader leads the cast as promising director who screen-tests the girls. The eye-appealing finalists are: Julie Adams, an off-Broadway bit-player; Elsa Martinelli, an Italian model; Gia Scala, a Parisian housewife; and Mariande Cook, a Viennese actress and widow. Sydney Chaplin appears as a soundtrack composer. Director Jack Sher (he also penned the screenplay), gives the hopefuls distinct personalities. When the talent finalists arrive in Hollywood, fledgling director Nader works with the girls impartially, but is attracted to Miss Adams. Miss Martinelli latches on to Grant Williams, the producer’s son; Miss Scala, who neglected to say she’s married, is chased by actor John Gavin; Miss Cook is drawn to Chaplin. The big role is finally given to the studio’s famous “star” Rita holloway (seen only from the rear), but the girls get paired off in romance, while Miss Scala returns to Paris with her family.

“Nightfall”  
Business Rating ☼ ☼ Plus  
Freshly handled chase yarn has good pace, suspense, action. Good dualler in general market.

This is an above-average chase melodrama from Columbia. Bank robbers trail Aldo Ray for the money they accidentally lose during their getaway, and plenty of suspense and action is developed enroute. Ted Richmond’s production makes good use of the deep snows of Wyoming with the Rockies as a backdrop. The direction by Jacques Tourneur is compact, fast-moving and engrossing. Anne Bancroft plays a fashion model (nicely costumed) who believes Ray is innocent. Brian Keith and Rudy Bond are the hoods, and James Gregory the insurance investigator representing the bank. Vocalist Al Hibbler introduces the title song on the soundtrack. Screenplay by Stirling Silliphant begins with Gregory trailing Ray. Latter is caught between police and bank robbers Keith and Bond, who left their loot at Ray’s forest camp when their car crashed during the getaway. Ray attempts to protect Miss Bancroft because the thieves saw them together. Having waited all winter for snows to melt, Ray returns to camp where the money was left. The bandits arrive first, but Bond disposes of Keith. Ray battles Bond, who falls under the steel treads of a snowplow. Ray turns over the money, proving his innocence.

“A Woman’s Devotion”  
Business Rating ☼ ☼  
Fair suspense melodrama has capable cast and picturesque Mexican setting in Technicolor. Figures as average dualler.

Ralph Meeker and Janice Rule, the young stars who clicked in the stage presentation of “Picnic”, are teamed in this suspense melodrama produced by John Bass for Republic Pictures. As newlyweds touring Mexico they project a nice intimacy in the early scenes, but “A Woman’s Devotion” soon takes a lurid twist that is without much plausibility. Meeker is accused of murdering two voluptuous Mexican girls, and it turns out he is a victim of recurring moments of battle shock. Patrons of feverish melodrama should find it fairly engrossing, but it offers little for discriminating audiences. The Trucolor photography of Acapulco is a definite plus-factor. Paul Henreid is distinguished as the Mexican police captain, but his direction of the film leaves much to be desired. Les Baxter provides the background music (which includes a title tune). Newlyweds Meeker, a painter, and Miss Rule are asked by police captain, Henreid, not to leave Acapulco when a waitress who posed for Meeker is found murdered. The victim’s husband attempts to blackmail Meeker with sketches he left in the dead girl’s house. Rosenda Monteros, the blackmailer’s mistress, is found dead after Meeker’s visit with the money. Henreid discovers Meeker was hospitalized during the war for mental illness, but, convinced of his innocence, lets him go. At the airport with his wife, Meeker is sent beserk by the roaring plane motors, grabs a cop’s gun, and is killed by another.

“7th Cavalry”  
Business Rating ☼ ☼ Plus  
Standard Randolph Scott western for action fans.

This Randolph Scott vehicle for Columbia release has all the familiar ingredients that make him a perennial favorite with western fans. What it lacks is novelty. Because Scott, a cavalry officer, wasn’t present when Custer’s 7th Cavalry met devastating defeat at Little Big Horn, he is branded a coward; ultimately he is vindicated. The pat story is framed in a first-rate Harry Joe Brown Technicolor production. The pace is fair, but action is subordinated to wrangling between soldiers, a court inquiry into Scott’s whereabouts during the raid, and a pow-wow with Indian chiefs. Bits of rough stuff devised by director Joseph H. Lewis add sparks of excitement here and there. Barbara Hale plays the girl Scott brings to Fort Lincoln to marry, and Jay C. Flippen is the hardened cavalry sergeant. Scott returns to the fort with his future bride, Miss Hale, daughter of Russell Hicks, the colonel. He learns five troops have been wiped out by Indians (on verbal orders from Custer) while he was away. An inquiry clears Scott, but he is already branded a coward. He is ordered to the battleground to bring back bodies of the officers; a virtual death sentence because Indians have made the field sacred ground. Scott gets set to battle, but when the Indians see Custer’s horse they think it’s a spirit and refuse to fight. Scott’s name is cleared by a runner who overheard Custer’s verbal orders.

“The Wild Party”  
Business Rating ☼ ☼ Plus  
Off-beat story of young “hipsters” searching for thrills. Will attract teen-agers and action fans.

“The Wild Party” is a “cool” jive-talking melodrama, with Anthony Quinn leading the frantic antics in and around the crime-breeding jazz cellars of Los Angeles. Sidney Harmon’s modest-budget production for United Artists release will attract boisterous and those who like their movies hopped up and buzzing, if lacking in plausibility. It is destined to provoke most intense boxoffice activity in the ballyhoo-house and action markets. Quinn, his piano-playing friend Nehemiah Persoff, sly-looking Jay Robinson, who carries a long blade, and Kathryn Grant, who never comes out of her cloud, are broke, haunted, and live in the past. They abduct Arthur Franz and Carol Ohmart, shake them up in Quinn’s shack, then shake them down for $4000. Director Harry Horner captures the rather weird atmosphere in which these characters float and dream. Ex-football star Quinn, broke and drifting, makes a deal with Robinson to rob Franz and his girl Miss Ohmart. Quinn’s girl, Kathryn Grant, and Persoff tag along. Quinn falls for Miss Ohmart and beats up Franz when he attempts to protect her. The latters offers to pay them, but is unable to raise the money. Quinn decides to run off with Miss Ohmart and marry her in Mexico, but Miss Grant and Persoff rebel. When Quinn attacks Persoff, Miss Grant runs an auto into him. Franz, Miss Ohmart escape.
Join THE MARCH OF DIMES

"Remember Me"

FIGHT INFANTILE PARALYSIS

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS • FRANKLIN D. ROOSEVELT, FOUNDER
CONCILIATION MARKS ALLIED CONVENTION;
TO SEEK ARBITRATION, TOP-LEVEL MEETINGS

National Allied’s 1956 convention, held in Dallas Nov. 27-28-29, was one of the most unbellicose in the organization’s history. Here and there the words were sharp, but, generally, it was a convention singular for its lack of tough talk and for its constructive resolutions.

Decisions to follow a mediatory course had been made by the board of directors, which met for two days prior to the convention, and the delegates showed no disposition to kick over the traces. Of major importance was the resolution endorsing a renewal of efforts to set up an industry arbitration system, without the controversial film rentals feature, which had previously been insisted upon by Allied. The tone, for the most part, was one of conciliation. The delegates seemed content to let the recommendations made by the board speak for themselves.

Socially, the high point of the convention was the concluding banquet honoring exhibition’s “grand old man”, Col. H. A. Cole.

System in accordance with the recommendations made by the Senate Small Business committee.

Among other resolutions passed by the convention: (1) It complimented the Motion Picture Association upon initiating a “vigorous attack on the boxoffice depression, but reminded distribution that it should work together with exhibition in the long-range recovery program. At the same time, deplored the failure of the producing and distributing branches to provide high-calibre leadership. The resolution praised Allied president Ruben Shor for his “persistence in the face of much discouragement in working for a top-level conference”. An amendment by Benjamin Berger, regional vice president, proposed that if all hope for a top-level conference should fail, Allied should take the matter to Senator Hubert Humphrey, chairman of the Senate Select Committee on Small Business.

(2) It was suggested to distribution that, though curtailments in operating costs must be made, the distributors should “in fairness consult the exhibitors” before reducing services or making any drastic changes.

(3) A resolution was voted calling on the film companies to abandon “rigid national policies in the licensing of films” and to give more authority to branch managers with instructions to base film rentals on the ability of the individual exhibitor to pay.

(4) The convention condemned M-G-M’s “no-look” policy on certain pictures, and requested the film companies to consider carefully the many complaints on high percentage terms without adjustments, and to give careful thought to respecting established availabilities; deplored those few exhibitors who rely on “pictures glorifying sex, dope and other perversions which are offensive to the vast majority of theatre-goers”; deplored the promotion of both distributors and exhibitors of “borderline” pictures by offensive and misleading advertising; OKed a resolution that Allied explore the feasibility of establishing legal clearance for theatres over television; petitioned the government and Congress for tax relief to small businesses by cutting the excess profits tax from 30 to 20 percent and other means. The convention also gave its blessing to the resolution requesting that TOA name a representative to the Joint Committee Against Pay-As-You-See TV as a replacement for the late Alfred Starr, while expressing its appreciation of the “distinguished service” provided by Starr.

(Continued on Page 22)
BENJAMIN THAU, one of the veterans of the M-G-M lot, was named administrative head of the studio, succeeding Dore Schary, it was announced last week by Loew's, Inc., president Joseph R. Vogel. Schary recently resigned as vice president in charge of production. Vogel also announced that an executive staff composed of E. J. Mannix, MGM general mgr., J. J. Cohn, Lawrence Weingarten, Marvin Schenck, Kenneth MacKenna and Saul Rittenberg will work in close association with Thau. The new production chief joined the studio in 1932 as casting director, subsequently served as executive assistant to Louis B. Mayer, who preceded Schary. He is credited with playing an important part in the development of MGM's star roster. Schary had been associated with the MGM studios since July, 1948. His contract would have expired Jan. 17, 1958. It was announced that he would remain with the company until Dec. 31 to complete production of "Designing Woman". Schary stays on with MGM in a non-exclusive consultant capacity until 1968 at $100,000 a year. Two stockholder groups, as well as some of the board members, were said to be dissatisfied with company earnings during Schary's tenure.

ERIC JOHNSTON recommended that the proposed theatre admissions credit plan be dropped. The MPAA president reported to the board of directors last week that a survey in Marion County, Indiana, indicated that the system does not offer "promise of appreciably increasing movie attendance". Movie-goers were questioned by a research organization on two credit plans: a charge plan similar to department stores, and a "movie script" book where the patron would buy $12.50 worth of admissions for $10.00. More than 70 per cent of those questioned thought they would not be interested in either plan. The study was initiated and financed by the MPA and supervised by 20th Century-Fox vice president William C. Gehring, Loew's general sales manager Charles M. Reagan and Universal sales head Charles Feldman.

20TH-FOX earnings for the 39 weeks ended Sept. 29 were down from the corresponding 1955 period approximately $1,264,000. About one-half of the decline occurred in the year's third quarter. Net earnings of $3,182,099 for the 39 weeks were reported, as against $4,446,851 for the corresponding period in 1955. This represents $1.20 per share compared with $1.68 per share in the prior year's three-quarters period. The increased product announced for 1957 by 20th, plus some major product due shortly, is expected to alter this downward trend in the near future.

JACK L. WARNER & LEONARD GOLDENSON revealed an agreement whereby the full facilities of the Warner Bros. studios will be available to producers of film programs for the ABC television network. New cutting rooms, offices and projection rooms will be built to accommodate the production of the TV programs. Goldenson had also announced several weeks ago that AB-PT will enter into motion picture production for theatres. The president of American Broadcasting-Paramount Theatres recently took over as president of the ABC network.

MEYER M. HUTNER has been appointed national publicity manager of Warner Brothers, succeeding the late Larry Golob, it was announced by Robert S. Taplinger, vice president and director of advertising and public relations. Charles S. Steinberg was upped to home office publicity manager. Hutner recently resigned as advertising and publicity director for Samuel Goldwyn Productions to join Warners as a special assistant for liaison with independent producers.

LARRY GOLOB, national publicity di-rector of Warner Brothers, died Nov. 25 at his home. He was associated with Warners for 28 years. He was 52.

20th Century-Fox president Spyros P. Skouras accepts a Christopher Award honoring "The King and I", from Father James Keller, founder of the Christophers. Award commends the use of "God-given talents in a positive and constructive manner".
The kind of **GAY ADVENTURE**
    every girl lives in her dreams!

Four shapely beauties in Glamorous Hollywood
with a career in their grasp...men on their minds...and the excitement every woman wants!

**Four Girls in Town**

KATHY
THE GIRL FROM MAINSTREET U.S.A.
Had a mother to guide her... and a conscience to hold her back!

VICKI
THE GIRL FROM GAY PAREE
Walked out on the one man she couldn't live without!

MARIA
THE GIRL FROM ROMANTIC ROME
Men had made her notorious... money made them interesting!

INA
THE GIRL FROM OLD VIENNA
Locked a secret in her heart... only one man had the key!

**Cinemascope® Technicolor**

**Starring**

GEORGE NADER • JULIE ADAMS • MARIANNE COOK • ELSA MARTINELLI
GIA SCALA • SYDNEY CHAPLIN • GRANT WILLIAMS • JOHN GAVIN

Written and Directed by JACK SHER • Produced by AARON ROSENBERG • A UNIVERSAL-INTERNATIONAL PICTURE

Another Picture with that Universal Pre-sold Appeal!
ALLIED CONVENTION

(Continued from Page 19)

Board's Actions

Allied's board of directors met in Dallas for two and a half days prior to the convention and, among other important actions, appointed a committee of three to meet with a committee from COMPO in an effort to bridge the differences between the two organizations. The Allied committee, appointed by President Ruben Shor, consists of General Counsel Abram P. Myers, Willbur Snapper and Trueman T. Rembusch, both formerly Allied representatives on the COMPO triumvirate. COMPO's committee includes Emanuel Frisch, William C. Gehring and Sam Pinanuki. They will meet on December 10 at Allied's headquarters in Wash., D. C.

On the matter of a possible merger with TOA, the board authorized Shor to make the following statement: "Prior to discussion of a possible merger between Allied and TOA, the board had approved a policy of cooperating with TOA in matters of common interest concerning which the two organizations hold a similar view. Friendly relations between Allied and TOA leaders have existed for some time and the board has authorized explorations looking to an exchange of information and, when mutually agreeable, coordination of action with TOA on particular subjects. In the circumstances the board decided that the time was not ripe for any action looking to amalgamation with any other organization. Meanwhile, explorations in search of common ground and experiments with cooperative action will be continued."

The board directed an appeal to the film companies asking that exhibitors be granted "fair clearance" of at least five years or even ten before their films are sold to television, such clearance to be stated in the film contracts, if legally feasible.

The board endorsed the production plans announced recently by American Broadcasting-Paramount Theatres.

* * *

Keynote

In his keynote address, Roy L. Kalver, president of Allied Theatre Owners of Indiana, told the delegates: "When the enemy (TV) has thrown the full weight of his powerful offensive against us, and our defenses still remain unshattered, there is a good probability that we will endure." Television, with its backlog of motion picture films, has delivered its "Sunday punch" and though a little groyggy, exhibition is still on its feet, he said. "However, we are not going to remain upright very long unless we start fighting back. We have got to start telling the people how much more enjoyable it is to enjoy fine new pictures in the theatre than to see the run of fine television entertainment in the home. It is here that the motion picture business has fallen down badly. In the effort thus far we have had little or no support from the film companies."

Kalver called for a "return to reason in the negotiation for film". The most important facet of our business is "illegal, immoral and insane", he insisted. The return of autonomy to branch managers "so they will be cloaked with authority to make deals based on their customers' ability to pay," was his recommendation.

The keynote scored distribution's "contemptuous disregard" of the Senate Small Business Committee's recommendation of a top-level distribution-exhibition conference. He encouraged exhibitors to "have the courage when occasion demands to say NO to outrageous demands" to discourage the establishment of new "monumental percentage precedents". Kalver deplored the failure of COMPO's Awards Audience project.

Sale of the major studio's backlog of top motion pictures to television was "the most unkind cut of all", he said. The talent agencies' control over stars is a monopoly in restraint of trade and calls for some relief through an appeal to the Department of Justice, he declared. "It is evident that (the producers) have created their own monster which is threatening to devour them." Kalver called for more family-type pictures, more films aimed at the juvenile market, and less reliance on sex in films. He professed to see some hopeful signs for the future, such as Fox's announced production upgrading and the possibility of a cable theatre from downtown film houses into the home.

The keynote speech concluded with this call for cooperation: "Never before has there been more need for teamwork among all segments of our industry. This one fact emerges with clarity—if we are to survive and to succeed, old differences must be resolved, old antagonisms eradicated. There must be created a true tolerance and sympathetic understanding for each others problems, so eventually a peaceful co-existence will prevail."

* * *

ALBERT E. SINDLINGER, president of Sindlinger & Co. research organization, struck a note of optimism in a report that he had found that nearly 100,000,000 people want to go to the movies. He pointed out, however, that only 34,000,000 actually did attend, attributable to the fact that the others had nothing they cared to see. These people must be stimulated in order to get them into the theatres, Sindlinger said.

HEADLINERS...

SPYROS P. SHURAS, SAM PINAN- SKY, MICHEL T. DODD, ERIC JOHN- STON, LEONARD GOLDSMUID & NED E. DESPEIT among the dais-sitters at the 18th Annual Dinner of the Motion Picture Pickers Nov. 30 at the Waldorf-Astoria. Gathering honored R. J. 'BOB' O'DONNEE as "Pioneer of the Year"... mc... AL FISHER appointed assistant exploitation manager at United Artists... First Cinemiracle feature in production according to National Theatres chief ELMER C. RHODEN... 20th-Fox v.p. CHARLES EINFELD awarded certificate of appreciation by the American Cancer Society for "notable assistance in the crusade to conquer cancer"... National Legion of Decency placed Warner Brothers' 'Baby Doll' on its Condemned list... Universal board chairman N. J. BLUMBERG got from a six-hour tour of the Tomorrow South American offices... Stanley Warner v.p.'s HARRY M. KALMINE and BERNARD G.

Producer Joshua Logan (right), Columbia's Edward Kingsley, Japanese consul Jus Tsuchiya at 'Magnificent Seven' premiere in N.Y.

KRANZE on hand for the Havana, Cuba, opening of Cinerama... Columbia circuit sales executive LOUIS ASTOR off on a tour of the company's far west divisions in connection with the "Hey Ruble!" sales drive, LEONARD SPINNACKE is handling special promotional assignment in coordination with WB ad department on Hitchcock's forthcoming "The Wrong Man"... National Film Service re-elected officers and board members, including president JAMES P. CLARK, executive v.p. EMMETT M. ROSS, v.p. M. H. BRANDON, treasurer and general manager IRA S. STEVENS... United Artists Boston sales manager ALBERT R. GLAUBINGER shifted to branch man- ager in Buffalo, replacing STANLEY S. KOSITSKY, who moves over to manage Phila. office. Figaro vice president ROBERT LANTZ announced a five-piece picture schedule for 1957 for his independent company. Will release through UA... Variety Club Christmas party Dec. 1 with its JOHN H. ROWLEY Membership Drive, Dec. 3 to March 1... LOUIS REZNHEIMER elected chief banker of Variety Club of Illinois, Tent 26... ROBERT C. ROTHAFEL, Roxy theatre managing director, to m.c. 40th Anniver- sary Christmas party of Associated Motion Picture Advertisers Dec. 18 at the Hotel Piccadilly, N.Y., it was announced by the APA's F. P. DAVIS... MARTIN ANINSK has been elected presi- dent of the Warner Sterling Club, Phila- delphia division... MORTON V. RIT- CHEY, Allied Artists International Corp. President, touring England and the continent to discuss AP with distribu- tion outlets.
THE BIG ROCK‘N’ROLL PICTURE OF THE YEAR!

THE KING OF ROCK‘N’ROLL
ALAN FREED

in

ROCK
SEE—FRANKIE LYMON and THE TEEN-AGERS

ROCK,
SEE—Lovely LA VERN BAKER

Rock
SEE—The inimitable CHUCK BERRY

already heading for hit parade
“Baby, Baby” sung by Frankie
Lymon and The Teenagers and

“Tra La La” sung by La Vern Baker

Produced by Max J. Rosenberg and Milton Subotsky
Directed by Will Price
A Vanguard Production

...CONTACT YOUR LOCAL DCA EXCHANGE FOR FURTHER INFORMATION
Which trade paper has the most "DRAG" with exhibitors?

Film BULLETIN of course!
EXHIBITORS FORUM

STELLINGS ON TOA PLANS
Comments by Ernest G. Stellings, TOA President, to the Annual Convention of the Theatre Owners of North and South Carolina

What I have to say today will be confined more to the plans and aims of TOA for 1956-57 rather than to helping, even if that were possible, with your individual problems. As the oldest organized exhibitor group and one of the outstanding units of TOA, you may be interested in knowing more of these problems and the plans we have for correcting these problems that have been set up since the New York Convention.

The original outline of the TOA program for this year listed as possibly the most important—especially from a viewpoint of urgency—the improvement of relationships existing between exhibition and the other branches of this industry. It is my confirmed belief that no industry or any major portion of an industry can progress very far unless that industry works together as a whole. "A house divided against itself cannot stand." Possibly through no fault of any one branch of this business, our industry has broken apart into three groups which are evidently more concerned with their own activities than those of the industry as a whole. Production was more interested in its own phase of this business than the independent exhibitors. Distribution took the same attitude. Exhibition followed suit. As a result, the motion picture business became the proverbial house divided against itself.

If exhibition is to be profitable, then exhibition must work with production and distribution. And this is most important—if exhibition is to have sufficient money with which to provide the theatre-going public with comfortable, clean, modern theatres, then exhibition must make a profit on its operation. If there were no theatres, there would be no production and no distribution. Distribution, as a segment of this business, must recognize that theatre operators must have a profit in order to stay in business—in order to provide proper facilities—in order to join with the industry as a whole to fight the competition that confronts us.

Exhibition has a further responsibility. If we, as exhibitors, are to be supplied enough good pictures, we must return to production and distribution sufficient revenue to make possible the production and distribution of good product to attract people to our theatres and thereby make exhibition profitable and provide money for the creation of product for future releases. When this entire problem is considered from this viewpoint, it is easy to recognize the necessity for each branch of this business to cooperate with the other branches. Each segment of the business most definitely is dependent upon the success of the other branches. We must work together if our industry is to succeed and prosper—yes, even continue.

As I said before, a reconciliation of differences that exist between the various segments of this business must be resolved before other things can be accomplished by this business. It is for the purpose of crystalizing this effort that I will spend the next several days in New York in conference with the heads of the national producing and distributing companies.

Another important portion of the TOA program for this year is an effort to increase box office returns—and in this, I am certain that each of you will be very much interested. This, too, is something which will be an all-industry effort. The need for this effort was first developed by TOA in Chicago last July. A brief outline of its plan was presented to the New York Convention in September and approved. It was turned over to COMPO in order that all elements of the industry could participate in the effort which meant channeling the effort through COMPO.

Subsequent to the TOA program, production and distribution companies developed certain ideas—similar to those of TOA—but definitely for the same purpose. Neither plan has developed to the point where it is ready for discussion and where conflicts are being held today in New York. It is my hope—in fact, my belief—that out of these two proposals will come one advertising, publicity, and promotion campaign which, during 1957, should materially help in returning, to the theatre box offices of this country, many patrons who have for one reason or another stayed away.

Another factor which has resulted from the divergence among the various segments of this business has been the considerable dissatisfaction, complaints, and laws suits which plague this industry. There is no denying the fact that whoever loses the law suit, that the damages come partially from your theatres and mine. Therefore, it is easy to recognize the fact that any damages from a law suit are paid, partially by you and every other exhibitor in this country.

With this realization—and there are many other factors that create a need for it—we believe this industry needs an Arbitration and Conciliation Program. Such a plan will permit a fair solution to many individual problems at the lowest possible cost and at the same time should eliminate many court cases which today are costing this industry unnecessary and untold thousands of dollars. It is my plan and purpose to pursue and push to a successful conclusion a program of Arbitration acceptable to both exhibition and distribution.

TOA also plans the institution of a public relations program, combined with a publicity campaign, which will supplement the advertising campaign for the purpose of creating better relations with the general public for our theatres and attractions.

TOA will continue its efforts to cause the production of more good pictures during the coming year. You all heard that Paramount Theatres is ready to go into production. Si Fabian and Stanley-Warner has announced that they will enter production. Sypros Skouras, last week, announced that Fox will increase their releases in a twelve-month's period, starting next April, to a number in excess of fifty pictures. TOA is encouraging independent producers to increase their flow of product which will help materially to eliminate the present product shortage and give us more playable product. This increase in the number of pictures made will, to some extent, automatically cause the spread of good pictures throughout the theatre industry instead of having them released in two or three short periods of time, as has been done recently. However, TOA will continue its efforts toward securing a more orderly release of top pictures.

APPLAUDS ALLIED MOVE
Statement by E. G. Stellings

In furtherance of my aims, as President of TOA, announced at the time of my election, I had conferences last week with the Presidents and General Sales Managers of most of the distribution companies. I am enthusiastic about their willingness to cooperate in the fulfillment of those aims. I found that they are as concerned with the troubled state of distributor-exhibitor relation and general industry problems as we exhibitors are, and that they are willing to do more than their share to improve those conditions.

I conveyed to the people with whom I talked that TOA is willing to dedicate itself completely to industry efforts aimed at promoting the selling of more tickets at our box office and that we will aid in any sound way to accomplish that objective.

We are appreciative of this opportunity to bring out thoughts to the company heads and General Sales Managers, and we shall follow-up these conferences with what we feel are good, constructive, and definite industry programs in the future.

We of TOA greet with enthusiasm the Resolution we have read in the Trade Press adopted at the National Allied Convention in Dallas on Thursday last, that Allied is to take proper and necessary steps in cooperating with TOA to initiate negotiations with the film companies looking to the establishment of an arbitration system in the motion picture industry in accordance with the recommendations contained in the reports of the Senate Select Committee on Small Business dated August 2, 1953 and July 27, 1956. This parallels the action taken by the TOA Board and by the general body at its last convention.

These are statesman like moves aimed at bettering industry conditions by way of affording to all exhibitors the benefits of a sound system of conciliation and, where conciliation failed, an easily available tribunal where all exhibitors may air their grievances, have them adjudicated, in an effective, speedy and inexpensive manner.

We await with willingness the implementation of the Allied and TOA Resolutions.
WOMAN'S HOME COMPANION
Survey showed 31 per cent went to the movies because of TRAILERS!

Average daily cost less than one admission ticket!

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

Average daily cost less than one admission ticket!

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

Average daily cost less than one admission ticket!

Trailers—Showmen's Socko Salesmen!
What the Showmen Are Doing!

MERCHANDISING & EXPLOITATION DEPARTMENT

Two-Week Florida Vacations for Winners of Featurette Contest

Fifteen showmanship-wise theatre managers and their wives are going to enjoy an all-free, all-fun two-week vacation in sunny Florida, with Warner Bros. picking up the tab. One of the most extensive advertising-publicity-promotion campaigns ever accorded a featurette, a nationwide Exploitation Contest, has been set for “Chasing The Sun,” four-reeler in WarnerColor that highlights the wonders of Florida. The contest, which kicked off on December 1, will continue through June 15, 1957.

By booking “Chasing The Sun,” theatre managers automatically become eligible to participate in the competition. Those turning in the best 15 campaigns will win a free round-trip to Miami Beach and hotel accommodations for two for two weeks.

Entries will be judged on originality and effectiveness. Contestants should document their campaigns with photos, tear sheets, etc. All facets of the promotion—lobby displays, publicity stories, commercial tie-ups, stunts and gimmicks—should be described thoroughly, the material put into a Campaign Contest Kit and sent to the Director of Special Events, Warner Bros. Pictures, Inc., 321 W. 44th Street, New York 36, N. Y.

Cooperating with WB in the contest are many of the Florida attractions seen in the film—Cypress Gardens, Theatre of the Sea, the Parrot Jungle and such fabulous hostleries as the Fontainebleau, the Saxony, Balmoral and the Cadillac.

The judges are Harry Goldberg, advertising director of Stanley Warner Theatres; Edward Hyman, United Paramount Theatres president; Frank Ricketson, general manager of Fox National Theatres, and a representative of Warner Bros. Pictures.

“Chasing The Sun” had a gala three-theatre premiere in Miami on Dec. 5.

(UA’s Fieldmen Hear Top Brass Say Local Level Promotion Is Vital Need

“Today, more than ever, the emphasis in selling and pre-selling must be on the local level.”—Max E. Youngstein

“It is foolhardy and narrow to ignore television, or to pretend it doesn’t exist. We intend to work with it and have it work for us. We’re confident that we have the right formula...”—Roger H. Lewis.

These were just two of the variety of pertinent observations by United Artists executives on today’s changing film promotion techniques made at the company’s first fieldmen’s convention, recently held in New York. Hailed as “unsung heroes of the motion picture industry” by William J. Heineman, vice president in charge of distribution, the regional exploiters had been assembled to participate in the development of a comprehensive 1957 field promotion program. Among the topics outlined at the ballyhoo seminar were a plan calling for increased local-level cooperation with exhibitors through expanded newspaper advertising and merchant support, month-by-month campaign blueprints for the 48 UA releases slated to be distributed next year and the effects of fluid markets and attendance patterns on motion picture merchandising.

The fieldmen in attendance were told by vice president Youngstein that United Artists’ ‘57 promotion program incorporates the findings of three research surveys and on-the-spot experience of the regional exploitation men. Noting that the creative process is not the exclusive property of the UA home office, Youngstein appealed to the grass roots staff to offer suggestions and new ideas so that the company could “capitalize on your experience in the field”.

(Continued on Page 28)

Key field exploitation men at first UA national fieldmen convention in N. Y. are (seated): Addie Addison, Dallas; exploitation mgr. Mari Krushen; Howard Pearl, Detroit; Wally Heim, Chicago; Max Miller, Philadelphia. (Standing) Bill Gandall, Pittsburgh; Archie Laurie, Toronto; Earl Keete, Seattle; Bill Shall, Los Angeles; Bill Pruss, Denver; Bernie Young, N. Y.; Joe Mansfield, Boston; Al Fisher, newly appointed assistant exploitation manager; Bill Shirley, Buffalo.

[More SHOWMEN on Page 28]
Stanley Warner Manager Booms
'Rock, Rock' Via Dance Marathon

Latching on to the rock 'n' roll craze, manager Bob Kessler of Stanley Warner's Benn Theatre, in Philadelphia, has whipped up a sock campaign to exploit "Rock, Rock, Rock" when the DCA release plays his house on December 16. Two days prior to the opening, patrons of the Benn will be given an opportunity to trip the light fantastic at a rip-roaring Marathon Dance Contest to be staged in the lobby of the theatre. Music for the rock 'n' rolller will be furnished by recordings supplied by a local record shop with the public address system the contribution of the local naborhood businessmen's association.

Winners in the competition will be awarded prizes contributed by merchants at no cost to the theatre. Prizes include a $25 savings bond, shoes, shirts, ties and fashionable ladies wear.

Among the many exploitational tools used by the showmanship-wise SW manager to spread the word about the dance marathon: a tie-up with a local dance studio, an essay contest in the naborhood newspaper, an announcement of registration for the contest via a trailer on the screen for two weeks prior to the contest, 40x60 lobby display, cooperative heralds, window cards advertising both contest and playdate, ad insertions in newspapers and a phonograph in the lobby playing all the tunes featured in the musical.

16mm movies taken of the marathon will be shown in the theatre lobby and at the bank, record shop, shoe store and haberdashery—-who donated the prizes. All interested parties to the shindig, both participants and spectators, will be invited to view the 16mm films, via an ad in the lobby which will tell where and when films of the dance marathon will be shown.

Featured in the Vanguard production are platter spinners Alan Freed, Frankie Lymon, La Vern Baker and Chuck Berry.

Exploitation Stunts Galore
Hypo 'Can't Run Away From It'

Seldom does a picture come along so amply blessed with title or story line as adaptable to exploitation stunts and gimmicks as Columbia's "You Can't Run Away From It". By taking advantage of the many built-in promotional angles available to them, showmen have every chance to hypo box-office returns on the Technicolor film.

Out Indianapolis way, Loew's manager Howard Rutherford took advantage of Columbia's national tie-up with Greyhound Bus Lines by setting up a contest for which the prize was the use of a bus complete with driver for a full day.

Lester Pollack, of Loew's Theatre, Rochester, N. Y., arranged an eye-catching window display with a furniture store, using the famous "Walls of Jericho" scene from the comedy as a springboard. Featured in the display were life-size cutouts of stars June Allyson and Jack Lemmon in twin beds.

In the Rocky Mountain area, Paul Lyday of the Mile High City's Denver Theatre got a newspaper to sponsor a contest asking "What Was in the Suitcase?" The idea for the stunt originated from a scene in the picture where June Allyson's suitcase is stolen. A daily jingle in the newspaper gave clues to the contents of the case.

Capitalizing on the fact that a wedding plays a key part in the film, Al Siner, Strand Theatre, Providence, Rhode Island, promoted stills and playdate cards for a window display in a nearby bridal shop.

In Memphis, Tenn., manager Ray Thome of the Malco used two prize bally stunts to whet the appetite of potential patrons. A pretty model strolled the streets twirling an umbrella inscribed with "Stop Kidding Yourself! You Can't Run Away From It! Malco Now!" Another stunt by Thome employed a Greyhound bus covered with ads for film and playdate parked at strategic locations throughout the city.

Intensive Campaign Garners
U-I Premiere for Marietta, Ohio

An intensive one-year campaign by the citizens of Marietta, Ohio, to induce Universal-International executives to select their city as the site for the world premiere of "Battle Hymn" has ended successfully. Headed the persistent demands from the Marietta townspeople, U-I will stage the debut of the CinemaScope, Technicolor production, starring Rock Hudson as Colonel Dean E. Hess, USAF, in the hometown of the famous clergyman-jet ace. It will be a three-theatre showing, with the event to be carried on coast-to-coast radio and TV networks. Even before the war drama went into production Marietta residents kicked off a concerted drive via letters, telegrams and petitions requesting that the city be the site of debut festivities. The date is Feb. 14.

The initial announcement of what promises to be the most gala opening ever held in the

Going all-out to grab the world premiere of "Battle Hymn", 1000 Marietta residents signed the six-by-three-foot postal card mailed to David Lipton, U-I vice-president (left). Looking on are Rock Hudson and Martha Hyer.

Buckeye state was first announced to millions of televiewers on the Nov. 28 coast-to-coast TV show, "This Is Your Life".

Celebrities scheduled to participate in the debut ceremonies include the Governor of Ohio, Col. Hess and his family, stars Hudson, Martha Hyer and producer Ross Hunter.
Picketing Presley Fans Blast Critic, Boost Boxoffice

If 20th's "Love Me Tender" garnered extra-special business when it played Wometco's Miracle, Miami and Carib Theatres in Miami, a large part of the boxoffice boom can be attributed to amusement editor Herb Rau of the Daily News. Rau, who polls Elvis Presley's last name backward every time he uses it, ran a contest in his column to find the most words that rhyme with Yelserp, with passes awarded to the winner.

Needless to say, aroused Presley fans in the area rushed to the defense of their idol by picketing the News building—and by buying plenty of tickets at the boxoffice.

Elvis' fans followed back at Rau by carrying placards reading: "Herb—Stop Sinking Our Houn' Daug," "Mr. Rau—Don't Yelserp Our Presley" and "Elvis Has Got It, Herb Rau Should Catch It." Retreating for a little while, Rau came back with a sign reading: "I Surrender—But It's Still Yelserp". The film critic then started giving away photos of Presley to soothe the outraged feelings of the howling fans.

Final results of the madcap controversy show that the affair received a neat photos-and-text layout on the front page of the News, Rau reaped a harvest of rhymes, such as blurb, burp and slurp, Elvis' admirers were satisfied that his honor has been defended and the CinemaScope western grabbed off top-notch business at the three Wometco theatres.

It's a sure bet that Wometco exploiteers hope Rau starts another flare-up the next time a Presley film comes to Miami.

Continuing impact of Otto Preminger's "St. Joan" search is reflected in the order of the homecoming celebration given to Jean Seberg, winner of the international competition, in Marriottown, Iowa. Top: Gala parade welcomes the 17-year-old star. Bottom: Miss Seberg is greeted by Orpheum Theatre manager Harry Dearmin, who forwarded her application in United Artist's global talent search.

What the Showmen Are Doing!

20th Cites Boston Ad Agency For 'Carousel' Tie-up Campaign

Focusing attention on the importance of commercial tie-ups as a tool in promoting motion pictures, Charles Einfeld, 20th Century-Fox vice-president, awarded a citation to the Daniel F. Sullivan Co. of Boston, Mass., "in recognition of a most outstanding example of a commercial tie-up campaign with a major film production," for their unusual and imaginative joint promotion on "Carousel" and P. H. Snow Canning Co. products.

Admiring the commercial tie-in promotion developed by the Sullivan ad agency are Charles Einfeld (center), Daniel F. Sullivan (left) head of the agency and his associate, Gilbert Starr.

Prior to receipt of the citation from Einfeld, Sullivan presented 20th Century-Fox a scrapbook illustrating the methods and selling programs utilized by his organization in merchandising the Rodgers and Hammerstein musical into every nook of the nation with the support of local theatre managers, field exploitation men and F. H. Snow dealers and distributors.

Also present at the award ceremony were Rodney Bush, 20th exploitation director, and Gilbert Starr, of the Boston ad agency.

Producers of a line of canned seafood and soups, the Snow company, as a result of the tie-up, garnered a 30 percent increase in business, plus the opening of virgin markets in the southern and western parts of the nation. The award was presented to Daniel F. Sullivan, head of the Boston agency.

UA Fieldmen's Convention

(Continued from Page 27)

Roger H. Lewis, national director of advertising, publicity and exploitation, reporting on the results of a recent study involving the placement and acceptance of TV promotional films, announced that no less than 75 television featurettes would be used to plug product during the next 12 months. Lewis disclosed that UA is generally pleased with the results of its TV promotion and is "high on its potential for the future".

Sales chief Heineman told the delegates that changing market conditions make the exhibitor more dependent than ever on promotion and merchandising, and that the local stimulation provided by fieldmen is a significant factor in boosting boxoffice returns.

Commonwealth Organ Urges Long-Range Selling Approach

Taking note of the fact that the public is often unaware of the many fine films available to it, Commonwealth's "Messenger", showmen's tipster of the Midwest circuit, suggests the need for the long-range approach to the merchandising of coming product. The circuit's house organ sees this as a means of stimulating interest in the many extraordinary attractions that will appear in theatres during the months ahead.

Remoaning the fact that group selling of motion pictures has gone by the board, the "Messenger" says: "It is impossible to recall when a herald has shown up that lists a dozen—or even half a dozen—pictures being sold to the public long before they are to make their appearance." The neglect of long-range selling is cited as a major factor in the apathetic attitude of the public towards many outstanding releases.

"Somehow it is felt there would be more interest in motion pictures if the potential patron knew more about them," states the "Messenger". With a heavy barrage of good films coming up, seldom has exhibition had more to crow about in the way of first-rate entertainment.

Touting group selling of as a powerful sales aid, the house organ recommends the practice as beneficial to both the theatre and the patron. What could gladden the heart of a theatre manager more than hearing a theatregoer say "Gee! A lot of good pictures are coming to this theatre!"

A giant-size figure of James Dean measuring fourteen feet high attracts gobs of attention on the stairway of the Michigan Theatre, Detroit during engagement of Women's "Giant". King-size cutouts of Rock Hudson and Elizabeth Taylor are also displayed by the Motor City theatre.

Film BULLETIN December 10, 1956 Page 29
"The Hottest Western Ever Made" keys an explosive exploitation story in United Artists' "The King and Four Queens." Rarely has a picture been so amply endowed with such potent sex 'n' action elements as this Russ-Field Cinemascope Deluxe Color production. Title, stars, theme and promotion are intertwined superbly, each enhancing the other so that from whatever angle this is approached by the showmen, he'll have hot material with which to work.

Start from "The King" himself, Clark Gable, in a role as well tailored for the inimitable star as was his unforgettable Rhett Butler. No one has yet approached Gable’s artistry in portraying the fascinating swashbuckler, the irresistible-to-women man with a gun and a kiss. In this one, the king's wiles and virility are tossed up against a quartet of beauties in an offbeat western story that tinges with promise for all audiences.

The title is another natural, entirely apt for both the star and the theme, loaded with possibilities for exploitation. UA's box-officers have lined up a round of promotional activities on this phase alone that will make the showman's heart quicken. Such items as flashy floats bearing Gable-like kings, selected by contest, and four well-contoured queens are ready to roll for the Christmas openings; there'll be cavalcades of belles, buckboards and horsemen, too, and another contest built around Gable's succession of virile roles over the years and the famous movie queens he has had for leading ladies. And you can count on a full roster of stunts and displays involving giant playing cards and related displays.

United Artists is spreading on the newspaper advertising. King-size placements are set in 59 key papers scattered in 21 key cities throughout the country. Two of the 1000-line ads that are part of the $100,000 newspaper ad budget are shown on this page as they will appear, several in full-page color, split-page color and odd-shaped displays. The ads, generally, are heroic in concept and presentation, featuring the straddling gun-blazing star and the four luscious queens. The ad lines are crackling: "The King Tangles With Flesh and Flame in the Hottest Western Ever Made"... "The King Plays the Hottest Game in the West with Four Queens." The Gable figure in the poster art is ideal for top-of-the-marquee and lobby cutouts and the four Queens (each has special art) are sock display items for framing the King.

The film has gotten off to a running start in the advance publicity campaign. It had a big sendoff with Gable's first TV appearance (on film) on the Ed Sullivan show, followed up with a five-part serialization of "The Great Gable" in at least 25 newspapers nationwide and a Lock cover story headed several magazine breaks that pre-sold the picture heavily. An additional hype is Dell Publications 35-cent paper edition of the story, due for a campaign of major proportions at more than 100,000 newstands, in drug stores and book shops.

Any way you look at it, "The King and Four Queens" is an exploitation hand hard to beat.

"The King and Four Queens"

When scripter Margaret Fitts wrote this tale of a majestic knave of the West, she undoubtedly had Gable in mind, making it a natural for executive producer Bo Waterfield to present it to the "King" for his acting and co-production talents. With Raoul Walsh at the directorial helm, Gable is set down in a delightful and dangerous situation in which he attempts to ingratiate himself and outwit a dead-shot mother and the wives of the old lady's four sons. All but one of the sons are known to have been killed after making away with $100,000 in gold, but no one knows which one is alive or which of the girls are widows. In a battle of wits, spiced with violence, romance and humor, Gable makes love to all of them, finally meets his match in Eleanor Parker who joins him in making off with the loot. A clever twist to the finale makes them honest lovers, but leaves their relationship in a pleasantly precarious state. The other principals include Jo Ann Fleet as the mother, Jean Willes, Barbara Nichols and Sara Shane in a variety of eye-filling roles as the impatient daughters-in-law.
THE KING HAS HIS MOODS

Three of the characteristic tenors in which Clark Gable shines brightest are pictured in the scenes on the opposite page. At top, the King, majestic on his rearing horse, is seen as a gunman fleeing from a pursuing posse. At left, Clark cavorts with one of the Queens, Barbara Nichols, in one of the film's lighter moments. At right, Eleanor Parker, whose kinship in temperament to the King has kept them apart in a battle of wits, finally succumbs to his romantic blandishments. Theirs is an affair that fairly singes the screen.
WELCOME MISTER MARSHALL (Screen Art) Lola Sebastian, Manuel Morán, Director Roger Wagner. A satire about the famous Marshall Pan that takes place in a Spanish town.

October

GUNSINGER Color (American International) John Ireland, Beverly Garland, Alphonse Hayes, Director Richard Ladd. A notorious gunrunner tries to sway the West.

REFITE . . . MEANS TROUBLE (United Motion Picture Organization) Roger Walsworth, John Carradine, Jules Dassin, Melodrama, English dubbed story of the flight, 120 min. 11/12.


November

MARCELINO (Motion Picture Organization) Paul Cavanagh, Christian Marquand, Director Edgard Dela Va, Drama. Franciscan monks find abandoned baby and adopt it. 11/12.

SECRET OF THE BURied Life (M-G-M) Latest in Walt Disney's true-life series. 75 min. 10/29.


WEE GORDIE (George K. Arthur) Bill Travis, Estelle Sm, Norah Gerson, Producer Sidney Gilliat. Director Frank Launder. Comedy. A frail lad grows to giant stature and wins the Olympic hammer-throwing championship.


December


WEE GRAFF (Tral-o-Xe) Anne Dragoz, Made in Greece, English titles. Drama. A beautiful girl helps by her village for having lost her virtue as the victim of a war.

HOUR OF DECISION (Astor Pictures) Jeff Moorri. Drama.


TWO LOVES HAVE I (Jason) Technicolor, Gabrielle Drake, Mariette Sontor. A 2,320 min. Film. Director Carole Gillo, Drama. Life of Puccini with excerpts from his best known operas.

January

EULLIGHT (Mouli) French made documentory offers history and performance of famous sport. Produced and directed by Pierre Braunberger, 76 min. 11/26.


Coming


IF ALL THE GUYS IN THE WORLD - (Buena Vista) John Ireland, Jean Gaven, Director Christian-Jaque. Drama, Radio Star, due. 11/26, 12 miles apart, pool their efforts to rescue a stricken fishing boat.

IF CONDERED THE WORLD (American International) Peter Graves, Beverly Garland, Director Roger Wagner. Drama. A scientist from outer space visits the world and finds out how much a scientist can give his life to saving humanity.


NEAPOLITAN CAROUSEL (FVE) Lux Film, Romel Pathei, produced by Technicolor, Sophia Loren, Leonide Massine, Director Georges Arzane. The history of Naples traced from 1600 to date in song and dance. Cinecolor.


WEAPON, THE (Supercine) Nicole Maurey, Producer-director Jack J. Egan. A bitter U.S. war veteran, a German war bride and a killer is revealed after a child finds a loaded gun in bomb rubble

WOMAN OF ROME (DCA) Gina Lollobrigida, Daniel Gelin, Director Luigi Zampa. Drama. Adapted from the Alberto Moravia novel.

August

HIGH SOCIETY (In Focus) Color, Eastman Color, Bing Crosby, Grace Kelly, Frank Sinatra, Producer Sol Siegel. A social scandal. Beautiful girl gets involved with a fascinating millionaire and a serious minded reporter.

WILDERS YEARS, THESE (Jacon) James Cagney, Barbara Stanwyck, Producer James Shermacher, Director Roy Rowland. Drama. A man who was placed for adoption twenty years ago. 91 min. 8/6

September


October


OPPOSITE SEX, THE (CinemaScope, Eastman Color, Jane Av of, Joan Collins, Dolores Gray, Producer Joe Pasternak. Director David Miller. Comedy. The perfect wife is unawares of flaws in her marriage until it is too late.


November


December


January

EDGE OF THE CITY (Caryle Jassaville, Sidney Potier, Producer David Sasskin, Director Martin Ritt, Drama. A man finds confidence in the future by believing in himself.


Coming


DESIGNING GAMEN Gregory Peck, Lauren Bacall, Dolores Gray, Producer Dore Schary, Director Vincente Minnelli. 93 min.

HAPPY ROAD, THE (Gene Kelly, Michael Redgrave, Barbara Leigh, A Kerry Production, Directors, Gene Kelly, Michael Redgrave. A dancer given away from boarding school to find their respective parents.

HARVEST THUNDER (Angelo Colli, Producer Edwin Knopp, Director Jeffrey Haydn, Drama.


TEN THOUSAND BEDROOMS (CinemaScope, Technicolor, Dean Martin, Marilyn Monroe, Producer Fred Propper, Producer Edward Lewis, Director Edward Dmytryk. Drama. Life in Indi- ans during the Spanish Conquest.


JANUARY SUMMARY

25 features are scheduled for January release. Leading supplier will be RKO Radio Pictures with five releases. Allied Artists, Columbia and Universal-International will release three each. The independent, Metro-Goldwyn-Mayer, 20th Century-Fox and United Artists will release two each. One film will be placed on the agenda by Paramount, Republic and Warner Bros. Almost half of the films on the January roster, 12, are dramas. Color films total six.

12 Dramas 1 Adventure
3 Westerns 1 Melodrama
5 Comedies 1 Documentary
2 Musicals.

December


September

SEARCH FOR EIDY Murphy, THE (American-International) Producer William Tone, Director Robert Taylor. The Louis Hayward, former Zorro supplier who was overthrown in the writeup. 10/5. 10/15.

December

MOUNTAIN (VistaVisioncolor, Technicolor, Spencer Tracy, Bob Wagner, Claire Trevor, Producer-director Edmund Grainger. Drama, 120 min. 12/17. Adventures. Three criminals climb to a distant snow capped peak where an airplane has crashed and discover a critically injured woman in the wreckage. 105. 10/5.

January


February


DEATH AND MURDER, THE (American-International, Producer William Tone, Director Robert Taylor. The Louis Hayward, former Zorro supplier who was overthrown in the writeup. 105. 10/5.


WINGS OF THE EAGLES, THE (Robert Taylor. The Louis Hayward, former Zorro supplier who was overthrown in the writeup. 105. 10/5.

DEATH AND MURDER, THE (American-International, Producer William Tone, Director Robert Taylor. The Louis Hayward, former Zorro supplier who was overthrown in the writeup. 105. 10/5.


THE BEAUTY OF THE BEAST, THE (American-International, Producer William Tone, Director Robert Taylor. The Louis Hayward, former Zorro supplier who was overthrown in the writeup. 105. 10/5.
F I L M  B U L L E T I N —  T H I S  I S  Y O U R  P R O D U C T

OCTOBER

BRAVE ONE, THE, The CinemaScope, Technicolor, Michael Ray, Farmin Rivera, Joy Lansing, Rodolfo Hoyos, Pro-ducer Frank & Maurice King, Director Irving Rapper. Drama. The adventures of a young Mexican boy who wins up against a gang of outlaws. 100 min. 10/15.

JINGER OF GUilt Richard Basehart, Mary Murphy, C Cushion Cunningham, Directed by Alex Snowden. Drama. Film producer receives letters from a girl he never met, 84 min. 11/22.


DEATH OF A SCOUNDREL George Sanders, Yvonne De Carlo, Edward Anhalt, Director Shari Schachner. Martin. Melodrama. Tale of an international financial wizard. 119 min. 11/12.

DECEMBER


MAN IN THE VAULT Alba Eikberg, Bill Campbell, Karren Arland. Director Joseph L. Mankiewicz. Western. A young locksmith gets involved with a group engaged in illegal activities. 73 min. 1/11.

January

I MARRIED A WOMAN George Gobel. Diana Dors. Adrian Bower, William William. Director Hal Kater. Komedy. Wife objects to taking second place to a beer advertising campaign with her husband. 102 min. 1/12.


Coming


ESCAPADE IN JAPAN Color, Teresa Wright, Cameron Mitchell, Jon Provost, Roger Nakagawa, Producer-director Arthur Lubin. Search for two boys that start out in the wrong direction to find the very people who are trying to find them. 84 min.

GIRL MOST LIKELY, The Eastman Color, Jane Powell, Cliff Robertson, Keith Andes. Producer Stanley Rublin. Director Carson Young. Comedy. Girl is proposed to by three men on the same day. 82 min.


LADY AND THE PROowler, THE, Color, Dina Dors, Rod Steiger, ma Marie Windsor. Producer-director John Farrow. Drama. An沿着 affair that plays the death of her husband who she betrayed. 95 min.


September


October


STAGECOACH TO FURY CinemaScope, Forrest Tucker, Man_ Blanchard, Wally Ford, Director John Lynn. Western. Bandits hold up stage coach in search for gold. 76 min.
October


FLIGHT TO HONG KONG Rory Calhoun, Dolores Donan, A Sabot Production. Joe Newman, Drama. An American pilot and a Chinese peasant fellow and a Chinese pilot join forces to try to reach World War II. 107 min. 9/17.

ROSS, THE John Wayne, Dox Avedon, William Bishop, Producer-director Joseph H. Lewis, Drama. A cowboy antibody to a cattle rustler during a crucial battle of World War II. 75 min. 10/15.

ATTACK, THE Albert, Lee Marvin, Producer-director Robert Aldrich, Drama. A cowardly man refuses to fight during a crucial battle of World War II. 97 min. 9/17.

STREET OF SINNERS George Montgomery, Geraldine Brooks, Producer William A. Seiter, Drama. Associate producer directs a film blacklist story. 72 min. 7/13.

TROOPER HOOK Joel McCrea, Barbara Stanwyck, Edward Andrews, Producer Sol Fielding, Director Marcus Warren, Western. Two men fight for the honor of a beautiful woman. 81 min. 10/15.


VOODOO Island Boris Karloff, Beverly Tyler, A Air Production. Director Reginald Le Borg, Horror. An airmen is forced to investigate a strange and unexplained island. 93 min. 7/7.

UNIVERSAL-LIFE

September

EDGE OF HELL Hugo Haas, Francesca Scarffen, Ken Tarton, Producer-director Hugo Haas, Drama, A former gangster makes a deal with the devil. 72 min. 7/13.

I'VE LIVED BEFORE Jack Mohoney, Leigh Snowden, Ted West, Producer Howard Rich, Director Richard Bartlett, Drama, Story of a reincarnated airplane pilot. 82 min. 9/17.

RAW EDGE Technicolor. Rory Calhoun, Yvonne De Carlo, Mara Corday, Producer Albert Schulzmith, Director John Sherwood, Drama. An American soldier两次 leads the Oregon frontier with an iron hand. 76 min. 9/3.


October


SHOWDOWN AT ABILENE Technicolor. Jock Mahoney, Lee Blythe, Producer Howard Christie, Director Charles Haas, Western. Cowboy returns to Abilene to save a cattle ranch. 82 min. 9/13.

November

UNGUARDED MOMENT, The Technicolor. Esther Williams, George Nader, Producer Gordon Kay, Drama. A school girl is almost criminally assaulted by student. 95 min. 9/3.

December

CURCU, BEAST OF THE AMAZON Color. John Stanley, Frank We adventure the Amazon jungle. 95 min. 11/15.

WILD PONY, The Anthony Quinn, Carol Ohmart, Paul Stewart, Producer Sidney Harmon, Director Harry Horner, Drama. A young man leads a boy over a Navy officer and his fiance. 91 min. 1/1.

January

FIVE STEPS TO DANGER Technicolor. Sterling Hayden, A Grand Production, Director Henry Koster, Drama. A family is forced to give FBI highly secret material stolen from Russians. 79 min. 9/15.


February

FOUR GIRLS IN TOW Technicolor. Technicolor. George Nader, Julie Adams, Mariann Cook, Producer A. Rosenberg, Director Jack Sher, Drama, Movie studio experiments with fable world and a newly created world by Pedro Chaseley. 86 min. 2/15.

MARCH AT 43,000 John Payne, Karen Steele, A Fine-Thomas Production, Director Francis Lyon. 79 min. 1/1.

BACHELOR PARTY, The Don Murray, E. G. Marshall, Director Harold Hecht, Producer Delbert Mann, Drama. An attempt to escape from prison. 86 min. 2/15.

CRIME OF PASSION Barbara Stanwyck, Sterling Hayden, Raymond Burr, Producer Herman Cohen, Director Gerd Oswald, Drama, Woman newspaper woman who ambition leads her to murder a man. 67 min. 1/1.

MISS SCULLY, The Public, E. G. Marshall, A Universal Production, Director Robert Stevens. 81 min. 1/1.

MOM'S MURDERER Technicolor. Dorothy Malone, Jody Farrow, A Robert Altman Production, Director Roy Huggins, Western. Woman's murder is discovered by her fellow镇. 82 min. 1/15.

January


February

NIGHTMARES OF A VAMPIRE Technicolor, Producer-director, Frank Stevens, Drama. Based on the famous novel by Edna Ferber, The story of oil, cattle and love in the Southwest during World War I. 107 min. 10/15.

BABY DOLL Karl Malden, Carroll Baker, Eli Wallach, A New Production, Director, John Huston. A woman who is a victim of marriage. 91 min. 4/15.

Coming


NIGHT DOES STRANGE THINGS, The Technicolor, Ingemar Peterson, Mal Myrmell, Producer Leland Hayward, London Film, Director Jean Reitnouer. Drama. Tale of the life of a man with a taste for danger. 82 min. 10/15.


WILD MOUNTAIN WEST, THE Technicolor. Producer-director Alfred Hitchcock, Drama. Western, a boy who fiddle around at Stork Club is prime suspect in murder case. 82 min. 10/15.
Get high with Hope and Hepburn!

"THE IRON PETTICOAT" COCKTAIL!

Mix equal parts of "Hope Happiness" and "Hepburn Hilarity." Audiences will shake well with laughter. A sure-fire recipe for pixilated patrons and bulging box-offices! Go get it!

M-G-M presents the funniest pair in pictures in the funniest comedy of the year!

BOB HOPE * KATHARINE HEPBURN hilariously teamed for the first time in "THE IRON PETTICOAT"
A LOOK AT 1957

Oh, What a Beautiful Dawning!

Xmas Eve at Loew's House

A STUDY OF

3 MOVIE AD CAMPAIGNS
AT A TIME WHEN MOTION PICTURES

THIS TOWERS ABOVE

SHOOTING NOW COMPLETED • IN VISTAVISION • TECHNICOLOR
AT THEIR GREATEST...

ALL OTHERS!

Cary Grant
Frank Sinatra
Sophia Loren

in STANLEY KRAMER'S PRODUCTION of

"The Pride and The Passion"
20th THE BIG NAME COMPANY WHICH BROUGHT YOU THE HOTTEST NAME IN SHOW BUSINESS FOR THANKSGIVING NEXT BRINGS YOU... FOR CHRISTMAS... THE WORLD'S MOST PUBLICIZED BLONDE

TOM EWELL JAYNE MANSFIELD EDMOND O'BRIEN in "THE GIRL CAN'T HELP IT" COLOR BY DE LUXE CINEMASCOPE and Guest Stars JULIE LONDON • RAY ANTHONY • BARRY GORDON AND 14 ROCK 'N' ROLL HEADLINERS!

Produced and directed by FRANK TASHLIN Screenplay by FRANK TASHLIN and HERBERT BAKER

FROM 20TH... THE BIGGEST NAME IN THE INDUSTRY TODAY!
Prayer for 1957

Grant that the light of wisdom shine upon the statesmen of the world that they may guide Mankind upon the road to Peace. Grant us tranquility in which freedom can flourish and in which men will build, rather than destroy.

Give us the reason to understand what is right and the courage to heed the dictates of our conscience.

Grant that the people of the earth may come to know that love is God’s blessing upon those who love, hate His curse upon those who hate.

Breathe into our hearts the spirit of Good Will, that we may always and forever do unto others as we would have them do unto us.

Preserve, in Thy infinite wisdom, the bounties with which Thou hast endowed our wonderful land, and, above all else, perpetuate the greatest of these bounties, our Freedom.

Grant unto the people of the motion picture industry an ever deeper sense of responsibility in their roles as creators and exhibitors of this wondrous medium of entertainment and enlightenment. Reveal to the makers of motion pictures the ways by which they may pursue their art with good taste and integrity. To those whose theatres provide enchantment upon silver screens, show the way to conduct their business with dignity, yet always in the happy spirit of showmanship.

Grant that the motion picture flourish this new year, while earning applause for the happiness and surcease it brings to the people of the world.

Amen.

To All Our Friends and Readers

A Merry Christmas and

A Happy, Prosperous New Year
LOBBY TALK!

"My do-it-yourself lobby frames!"

DORIS DAY
WINS
"STAR OF STARS" AWARD
IN MODERN SCREEN MAGAZINE
See her in
"JULIE"
Arwin Production – M-G-M Release

KIRK DOUGLAS
WINS
BEST PERFORMANCE AWARD
IN MODERN SCREEN MAGAZINE
For M-G-M's
"LUST FOR LIFE"

"And for my lobby when I play M-G-M's 'TEAHOUSE'"

THE MOST HONORED PICTURE! M-G-M's
"TEAHOUSE OF THE AUGUST MOON"

"Movie of the Month."—Coronet Magazine
"Outstanding Picture of the Month."
—Cosmopolitan Magazine
"Picture of the Month."—Seventeen
Winner of Parents' Magazine Medal.
"Movie of the Month."—Argosy Magazine
“BABY DOLL” BUSINESS. There can be no doubt that the controversy over “Baby Doll” aroused by the Catholic Church ban has had an effect opposite what was intended—in New York, at least. The boxoffice at the Victoria Theatre on Broadway has been tinkling a merry tune since the Elia Kazan film opened its regular run on December 19. The gross for the first three days was running well ahead of “Man With the Golden Arm”, another controversial high-grosser that played the house. The Victoria management reported generally favorable audience reaction. Some protesting mail from Catholics, seemingly part of an organized drive, has been coming to the theatre. However, a spokesman for the Victoria also said that a number of Catholics who have seen the film indicated their disagreement with the Church edict against it.

BUSINESS. Theatre reports for pre-Xmas, 1956, indicate a steadier boxoffice tone than last year. As a matter of fact, it might very well be the best pre-Holiday season in several years. Absence of cold weather throughout most of the country may be an important factor in this surprising situation. The grossing reports show that not only the big pictures, like “Giant”, “Anastasia”, “Rainmaker” and “Ten Commandments” did better than usual business for the heavy shopping period, but some of the minor entries, like U-I’s, “Curucu”, “Mole People” combination and DCA’s “Rock, Rock, Rock” rolled up unexpectedly good grosses. Theatremen are keeping their fingers crossed as they hope that this portends a happy holiday performance by the industry.

RKO’S FUTURE. The recent statement by Dan O’Shea that RKO will curtail its ’57 production schedule “to meet changing trends and conditions in foreign and domestic markets” has industry observers wondering what the future of this company might be. Insiders are saying that the uncertainty stems from potential circumstances concerning the future of Tom O’Neil, himself. The RKO Teleradio president and board chairman reportedly is considering relinquishing his entertainment field interests as a prelude to stepping into the top spot in the General Tire empire, now headed by his dad. RKO’s plans will probably be in a deep-freeze until the younger O’Neil’s future in the industrial giant is finalized.

NO STUDIO MERGER. Now that 20th Century-Fox has embarked on its biggest production program in ten years (some 55 features for 1957), any possibility of the talked-about studio merger with Warner Bros. is being ruled out. The two companies, were each to be turning out only 15 to 20 features per year, could very logically have combined their production activities at WB’s Burbank plant, but it would hardly be feasible for one lot to house a total of some seventy films, especially by two separate organizations. This does not preclude the likelihood that other film companies will undertake to effect economies via studio mergers. RKO, Paramount and Warners might very well consider such a move in the near future.

TOA-ALLIED. Those who know the thinking of Allied president Rube Shor and TOA president Ernest G. Stellings are convinced that the two national exhibitor bodies will work in closer harmony this year than, perhaps, ever before. Both leaders are firmly convinced that their two organizations must cooperate closely, if not merge, and that if they reconcile their aims and methods, important concessions toward achieving industry harmony might be gained from the film companies, Shor is understood to have won over the “fighters” in Allied’s ranks to acceptance of a period of pacific negotiation with the distributors. If he, in cooperation with Stellings, fails to remove some of the basic irritants disturbing exhibitor-distributor relations, the militant dissidents in Allied ranks will hop back into the saddle. Film executives, well aware of this, will make every effort to satisfy exhibition by working out a practical arbitration program.

BERGMAN’S BACK. 20th Century-Fox scooped its rival studio when it grabbed off Ingrid Bergman to star in her first film after a seven year hiatus. Whatever doubts may have been harbored in its executive suite are now dispelled with the early boxoffice reports on “Anastasia”. It has proved to be a big grosser, rolling up a surprising take in its first week at New York’s Roxy. And in the slow pre-Xmas week, yet. Apparently, everybody wants to see Bergman. It is true that a fine cast, including Yul Brynner and Helen Hayes, has been assembled, directed by the fine hand of Anatole Litvak, but it remains Bergman’s picture, her triumph and Fox’s joy.
1957—THUNDER OVER HOLLYWOOD. Moviedom 1957 may prove to be as exciting off screen as on. Not in a good many years have so many combustible economic forces been stockpiled at the feet of the industry on the eve of a change in calendar. Even now as moviedom swings good-fellowship in its Holiday cups, as the air is tinsel and scent nutmeg, there is massing to the east a flotilla of the darkest clouds. And to the west more of the same. In short, film production’s New York-to-Hollywood axis is in trouble.

Because 1956 belonged to the industry’s apologists, 1957 may belong to the industry’s stockholders. Providers of investment capital may be held at arm’s length so long. In ’56 they were offered explanations; in ’57 stockholders may do the talking.

Wall Street investment opinion is terribly uneasy. Film company earnings—across the board—are descending to lower levels, despite the fact that exhibition is holding theatre attendance to no worse than 1955 numbers. The sale or lease of backlog films to TV was supposed by many to provide the cushion against the shock of depressed operational income. With a bare exception, this revenue has failed both to measure up to expectation or to cover the losses sustained through operations. Shareholders who once relied at management for reluctance to traffic with TV, now complain that management sold too cheap. In their arsenal are figures: revenue per backlog film, they say, averages $16,000; a research survey reports one of this covey (a first-rank old-timer to be sure) cost movie theatres in one city something like 100 times that total.

Stockholders will wheel up other guns. As in no other time before will expenses be viewed with such piercing scrutiny. And as in no other time will corporate personalities be run through the muck and stripped so naked before the flinty eye of the equity-holding mob.

Let management evince no surprise. All is within the proper purview of those who give of their cash for certificates of company ownership, no matter how few. Not only is it quite proper, it is quite justified in difficult times. For, if conditions trouble salaried management, they trouble equally those whose investments make possible the salaries to begin with. Besides, in certain respects film company officers have seemed doltsishly guilty of leading with their chins. They have boasted of expense reductions in times of rising costs; they have effused an optimism that has been wholly unsupported by fact, or worse, by actions: they have strutted and swaggered on the issue of TV backlog sales, creating the unfounded impression that television and the U.S. Treasury both couldn’t afford their superannuated wares. Perhaps a gathering insecurity fostered by conditions of the past several years dictated this brand of stockholder salesmanship. A bit more candor, regardless of momentary pain, might have prevented inevitable grief. A stockholder caught with his points down can be mighty dangerous.

Withal, management is not without a case. It can defend last year’s fruitless optimism, and the years’ before, on the same ground that hope begets deed and that no one sells movie tickets wearing a size 14 face. It can side-step a mushrooming expense balance on the ground that economies in one sphere have been offset by the higher costs of doing business in another, that production costs have gained throughout the industrial economy. Some company heads might duck backlog-to-TV grievances by recalling that they merely obeyed stockholder injunctions to trade and trade fast. Management appears weakest in the one department that means most: tumbling profits in normal operations. Whether shareholders can be sold another year of high hopes depends upon the individual skill and aplomb of company presidents.

Two years of shaky times with little surcease between, save the rescuing grace of summer boxoffice, thus leaves a number of key film companies with vulnerable underpinnings. Loew’s is a prime example. Others with earnings records even less distinguished may fall prey once a test is made of Loew’s in February. Still others cling to safety by dint of ownership, or at least control, being vested in management elements. Mighty 20th-Fox suddenly turns up Howard Hughes as shareholder Number One. The inscrutable Hughes hardly figures to purchase over 300,000 shares solely for their investment quality at this time.

But shareholders have their weaknesses too. Grievances are one thing. Control of a company is another. It costs money to make a proxy fight. It also requires direction and unity. The majority of rabble rousers possess neither. The more fearsome elements are those professional investors who say little, work stealthfully planning, organizing, button-holing. The others, the garden variety agitators, seem forever to work at sixes and sevens with their fellow dissenters. In the Loew’s case, at least a half dozen separate islands of discontent exist. Working for management are the odds that they will not be effectively amalgamated into a single resistance bloc.

It is thus possible that 1957 may go down as a year of much stockholder sound and fury—signifying little in the way of sweeping director, management and ownership changes. If all concerned are fortunate enough to live to fight another day, it would well become them to make very certain, by performance and performance alone, that judgment day doesn’t soon come again.
Motion Picture Scene Taking on BRIGHTER HUE AS WE TURN INTO ’57

Oh, What a Beautiful Dawning!

By LEONARD COULTER

Someone up There must like us.

We've pulled through 1956, and now 1957 looms with a rosier hue than anyone thought possible a year back.

It's when you try to pinpoint the fast-improving outlook, and the reasons for it, that you're forced back into that timeworn Wall Street cliche of there being "a better tone".

What that really means is that there is more confidence abroad in the film industry—not just airy-fairy optimism, either.

Nor is it merely a reaction from the tensions of 1956, or a collective sigh of relief that the prophesied Year of Doom is behind us.

New Kind of Thinking

Things are happening in the motion picture industry today which would have been impossible five years ago. There's a new kind of thinking. There are new people in high positions. There are radical changes and daring experiments pending in research, advertising, promotion and merchandising. At last—at long, long last—we are falling into step with the tempo of the times, and the public is beginning to respond.

To no single event of 1956 can this change be attributed, but studied in perspective today many of the year's developments acquire deep significance.

No-one would have predicted, for instance, the "new look" in Hollywood—the departure from studio control of such figures as Darryl F. Zanuck, Nicholas M. Schenck and Dore Schary.

No-one could have foreseen the virtual disappearance from the scene of Harry M. and Albert Warner, leaving Jack Warner in the saddle and banker Serge Semenenko presiding over the Warner Brothers cash-box.

No-one had even a suspicion that television, a seemingly lusty infant, would be so stricken by programming polio that millions of Americans would start saying that "the best things on TV are old movies", and that advertisers would desert live TV shows for sponsorship of those televised "oldies".

Code Overhauled

And who would have thought that Eric Johnston, President of the MPAA, would have stated, in announcing a complete overhaul of the Motion Picture Production Code for the first time since 1930, that the changes had been decided on "by the industry itself" without reference to, or consultation by, those devout gentlemen who for so long have held themselves up as the guardians of the people's morals?

What a revolution has occurred in one swiftly-moving year!

It isn't too long ago, remember, since Wall Street was jingling its money-bags before the film industry's top executives and telling them, in as many words, "You might as well get out of the movie business while the capital gains going is good, because when the avalanche of backlog pictures hits the nation's TV screens, no-one will want to go to the theatre any more—ever again. We'll buy you out, and spin-off the assets to real estate developers."

The money-bags aren't jingling any more, for the tele-

(Continued on Page 10)
vising of pre-1948 movies has been completely anti-climactic: it has made the public realize anew that the TV programmers, for all their braggadocio, that on only rare occasions been able to produce popular entertainment anything as good. Some of those soothsayers who were foretelling the complete crash of the movie world a year ago now profess to see cobwebs beginning to accumulate on millions of TV sets.

It is a sad commentary on the state of mind which had been allowed to develop within the film industry that very few of its leaders had the vision to anticipate that result. The others had so lost faith in the skills and talents at their command that they were genuinely astonished by the public’s warm response.

Among those select few whose confidence never flagged is Spyros P. Skouras, who took the bull by the horns and instituted a production policy that completely reversed the trend. He backed his belief that theatres are here to stay with hard cash, expanding Twentieth Century-Fox’s production schedule for 1957-58 to an unprecedented number (at least 55) of films for the company.

A Defeatist Policy

Looking out towards the pleasant vista of 1957 it is not difficult to perceive that many advantages must accrue to those companies which decide to abandon the “bigger, but fewer” policy of production. That policy, in itself, was defeatist, predicated on a belief that television’s stranglehold would never be loosened, that the neighborhood theatre was doomed and that there would be left only a relatively few showcases featuring supercolossal epics which the television screen could not encompass.

That viewpoint, as is now obvious to the simplest souls among us, has been proved lacking in validity, and it cannot be long before Hollywood as a whole swings back into the production of a wider variety of product, catering for all tastes, instead of concentrating on a handful of so-called “blockbusters”.

John Davis, managing director of Britain’s J. Arthur Rank Organization, had been threatening for two years to enter the U.S. film market before he actually set up his own distribution machinery towards the end of 1956. His interest in making the plunge was a belief that his company’s product was being mishandled in America, earning only a fraction of the potential revenues.

This theory is about to be put to the test, but whether or not Mr. Davis is proved right is of less importance than the average American exhibitor than the reasons which have prompted him at this particular time to substitute action for words.

He feels—and the British Treasury, which has to find precious dollars for the operation, agrees—that at no time in the past ten years has there been such a need for popular theatre entertainment as exists in the U.S. today. There has become apparent throughout the country a strong, insistent need for relief from the complexities and pressures of the home. There is, too, a growing taste for entertainment at a higher cultural level than the fare offered on TV. This is evidenced by the steady patronage which many arthouses have been developing despite competition from costly Hollywood “spectaculars” showing just around the corner.

Sees Golden Opportunity

John Davis senses that this, indeed, is the golden moment of opportunity; that “There is a tide in the affairs of man which, taken at the flood, leads on to victory”.

More pictures, better pictures, controversial pictures attuned to the modern idiom, new and younger stars (yes, even Elvis “The Squirrel” Presley) will flow from Hollywood during 1957 unless the present portents are utterly misleading.

Better business building projects are “in the works” as a result of the activities of Compo, TOA and the MPAA. There is nothing niggardly about the schemes now in contemplation. They will cost millions. No publicity campaign as attention-compelling as that now before the MPAA—and already approved in principle by the major companies—has been dreamed-up since Colonel Bill Selig fifty years ago next year, shot the first film footage ever exposed in that little West Coast village which, years later, was to become known throughout the world as Hollywood.

It can be said without disrespect for those who built it up that ours has been an “old man’s industry” for too long. It has been largely an autocracy, governed by a few wealthy men and, subject to an excessive degree of nepotism. When television came along young, progressive people fled to the fresher pastures of Broadcasting Row and the great pioneers went back to their steam-baths and massage parlors, once were forsaking (if not actually condemning) anything modern as “new fangled stunts”.

No longer, however, does the dead hand of tradition lie heavily on the film industry. What harvest Father Time has not yet gathered is being reaped by the sheer force of economic machinery. One by one the captains and the kings depart, and a new breed of men moves in. Those of the “old guard” who remain are learning to adapt themselves to new trends with a hitherto unexhibited flexibility. There is no fixed set of rules in the movie game today.

Confidence begets confidence and the big discovery of 1956 that vintage films can excite and enthuse the public, even when seen under the unfavorable conditions imposed by today’s TV screens, is bound to snowball through the beckoning year.

You can see the signs already.
"The Rainmaker" Fascinating Story, Superb Performances

Starbuck (Burt Lancaster), a "con" man who loves people, tells plain Lizzie Curry (Katharine Hepburn) that she can be as pretty as she thinks she is—that life is not worth living without dreams.

Business Rating 3 3 3 Plus


"The Rainmaker" is a rare and delightful treat for mature and discriminating audiences, solid entertainment for all. Dealing with a family of ranchers in the Southwest during a summer drought, it tells in provocative, robust, frank terms of the family's attempt to snag a husband for the unwed daughter. It is disarmingly mirthful and warm with sympathy.

Heading the cast are Katharine Hepburn, as the determined spinster, and Burt Lancaster, as a drumbeating confidence man, who promises to produce rain and stays to heal the family's problems. This strong star tandem insures immediate audience interest. Word-of-mouth should take over and keep this Paramount offering rolling on to excellent grosses in all situations. Hal Wallis' full-bodied production in Technicolor and VistaVision complements the screenplay (of award-winning caliber) which N. Richard Nash has adapted from his own stage hit.

The charm of "The Rainmaker" lies largely in the way it manipulates some basic ideas and introduces them with parallel symbols: the drought is comparable to Hepburn's spinsterhood; Lancaster's desire to make a miracle is symbolic of his dreamer's way of life; Wendell Corey's refusal to accept a pet dog is related to his fear of giving or receiving affection.

The support is excellent: Cameron Prud'homme as the worried, sympathetic father; Lloyd Bridges as the stone-hearted brother; Earl Holliman as the ill-at-ease kid-brother on the brink of manhood. They are all very real people solving human problems. The appeal is not restricted to class situations. Boxoffice prospects are extremely good in the general market.

After almost 25 years as leading lady, Miss Hepburn remains one of the screens most magnetic personalities; communicating eloquently with her deep-set eyes. Her performance will be remembered when Academy Awards are handed out. Lancaster endows the con-man with strength and magical quality essential to the role; he has never been better.

Directing his first major production, Joseph Anthony has done a superb job. He has maintained a swift and sure pace and has kept his characters believable throughout without them becoming maudlin or stereotyped. Sticking close to the original stage version, Anthony has finely utilized his cameras to include a colorful rural background, broadening the scope of the whole. Playwright Nash, at the risk of having his moving stage version turned into a bit of whimsical froth, nevertheless stayed close to his stage treatment. The results, with the fine performances and the eloquent direction, is a very warm, somewhat off-beat, assuredly fanciful, but winning motion picture.

Rancher Prud'homme has two worries: his daughter, Miss Hepburn, virtually a confirmed spinster, and his land, plagued by drought. He and sons Bridges and Holliman attempt to interest Corey, a sheriff, in Miss Hepburn by inviting him to supper. She is brutally frank with herself, yet willing, but Corey is afraid to accept love, because his first wife left him. Lancaster, a vagabond confidence man, arrives and offers to bring rain for $100. His personal magnetism intrigues the men but Miss Hepburn is hesitant. Lancaster sizes up her personal problem and succeeds in making her believe that she is really attractive. When Corey arrives with a warrant for Lancaster's arrest, the family induces him to drop the charge. Lancaster offers to marry Miss Hepburn and share his "dreams", but Corey expresses his desire for her and she accepts him. Lancaster departs, but turns back to collect his $100 when a rainstorm suddenly comes down.

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The true story of Col. Dean Hess, clergyman turned fighter pilot. Told in the heroism of battle's hell, cherished in the hearts of those who loved him, living forever in the happiness of the once forgotten children of war-ravaged Korea!

CO-STARRING
MARTHA HYER
DAN DURYEA
DON DEFORE
ANNA KASHFI
JOCK MAHONEY
with CARL BENTON REID

Directed by DOUGLA
Universal proudly announces the WORLD PREMIERE February 14th in Marietta, Ohio; home town of Col. Dean Hess. Territorial openings immediately following.

Universal-International presents

NICK HUDSON IN BATTLE HYMN

by CHARLES GRAYSON and VINCENT B. EVANS Produced by ROSS HUNTER

Cinemascope Technicolor
“Baby Doll”

Business Rating ⭐⭐⭐

Tennessee Williams’ drama low-grade Southern whites superbly directed by Elia Kazan. Emphasis on sex makes it suitable only for adult audience. Wave of publicity attendant on Catholic “ban” will stimulate public interest.

Because “Baby Doll” already is one of the most publicized films of all time, and because sex is always good boxoffice, this figures to be a strong attraction generally, certainly in metropolitan areas. But it should be successful for other reasons, chief among them the fact that Elia Kazan’s direction makes it a completely absorbing character study. The people he deals with are Southern “white trash”, unsavory and uncommon, but fascinating to observe. It is off-beat, lurid drama that will appeal most to those who relish the hyper-tension, slice-of-life dramatics of author Tennessee Williams. The Mississippi-set story of a pretty, young bride, her arsonist husband, and a vengeful Sicilian is loaded with sex symbolism and suggestiveness. Yet, it is doubtful that many people will find it offensive, for the direction and the performances are so compelling that the viewer is held entranced. This is strictly for adults, and Warner Bros. advertising campaign very frankly establishes the nature of the story. Described as a novel, it can probably counteract the Legion of Decency’s “condemned” rating for its alleged “unmitigated emphasis on lust and various scenes of cruelty”. Karl Malden, in his starring role, plays the frustrated, middle-aged husband with the gusto of a raging storm. Top acting honors go to Carroll Baker, who is nothing less than superb as the adolescent “Baby Doll”, who reaches “womanhood” with the help of hot-blooded Eli Wallach. Producer-director Kazan has created an earthy, deeply engrossing drama about unattractive people. Malden owner of a broken down old Mississippi mansion and an equally decrepit cotton gin, fears he will lose his 19-year-old wife, Miss Baker (whom he promised not to touch till her twentieth birthday). When Wallach, Sicilian owner of a gin syndicate, takes away all his business, and their furniture is repossessed, Malden burns down Wallach’s processing plant. Suspecting Malden, Wallach takes his cotton to Malden’s place for ginning, and proceeds to woo Miss Baker. While Malden is away replacing a machine part, Wallach wins a confession from “baby doll” accusing her husband. Fascinated with Wallach’s masculine, tender ways, she invites him to her bed. Malden returns, senses the situation, and goes for his shotgun. The marshmallow cart Malden off to jail, and Wallach promises to return to “baby doll” the next day.


“Battle Hymn”

Business Rating ⭐⭐⭐

Appealing drama of orphanage built by flying minister in Korea. Action, human interest, plus Rock Hudson name. Will draw well above average in all situations.

This is the inspiring story of Lt. Col. Dean Hess, minister and fighter pilot, who built an orphanage for orphans of lost and hungry Korean children when they overran the battle fields. Ross Hunter’s production for Universal-International, enhanced with Technicolor and CinemaScope, is touching, heart-warming. “Battle Hymn” will meet with above-average response in the general market. Rock Hudson plays Col. Hess with straightforward integrity, although he lacks the depth to make his association with the ragged orphans wholly convincing. East Indian star Kashi offers a distinct, exotic charm. Dan Duryea, Don DeFore and Martha Hyer lend able support. Most impressive action scenes are aerial dogfights between U.S. Mustangs and Red MiGs. Douglas Sirk’s direction stresses the human elements. The story depicts Hudson, as Col. Hess, suffering a guilt complex because a defective bomb rack caused him to demolish a German church-orphanage during World War II. He volunteers for duty in Korea to train ROK flyers. Duryea and DeFore help him construct a landing strip. Lost, starving Korean kids drift into the installation. Aided by Miss Kash, Hudson refurbishes a temple to house the children, but when Red forces break through the base is evacuated. While Hudson and Miss Kash are leading the children to safety by foot, she is killed in a MiG raid. Cargo planes are dispatched and all are safely evacuated. Col. Hess dedicates a new orphanage in Seoul to Miss Kash.
“Anastasia”  
**Business Rating**: 3 3 3 Plus  
Excellent vehicle for Ingrid Bergman’s return. Fine Cine- 
maScope-color production. Intriguing plot, wonderful per- 
formances, Bergman-Bryner names will account for big re- 
turns except in action situations.

Providing a superb vehicle for Ingrid Bergman’s return to the American screen after a seven-year absence, “Anas- 
tasia” promises to be one of the boxoffice bell-ringers of 1957. Miss Bergman proves decisively that she’s lost none of her graceful charm or ability to submerge herself com- 
pletely in a role. Yul Brynner and Helen Hayes share top 
billings in this gripping story about the lost daughter of the last Russian czar, and an elaborate scheme to legitimi- 
tize her claim to a fortune. Made in London, Paris, and 
Copenhagen, Buddy Adler’s production for 20th Century- 
Fox in CinemaScope and De Luxe color is on a grand scale.

It will undoubtedly meet with hearty boxoffice response 
generally, but since the conspiracy is handled with mental 
machinations rather than physical force, action fans may 
not find this costume drama so much to their taste. Bryn- 
er, as the White Russian who grooms Miss Bergman for 
her “role” as princess is thoroughly believable. Miss 
Hayes, a middle-aged dowager empress who finally recog- 
nizes Miss Bergman as the true Anastasia, combines digni- 
ity and mirth in her performance. Akim Tamiroff and 
Sacha Pitoëff are somewhat type-cast as fellow conspira- 
tors, but deliver their lines with as much originality as 
possible. Martita Hunt is comical as a go-between lady-in- 
waiting. The talented Anatole Litvak directed with a sure 
and deft hand. He transforms Miss Bergman from a war- 
beaten wanderer, sick and half-demented, to a confident, 
scintillating princess affecting the change by studied de- 
grees. The screenplay was adapted by Arthur Laurents 
from the Guy Boltin-Marcelle Maurette play that clicked 
on Broadway a couple seasons ago.

Contributors to the production’s excellence are the tech- 
nicians, especially cameraman Jack Hildyard, musical di- 
rector Alfred Newman, and costumer Rene Hubert.

The story opens in Paris, where Miss Bergman, desti- 
tute, ill and distraught, is kept from suicide by Brynner, 
an ex-general; Tamiroff, a banker; and Pitoëff. Struck by 
her resemblance to the late Czar’s daughter, they plan to 
pass her off as the Grand Duchess believed slain in the 
Russian revolution. If the exiled Russian courtiers and 
widow dowager, Helen Hayes, accept her authenticity, the 
schemers will obtain control of ten million pounds inheri- 
tance. Bergman is groomed, and acts the part so well it be- 
comes possible she actually is Anastasia. In Copenhagen, 
Brynner finally persuades Miss Hayes to visit Anastasia, 
and the old lady is convinced of her authenticity. At a 
great ball held to publicly acknowledge the princess, Ivan 
Desney, a prince formerly engaged to Miss Bergman, pro- 
poses marriage. Miss Hayes, realizing her granddaughter 
has fallen in love with Brynner, helps unite the couple, and 
they depart before any official announcement is made.

20th Century-Fox. 105 minutes. Ingrid Bergman, Yul Brynner, Helen Hayes, Akim 
Tamiroff, Martita Hunt. Produced by Buddy Adler. Directed by Anatole Litvak.

“Zarak”  
**Business Rating**: 3 3 Plus  
High adventure and lusty romance in turbulent India. Cine- 
maScope and Technicolor plus-factors. Most appeal for 
action fans.

Action fans, especially, will enjoy this saga of a legend- 
ary bandit-hero, played by Victor Mature, who rouses an 
army of natives to defy British rule. A Warwick produc- 
tion by Irving Allen and Albert R. Broccoli for Columbia 
release, “Zarak” is enhanced with Technicolor locations in 
Spanish Morocco, filmed in CinemaScope. The atmosphere, 
pomp and action will intrigue the outdoor market. While 
plausibility is put aside, there is plenty of emphasis on 
swordplay, hard riding, devil-may-care heroes, and torrid 
love-making. Mature, in beard and swarthy facial makeup, 
lands verve to the role of Zarak-Kahn, royal prince and 
rogue. Anita Ekberg, the harem dancer who causes all the 
unrest, is costumed expressly to display her charms. 
Director Terence Young concentrates on varying the vio- 
ence. Mature, found making love to Miss Ekberg, one of 
his father’s wives, is flogged and exiled. He recruits a band 
and robs the British. British officer Michael Wilding ar- 
vives to suppress the natives. Mature discovers Miss Ek- 
berg dancing in a den and rejects her. Later ambushed by 
Wilding’s troops, Mature escapes into desert; where, mad 
with thirst, he accidentally kills a holy man. Tortured by 
his unforgivable crime, he gives himself up on condition 
he be substituted for his former enemy captured by Wild- 
ing. Mature is flogged to death, atonement for his crime.

Columbia. (A Warwick Production). 99 minutes. Victor Mature, Michael Wilding, 
Anita Ekberg. Produced by Irving Allen and Albert R. Broccoli. Directed by 
Terence Young.

“Dance With Me Henry”  
**Business Rating**: 2 2  
Familiar Abbott and Costello comedy. Wacky plot figures 
to please the kiddies. Should serve adequately as dualler.

A routine Abbott and Costello vehicle, released through 
United Artists, this mishmash comedy features a clamor- 
ous chase through a kiddyland carnival. The comics are 
kicked around and pursued by bank robbers to prevent 
them from squealing to police. With all its noisy slapstick, 
“Dance With Me Henry” should get plenty of laughs from the 
youngsters and those grown-ups who fancy the A & C style. 
Gigi Perreau and Rusty Hamer get into the act, 
along with a flock of kids. Bob Goldstein’s production and 
Charles Barton’s direction makes full use of ferris wheels, 
miniature trains, etc. Hamer and Miss Perreau are orphans in 
Costello’s house. Abbott, employed in Costello’s Kiddy- 
land, tries to get him to pay his gambling debts. Bank 
robber Richard Reeves hides “hot money” in the playland 
and is bumped off. Costello is grilled by police and trailed 
by gangsters when released. After a wild chase through 
Kiddyland complicated by 30 orphans trying to help Cos- 
tello, he is exonerated and allowed to keep his family.

United Artists. 79 minutes. Bud Abbott, Lou Costello, Gigi Perreau, Rusty Hamer. 
Produced by Bob Goldstein. Directed by Charles Barton.

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Will Rogers gratefully acknowledges the contribution of advertising production by M-G-M, and of space by this publisher.

Be generous this year. Give more than before to keep your Hospital going and growing. You’re only asked once yearly, you know, but the protection to you is continuous.

Employers, boost the Salute in your Company... Executives, boost the Salute in your Department... Employees, boost the Salute in your conscience and your heart.

* Time for Cheerful Giving to WILL ROGERS MEMORIAL HOSPITAL and RESEARCH LABORATORIES

A Factual Study of
3 Film Ad Campaigns

There are some in our industry who would dismiss the attacks against motion picture advertising on the ground that they are simply another manifestation of that fascinating indoor sport, Let's Find Fault with the Movie Business. One top echelon executive of a major film company writes: "While I feel Film BULLETIN's recent articles on the subject of film advertising have presented a very able defense of our advertising practices, I cannot escape the conclusion that the attacks are baseless, slander on our industry by men who seek only to further their own reputations at our expense, and, for that reason, do not merit reply. Let them pursue their personal aggrandizement without help from us."

However logical that view may be, it is a fact that rather wide circulation has been given the arguments against movie advertising. In recent months, articles have appeared in the New York Times, Advertising Age and in several religious journals. Thus, while it is true that the issue has been blown up to disproportionate size, the readiness of a section of the public to accept any adverse criticism of the film business makes it essential, we believe, to debunk the big lie that movie advertising is the pariah of the advertising field.

To the contrary, if the practitioners of movie advertising were to look their brethren on Madison Avenue squarely in the eye, it is the latter who would likely flinch. Seldom do the promotional presentations of accredited film advertisers exceed the bounds of fair, honest, moral representation. Although dealing with the vital, human, emotional subjects that make up the content of Show Business, we say movie advertising is at least as free of misrepresentation as the automobiles that are pictured as big as Pullman cars, the patent drug products that promise such wondrous, immediate cures, or the colognes that pledge to endow even the homeliest of females with irresistible allure for the male sniffer. Yes, if those journalists of the ecclesiastical press, who practice with such evident relish finding fault with movie business conduct, were to look through any of the national magazines, they are apt to find ample fodder for their editorial cannons in the advertisements that appear therein.

But the purpose of this article is to present Proof. Several movie advertising campaigns were the particular objects of the recent attacks in the press. We have undertaken to analyze those aspects of three of the campaigns which were criticized. But, before going ahead, it would be pertinent to observe that the attackers displayed an appalling degree of stupidity in their choice of targets. If they had dug around a bit, we are quite sure they would have discovered some film ads that would have been far better suited to their purpose. Movie advertising is, after all, no white lily among the hucksters. It, too, employs varying degrees of exaggeration and some rather remote lures to attract attention. Just why "The Bad Seed", "The King and I" and "A Kiss Before Dying", however, were selected by critics of movie advertising is hard to understand; they would seem to be models of movie advertising least susceptible to honest criticism on the basis of misrepresentation. But since certain phases of the advertising for these three films were the particular objects of the offensive against the whole field of movie advertising, we are quite content to meet the attackers on the field of their own choice.

"THE BAD SEED"

Perhaps the broadest—and most ill-advised—attack on movie advertising was directed against Warner Bros.' "The Bad Seed". In this case, every point brought up by certain church organs and embellished by Mr. Bosley Crowther, of the N. Y. Times, and by the Advertising Age story has been refuted in a detailed study of the public's reaction to the ad campaign, by Sindlinger & Co., research analysts, and by the picture's performance at the boxoffice.

Basically, these facts emerged from the interviews with the public, carefully analyzed to eliminate contradictions

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and prejudices, and boiled down to a clinical analysis of the ad campaign:

- The very ads that were criticized—those describing the films as "The Big Shocker" and "Recommended for Adults Only," etc.—proved to be the most popular with the frequent moviegoers.
- The ads that factually represented the story as dealing with a maniacal child were liked by the infrequent or non-moviegoer—who wouldn't have gone to see the picture anyway.
- The criticized ad campaign made the picture the most talked about film on the entire movie scene.
- Not a single person interviewed who was drawn to see the picture by the "shocker" advertising expressed the view that they were "cheated" or that the advertising misrepresented the picture.
- A switch from the "child" ads to the "shocker" ads was most responsible for the difference between a million-dollar grosser and the probable four-million dollar grosser that will ultimately be realized.

In distilling the public's reaction to the film and the campaign, Sindlinger interviewers talked to about 1600 people who had been queried before and their moviegoing habits solidly established, carefully selected to represent a cross-section of the population by age, sex, locale, frequency and infrequency of attendance. The results were effected in two stages: (1) interviews shortly after release of "The Bad Seed" to establish the know-about on the film, and which of four types of ads representing various facets of the campaign would be most effective, and (2) interviews with those who had seen the picture, their word-of-mouth response and their reaction to the advertising.

In the first phase, each of the ads was shown to the person (in various orders), and the questions posed: Does this ad make you want to see the picture? Tonight? Tomorrow night? If this were the last night the picture was playing, would you go? Thus, both the draw of the ad and the intensity of appeal was established. The interviewee was then asked to select the best ad from the four, the worse ad, and name what he would put into the ad. The ads were numbered from 1 to 4 with No. 2 representing the "child" angle; No. 3, the "shocker" approach. No. 1 was an intermediate style and No. 4 a reader captioned, "Why 'The Bad Seed' Is Recommended for Adults Only..."

The results were almost invariably of a pattern. The infrequent moviegoers and those who indicated they would not see this type of picture were squarely in favor of the No. 2 or "child" ad; the movie fan and those who said they would want to see the film on the basis of the ads, chose the No. 3 "shocker" overwhelmingly.

The tabulation was borne out in actual practice. A theatre chain that had booked the picture in pre-release used the No. 2 ad to tepid response at the boxoffice. Seeing the disappointing returns, Warner ad chief Gilbert Golden urged the switch to the No. 3 ad and boxoffice returns zoomed immediately. The Sindlinger "talk-about" figures on "Bad Seed" ("What TV programs, movies, books, etc. have you heard discussed yesterday?")) shot up from a mild nine million rating to a strong 25 million within a week after the switch was made, increased to 32 million the following week and reached the No. 1 spot as the most talked about movie in the country list a week later, with 34,265,000. Given its initial impetus by the powerful ad campaign, word-of-mouth maintained its talk-about power
MOVIE ADVERTISING

among the film leaders for a full 10 weeks and was still going strong the 11th week.

Thus, the vitally important boxoffice factor of fast stimulation of word-of-mouth was accomplished with the ad that was singled out by the critics for attack. Especially important today is this rapid start of talk about a picture. With television the major topic of discussion rather than movies, a slow beginning waiting for word-of-mouth to build could mean a difference of millions of dollars in revenue for a picture, which would be out of first and key runs before the strength of public response could be felt. The No. 3 ad on “The Bad Seed” hit the public that GOES to the movies hard and fast, establishing the know-about and the talk-about. The No. 2 ad did not, even though it contained none of the features found objectionable by critics of the successful “shock” campaign.

In the second phase of the Sindlinger study, those who had seen the picture were interviewed. Some of the questions asked: What did you say to a friend about this picture? (Not what did you think of the picture?) Why? From what you know about the picture, from the advertising you have seen or the comments that you heard, was this picture misrepresented in the advertising?

While the comments varied, the great majority interviewed recommended it to others for various reasons, but especially noting the “shocker” and “recommended for adults” aspects (the two big factors in the No. 3 ad) in their comments. Not a single mention was made of the criticized ad line, “the most terrifying rock-bottom a woman ever hit for love”, or of the drawing of a woman in negligee in the doorway that accompanied the ad line. Not one respondent among those who had seen the picture reported even the faintest hint that the ads were “suggestive . . . salacious . . . misrepresentative”, as the Advertising Age story so ridiculously put it.

It is interesting to note that in commenting on the ads, those who liked the No. 2 ad often voiced the term “morbid” among their reasons for not wanting to see the picture. Those who remembered the ads after seeing the picture, however, described it as “shocking”, cued obviously by the No. 3 type ad. Quite a difference in word-of-mouth effect in the two descriptive terms, isn’t it?

Here is an ideal example, then, of making an advertisement work for a product on its true selling points, rather than on the bemused editorializing of the Advertising Age advertising “consultant”, who sardonically said, “wouldn’t it be wonderful if movie ads started telling, constructively and intelligently, something about the movie advertised?” Just about as “wonderful” as an aspirin tablet ad listing its chemical components instead of the line “relief in seconds”—not quite on the strictly factual side, but, as the admen would put it, a lulu on “commercial sell”.

The results of the Sindlinger survey and analysis, coupled with the surprisingly excellent grosses on a picture that had no known stars and a morbid story with a sad ending, is the best answer to those self-styled Thebans who would attempt to tell the movie admen how to run their business.

"THE KING AND I"

The attack on “The King and I” campaign was another ridiculous choice in attempting to prove that movie advertising is guilty of sex-flaunting and flagrant misinformation. One Clyde Bedell, writing in Advertising Age, selected the key art employed by 20th Century-Fox to illustrate this film as an example of movie advertising that makes it the “slippery eel” of advertising.

Bedell, described as a “consultant in creative advertising”, cooked up a satirical image of the typical movie ad writer who “drinks absinthe and looks at feethy pictures” to get his inspiration for movie ads, citing the “King and I” illustration as the result. “I kept this ad,” he said, “feeling sure that Yul Brynner and Deborah Kerr would never approximate the illustration shown in the ad. They didn’t. Brynner showed as much as the ad shows. Deborah didn’t.”

Bedell attempts to instill the impression that a cheap purveyor of pornographic art is hired by the film advertisers to draw leers from the public. Actually, the art for the ad under fire in Bedell’s hashish dream was done by one of the top illustrators in the entire advertising field, Mitchell Hook.

The illustrations of the art and the actual appearances of the stars in scene stills shown here are hardly incompatible. Brynner’s bare-chested costume and Miss Kerr’s decollete gown in the art are reasonable enough approxi-

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mations of the way each was seen by the audience in the theatre. If some artistic license was taken in removing the bouffant sleeves from the gown, and in making Miss Kerr look younger, does that justify the outrageous attack launched against all movie advertising by Advertising Age’s not-so-bright “consultant”? It is in this gown that Miss Kerr is held in Brynner’s arms in the delightful “Shall We Dance” scene. Where in Madison Avenue’s name is the misrepresentation?

Businesswise, it might be noted that this illustration was one of the most vital factors in bringing a large woman’s audience into theatres playing “The King and I”, and experience has proved conclusively that a large woman’s audience means big grosses. Certainly it is an elemental advertising concept that a muscled torso such as Brynner displays throughout the movie is a draw to the female audience. Female nudity, on the other hand, is a deterrent to the same audience. Consequently, the 20th-Fox admen obviously did not regard the added “cheesecake” on Miss Kerr importantly, since they had a more valuable, and factual, asset in Brynner charms.

Result: “The King and I” was one of the season’s top grossers—and while we have no figures from a survey to prove it, we are quite certain that Bedell was the one in thousands of moviegoers who entertained any thought of misrepresentation or sex implications after having viewed the ad and seen the movie.

“A KISS BEFORE DYING”

The third attack—also carried in Advertising Age—originated with a religious publication. The admen’s trade organ reprinted the text of an editorial in “The Pilot”, official newspaper of the Catholic archdiocese, violently striking out at motion picture advertising generally and at the ads on “A Kiss Before Dying” (United Artists) in particular.

There is a curious confusion in the editorial, since the arguments presented against the advertising should have been directed against the content of the film itself. It is not significant to mention here that this movie was adapted from a popular mystery novel. We are not in this instant concerned with the subject matter of the films under discussion—except insofar as the manner in which they are advertised is involved. If “The Pilot” editorialist intended to call for censorship of “A Kiss Before Dying”, he did not make himself clear. His comments on the advertising, however, are so blatantly foundless—and so typical of other such attacks—that it would be remiss to let them go unanswered.

This, in part, is what “The Pilot” had to say: “The simple dishonesty of exploiting a tiny incident in a film through lurid advertising in only the first of many faults. The suggestive drawings which may cover several columns in the newspapers put a lurid emphasis on sex, indecency, passion and violence. Then the pointed texts which accompany the display are calculated to excite a curious interest in the theme of the film which is most often miserably distorted. The total effect of all of this is a complete misrepresentation of the film, or at very best the exploitation of some incident in it for its own sinister effect . . .”

The story goes on to cite the effect of the movie stars’ influence on the younger people with the conclusion that this advertising “is even more dangerous than the film in this manner at least—that it is seen by millions who will never get to see the movie itself.” Lines like the headline in the ad shown here are quoted, the illustration described, with the comment: “Whatever the film shows after all of this is anybody’s guess—the advertising itself is a curse on the community.”

It’s a fair guess that the writer had never seen the picture. If he had, he would have learned that both the headline and the illustrations are not “tiny incidents” but the whole heart and theme of the picture. “She was going to have a baby . . . His way out was to kill her!” (named as one of the “shocking” misrepresentations) is as close to a capsule synopsis as is possible in such few words. The two scenes illustrated are the high points of the film, not merely lurid, sensationalized minor incidents. If any picture plays up its true content in its advertising, then the campaign on “A Kiss Before Dying” can serve as a model. Thus, the first charge of “misrepresentation” is debunked.

The obtuse reasoning behind the charge that this advertising is “dangerous” succumbs to cold logic. Here is an ad that very frankly tells moviegoers: “Look, this is the kind of picture it is. If you don’t want to see it, or you don’t want your children to see it, you’ve been honestly warned.” Consequently, you have the direct antithesis of “The Pilot’s” scare argument that this advertising constitutes a danger to the young people or anyone else. The advertising on “A Kiss Before Dying” conveys in the most straightforward manner that it depicts an illicit affair and violence, forewarns its potential audience, and then delivers what it promises. No advertising could be more honestly representative.
SPYROS P. SKOURAS promised exhibitors a welcome Christmas gift for 1957: the biggest 20th Century-Fox production program in ten years. Fifty-Five major pictures are to be made and released in the coming year plus possibly ten more, according to the company president and executive producer Buddy Adler. They made the announcement following a four-day planning conclave at the studio of the company's production, distribution and advertising executives, including vice presidents Charles Einfeld, William C. Michel, Joseph H. Moskowitz and Murray Silverstone. Among the properties to be released in '57: "The Desk Set" (Spencer Tracy, Katharine Hepburn), "A Farewell To Arms" (Jennifer Jones), 25 films to be produced by Robert L. Lippert.

ROGER LEWIS led exhibitor leaders and the MPAA advertising-publicity committee into an enthusiastic approval of the plan to combine the business-building programs of COMPO, TOA, MPAA. Approval of the idea, in which the various plans would be conducted under COMPO sponsorship, came at a meeting of exhibitors and the MPAA ad-pub committee held in New York recently with Lewis, MPAA ad-pub committee chairman, presiding. As the first step in the program, it was planned that a series of regional meetings be held at which a constructive picture of the industry be given to "opinion-makers" by industry representatives. A committee will be appointed to work on combining the programs.

MOVIE STARS, who set up their own corporate structures to evade high personal income taxes, have found their safe financial haven threatened by a new Internal Revenue Dept. ruling. In this expected development, independent companies set up by stars, directors, producers and others, would become taxable at the personal income rate of 92 per cent as against the 52 per cent they've been paying as a corporate structure. Hearings on the proposed change have been scheduled for Jan. 24 by Revenue Dept.

ERIC JOHNSTON's headline-making announcement on revision of the Production Code has been received with enthusiasm in most quarters of the industry. Latest to indicate their approval: United Artists management, which said that it will study the new Code with an eye toward rejoining the Motion Picture Association from which it had withdrawn as a result of dissatisfaction with the Code's administration. Johnston, MPAA president, released the text of the revised Code after a lengthy study of the original, adopted in 1930, by a committee of film company executives appointed by him. Major changes include elimination of the prohibitions against handling subjects dealing with prostitution, abortion, kidnapping and narcotics. The showing of sex perversion and venereal disease are still prohibited. Miscegenation, formerly to be handled with "good taste," may now be used at the producer's discretion. Johnston made it plain that no specific picture was in mind when the changes were made. He said he felt that the Code was intended to be a "flexible, living document—not a dead hand laid on artistic and creative endeavor". He said it demonstrates "our faith in and adherence to the voluntary system of self-regulation in the industry".

WOLFE COHEN, president of Warner Brothers International Corp., was elected a vice-president of Warner Brothers Pictures, Inc. at a meeting of the board of directors. Cohen joined Warners in 1925.

DANIEL T. O'SHEA, RKO president, disclosed last week that a major cutback of studio activities was in the offing leading to possible dissolution or conversion of the West Coast property. This statement followed an earlier announcement in which he revealed that RKO, "in the interests of efficiency, is considering the reshaping of its entire production and distribution structure to meet changing trends and conditions in the foreign and domestic markets." The information was divulged after meetings with RKO Television president Thomas F. O'Neill and other executives held recently in Florida. When pressed for further information, O'Shea firmly denied that the Hollywood studio would be closed or converted for industrial use, but admitted that "activities of the studio would be very much cut back" because of the "nature of our immediate production requirements". He further admitted that the possibility the property would eventually be sold cannot be ruled out. O'Shea confirmed that some production department heads were notified to transfer their offices to the company's Pathe Studio in Culver City. The proposed production cut would result in the discharge of some employees, he acknowledged, but added that a decision would be made in January.

ABRAM F. MYERS was one of six representatives of National Allied and COMPO who met in New York recently in an "exploratory discussion relative to Allied's resuming its membership in COMPO". The exhibitor organization quit COMPO in Nov., 1955, over disagreement on various issues, including arbitration. In a joint statement issued following the meeting, it was reported that the "discussion was friendly and constructive" and that there was "unanimity of thought on general principles and some particulars." The committees will report to their respective organizations "which alone have power to act." Representing Allied, besides general counsel Myers; Trueeman T. Rembusch and Wilbur Snaper. Representing COMPO, William C. Gehring, Samuel Pitanski, Emanuel Frisch.

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Stockholder Stew Boils

Christmas Eve at Loew’s House

A daring young lady named Cleo
Took a ride on a lion named Leo.
They stopped for a snack.
But the lion turned back:
For inside of Leo was Cleo.

This modernized version of the old limerick about the young lady from Riga, who went for a ride on a tiger, could aptly be applied to the recent corporate affairs of Hollywood’s biggest company—Loew’s, Inc.

It has apparently become the guiding policy of Loew’s to sidestep dangerous gunfights and to seek peace through compromise on the stockholder battlefront.

Only a few years ago an ageing British statesman whose critics dubbed him “the arch- apostle of appeasement,” declared “In war there are no winners”— an unpopular phrase then, but one which millions of strife-weary people throughout the world have since come to accept.

So it is with the Loew’s management which, plagued by pressures from powerful groups of wealthy and influential stockholders, decided almost a year ago that the company’s interests would best be served by burying its attackers under an avalanche of goodwill.

Thus, in February of 1956, diplomatic finesse was brought into play. Mr. Nicholas M. Schenck resigned the Presidency of Loew’s and was installed as Chairman of the Board. Into his shoes stepped reluctant Mr. Arthur M. Loew—reluctant because he had done a magnificent job as head of Loew’s International, which was prospering exceedingly, and felt disinclined to put himself up as a target for two Wall Street gentlemen who were demanding major changes within the organization. They were Paul Mannheim of Lehman Brothers and Charles Stewart of Lazard’s.

Diplomacy At Work

Arthur Loew’s first act was to make a series of economies. His second was to invite Messrs. Mannheim and Stewart to join Loew’s board of directors, which they did.

For a while these tactics seemed to have brought an end to the dissonance. Criticism subsided. Loew’s stock quotation began to rise. The threat of a proxy fight for the company’s control subsided.

But not for long. The two Wall Street houses represented by Mannheim and Stewart felt that with an official voice in the board room they might safely introduce the question of a fast pay-off. What about selling the MGM backlog to TV and taking a handsome capital gains profit? They produced an offer of $50,000,000 cash from a Canadian syndicate; they suggested that the money would come in very handy for production purposes when, under the Consent Decree, that side of the Loew’s business was divorced from the theatre end.

When Arthur Loew resisted on the ground that if TV rights were worth $50,000,000 to Mr. Chesler and his associates they would be worth more to Loew’s itself—even if it meant establishing a brand new sales organization within the company—the majority of his colleagues voted with him. The Chesler bid was turned down.

Likewise rejected was an alternative proposal from the Mannheim-Stewart interests, that some of Loew’s prime theatre properties should be sold off, also on a capital gains basis, for development as business centers. And again Mr. Loew said No. He disagreed with the viewpoint that the company should be broken up.

What was not known at that time, but has been established since, is that the basic criticism made by Loew’s dissident stockholders was against what was called “the Schenck influence”.

It became apparent that Arthur Loew was being manoeuvered into the intolerable position of getting rid of Mr. Schenck and his friends, and bestowing the order of the boot on Dore Schary, head of the studio.

He would have no part of any such intrigue, whereupon he resigned the Presidency of Loew’s, Inc. Their scheme having failed, Mannheim and Stewart likewise quit so es, they explained, to give themselves “freedom of action”. Almost as soon as they had departed, Mr. Loew quietly came back, this time as Chairman of the Board.

Vogel Comes In

The big problem remained unsolved, however: who was to be the new President of Loew’s?

Mr. Schenck wanted to nominate a suitable heir and successor. He felt he was entitled at least to that much privilege after a lifetime’s association with the company. The names he drew out of the hat, however, were not acceptable to the Wall Street bankers who by this time were once again in a position to threaten a proxy struggle.

Again compromise was sought. Joseph R. Vogel, who had successfully headed the Loew’s Theatres operation was put forward. No-one had any objection to him. And so he was put in command, and an uneasy calm reigned once more.

Shortly before Christmas, just when most people were exchanging thoughts of peace on earth, goodwill to all men, came the disclosure that Joe Vogel and his associates on the board of Loew’s had been the recipients of a very different kind of sentiment.

An urgent request for a meeting of the minds had come from Benjamin Javits, New York attorney (controlling some 1,000 Loew’s shares) and his colleague and client (owning 250,000 shares) Joseph Tomlinson, a 46 year-old road and hotel contractor born in Iowa, living in Florida and holding Canadian citizenship.

Scanting new trouble in the air, Mr. Vogel consented to see Tomlinson and Javits, and introduced them to some of his fellow directors. After that first meeting one thing was obvious: the Vogel management was about to be subjected to the same kind of attack as the Arthur Loew management had suffered only a few months earlier.

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FRANCIS CARDINAL SPELLMAN’S strong attack on Elia Kazan’s “Baby Doll” as an “evil” and “immoral” film received a quick and forthright rebuttal from the famed director and the film’s author, Tennessee Williams. “I cannot believe an ancient and august branch of the Christian faith is not larger in heart and mind” than the MPA board which passed the film. Kazan answered the attack by the New York Archbishop by saying that “in this country judgments on matters of thought and taste are not handed down iron-clad from an unchallengeable authority. People see for themselves and finally judge for themselves.” Cardinal Spellman forbade Catholics to see the picture under “pain of sin”. He said “the revolting theme of this picture and the brazen advertising promoting it, constitute a contemptuous defiance of the natural law”.

PHILIP F. HARLING will lead TOA’s fight against the “shocking and astonishing” lack of benefits granted exhibitors by the Government’s loan board. Harling, an executive of Fabian Theatres, will file a brief with the Loan Policy Board of the Small Business Administration listing seven recommendations revising the general policies. On Sept. 28, four-wall theatres were made eligible for Government loans, but, Harling states, after taking stock, the exhibitors realized “they were no better off . . . than they were before they became eligible to apply for loans”. Among Harling’s recommendations: the SBA should revise its rules requiring a statement of ability to obtain private financing as a condition precedent to filing an application for a mortgage loan; regular mortgage loans up to $2,000,000 for 20 yrs. to qualified exhibitors.

HERBERT J. YATES answered what he called an “unjustified attack on Republic and me, personally” by cowboy star Roy Rogers. Rogers’ statements were reportedly made at the recent Allied convention. The Republic president’s rebuttal came in the form of a letter to Allied president Ruben Shor. Yates quoted Rogers as saying that he, Rogers, had been unable to make feature pictures after his Republic contract expired in 1951 because Yates threatened to flood the market with old Rogers films. Yates argued that as early as 1948 it had started to re-release Rogers’ pictures, and that, in his opinion, Rogers “skilfully distorted the facts in the hope he might ingratiate himself with your organization”.

Y. Frank Freeman, Jr., r., producer of “Omar Khayyam” for Paramount, and promotion man Leo Pillot, at New York press conference.

RIPPS as West coast division sales manager for MGM, succeeding GEORGE A. HICKORY who retires Dec. 31 . . . GEMO TUNICK and STANLEY KOSITSKY to be feted at a testimonial dinner Jan. 21 by the Motion Picture Associates of Philadelphia. Tunick was recently promoted to UA Eastern district manager. Kositsky to Phila. branch manager . . . EDWIN F. ZABEL, recently retired v.p. and general mgr. of Fox West Coast Theatres, elected president of Bel-Air Productions, independent releasing through UA . . . J. A. MCCARTHY promoted to assistant general sales mgr. at Universal.

HEADLINERS . . .

WILLIAM J. HEINEMAN & SPIROS P. SKOURAS, JR. announced the Amusement industry’s 12th annual Brotherhood dinner will take place Jan. 24 at the Waldorf. They also announced that LEON ROTH, United Artists West coast publicity coordinator, will chair man that area’s 1957 Brotherhood Drive. Heineman and Skouras are national co-chairmen of campaign sponsored by National Conference of Christians and Jews

ROBERT COYNE, citing the “depressed economic condition of the motion picture industry”, has asked Congress to completely repeal the 10 per cent Federal admissions tax. In a statement filed with the House Ways and Means Committee, the COMPO special counsel pointed out that the recent partial tax relief accorded the industry has not entirely cured its financial problems. He listed 1363 theatres—producing a fifth of the industry’s total gross—as being subject to the 10 per cent tax. Noting the “formidable” competition of television, which is not subject to an admissions tax, Coyne urged the committee to keep in mind the “grave problem of the motion picture as a business and as a part of American life”.

TAMARIN NEWMAN

ALFRED II. TAMARIN & SYDNEY NEWMAN will head the national publicity campaign of the Brotherhood Drive for 1957, sponsored by the National Conference of Christians and Jews. Tamarin is United Artists assistant national director of advertising. Newman advertising-publicity director of Skouras Theatres.

ELMER C. RHODEN blamed the “severe shortage of suitable attractions” for the decrease in National Theatres’ gross income and earnings. In his annual report to stockholders, the circuit president listed the company’s net income for the fiscal year ended Sept. 25 as $4,648,057, which included $2,371,000 from the sale of the Roxy Theatre in New York. This is $1.72 per share. It compares to $2,886,008 net profit of the previous year, equal to $1.04 per share. Total gross income was $59,707,251, compared with $61,692,043 of 1955.

Rip Field sales manager George Schaefer, r., and publicity rep Myer P. Book, hold forth at a trade luncheon at Sardi’s on the merits of company’s “The King and Four Queens”. United Artists’ release stars Clark Gable.

W.B. exec. v.p. Ben Kalmdenson, r., and N.Y. theater Norman Tishman close deal for lease of company’s new 5th Ave. offices.

... Warner Brothers v.p. ROBERT TAPPLINGER and advertising chief GILBERT GOLDEN made recent dash to Miami to coordinate advertising and promotion campaign of opening of “Baby Doll” in Florida . . . HAROLD HECHT & JAMES HILL in Hollywood following London conferences on up-coming product . . . ATO of Illinois president JACK KIRSCH, chief banker of Variety Club of Illinois, turned over $45,000 to the La Rabida Jackson Park Sanitarium. Money came from Variety Club audience collections in Chicago theatres . . . R. D’DONNELLI and International Variety chief JOHN H. ROWLEY, among the 300 who helped open new quarters of Variety Tent 17, Dallas, Dec. 3 . . . Loew’s sales chief CHARLES M. REAGAN announced appointment of HERMAN L.
EXPLOITATION

Kard-hitting, Jayne Mansfield, Fox want to-date campaign to cease. Clever for positive-approach, circuit, of fact slogan — "Go Modern!"...along for movies...modern social Souttar, recently launched an extensive campaign to sell the modernity of motion picture entertainment to potential theatregoers.

The idea of selling movie-going as an up-to-date social practice has gone over so well for the Fox Midwest circuit that it is being eyed by other theatre chains.

Illustrated above are a variety of the special ad slugs for use in newspapers. The clever jingles utilized in the promotion consistently point out the fact that movies are the modern thing to see—in a modern theatre. Plans are now underway to increase the effectiveness of this institutional promotion by combining the jingles with music for use over radio stations as singing commercials. Posters, trailers and mats are also used to make the public aware of the modern trend in movie-going.

Commonwealth Theatres, enthused by the possibilities inherent in the campaign, have adapted the promotion to their own use—with the permission of Fox Midwest, of course. They are running the campaign in every market area where they feel it can win good will—and extra customers.

Recent examples of advertising campaigns that have very successfully employed the modernity angle as the major thesis in their selling campaigns include Pepsi-Cola (the modern refreshment) and L&M Cigarettes (live modern). The "Go Modern—Go Movie!" promotion projects the basic idea behind these campaigns in key with specific needs of the motion picture theatre in today's highly competitive market.

Pre-Selling & P.O.S. Promotion

Hypoes Pay-off, Says U's Lipton

Pre-selling and point-of-sale promotion will be the two major weapons utilized by Universal-International pictures in the merchandising of its product for 1957, declared vice president David Lipton at the company's recently concluded Sales Executives Conference in Hollywood.

Lipton told participants in the confab that "no matter how deeply pre-selling penetrates our potential audience, it cannot pay off completely at the boxoffice unless the point-of-sale campaign effectively reaches the identical audience—and at the same time the picture is playing."

Among the promotional approaches to be featured in Universal's '57 selling campaigns are advertisements in Sunday newspaper supplements and national magazines, television spots, personal appearance tours of stars and featured personalities, tie-ups with platter spinners, record concerns, book publishers.

In reviewing the over-all exploitation-advertising-publicity battle plans to be utilized to push current and upcoming product, the U-1 promotion chief pointed to the "Battle Hymn" campaign as an excellent example of a hard-hitting promotional effort designed to garner maximum boxoffice returns and bolster audience impact. He then went on to list the factors contributing to the effective merchandising of the film.
N.Y. Paramount Sets Contest To Bally Hitchcock's 'Wrong Man'

When it comes to thinking up a novel contest to bally a film, Warners' boxofficers and Bob Shapiro, managing director of the NYC Paramount, don't take a back seat to anyone. Their latest gimmick is on the new Hitchcock thriller, 'The Wrong Man', and it provides that the person sending in the most interesting reply to the question, 'Who gets your vote as 'The Wrong Man of the Year' and why?', will take home a $25 Saving Bond, with a pair of tickets to the suspense drama going to 25 runners-up. The Hitchcock film stars Henry Fonda in lead role.

Hot 'Hound' Dog Promotion Skyrockets Concession Profits

Digging deep into his bag of showmanship tricks, Rex Barrett, manager of Commonwealth's Missouri Theatre, came up with a whammy that zoomed hot dog sales during the week-long run of 20th Century-Fox's 'Love Me Tender'.

By offering an autographed picture of Elvis Presley with an illustration of a frankfurter on it with the purchase of each doggie, aptly named the "Presley Hot (Hound) Dog", Barrett broke all sales records on wiener for the midwestern house. He charged an extra nickel for the "hound dog", and the patrons received the pictures free. If you sell hot dogs at your theatre, this promotion may have profit possibilities for your concession operation.

Photos of Presley and his famous frankfurter are available for $10.00 per thousand from these two sources: Theatrical Advertising Co., 2310 Cass Avenue, Detroit, Michigan; and H. G. Saperstein, 410 S. Beverly Drive, Beverly Hills, California.

'Offbeat' Contests Offer Showmen New Ballyhoo Tool

Showmen looking for unique contest ideas and prizes might do well to look at the use of these promotional tools in industries other than ours. Not that movie exploiters can be charged with a dearth of ideas in this direction, but with prizes like a two-week vacation in a castle in Spain, tropical islands, psychoanalysis treatments and tubfuls of champagne being offered, humorous "offbeat" contests are demonstrating tremendous pulling power as business-builders for products of a diversified nature.

A Quantas Airlines contest that offered a kangaroo as top prize garnered over 8,000 entries. Flushed with success by these results, the air carrier is currently running another "crazy contest" offering, among other things: a stuffed Kiwi bear, five foot high; a Fijian kava bowl (whatever that is); and the hereditary title of Archduke of Quantsylvania, or Archduces, complete with coat of arms and family tree.

One of the most successful of the unusual contests was promoted by hoisery manufacturer Julius Kayser last month. Titled "Wags and Wits", it required entrants to identify six rather antiquated ladies and tell what each created or invented. To insure interest, Kayser offered among the lures a pair of tickets to "My Fair Lady", a tubful of champagne and a single prize of 100 pair of stockings.

The overwhelming acceptance of this type of promotion has been amply demonstrated in recent months. It offers many opportunities for the wide-awake showman to reap a ballyhoo bonanza in field that is particularly adaptable to movie promotion. The main ingredient in the success of an "offbeat" contest lies in the uniqueness of the prize and its ability to titillate the imagination of the contestant rather than the cost of the prize.

Engaging a barber to give Elvis Presley haircuts in the lobby of Detroit's Fox Theatre, manager Bob Bothwell scored a promotional touchdown. Stunt, which made the local papers and national wire services, gave the house one of the largest opening day grosses ever recorded in the Motor City.
What the Showmen Are Doing!

TAKE LEAF FROM TV’S CROSS-PLUGGING
NORM LEVINSON URGES AS B.O. BUILDER

Norm Levinson, purveyor of M-G-M advertising and exploitation info for theatres in southern states, urges exhibitors to take a leaf from television’s ‘Bundle of Joy’ promotion and stimulate movie attendance through the cross-plugging of opposition theatres.

Taking notice of the fact that competitive shows are plugged during television programs as a means of keeping viewers tuned to a certain channel, Levinson suggests the same strategy be adapted to theatres.

Writing in “Leo’s Sunshine Info,” here is what Levinson has to say regarding this approach toward boosting boxoffice:

“Why couldn’t the same thing happen to movie houses in your city? The 3-4 times a week patrons of yesteryear are hard to find. They’re out of the habit.

“A remedy! Everyone is looking for one . . . Crossplug, yes crossplug opposition theatres in your city. Instead of fighting the theatre down the street, join up and work together. You’ll both become that much stronger. If TV can do it, why can’t we?

“Use a crossplug trailerette (or regular trailer) from opposition houses. Use a 40x60 in your lobby, facing people leaving your theatre. Suggested copy: ‘We hope you have enjoyed our show. See another fine movie this week.’ Have insert cards of attractions from opposition theatres, like a hotel display. You won’t be losing a single patron, only inducting them to see another show, which possibly may start to form a movie-habit again. Of course, your ‘friendly’ opposition house (or houses) will do the same for your current attraction.

“Remember, you won’t be selling your opposition until after your patrons have paid admission and seen your program. This not only should be done for your own circuit, but for independent first run houses in your city as well. If we are to remain in this business, isn’t it time to roll up our sleeves together? Isn’t this worth a trial?”

’King of Showmen’ Plans
Being Mailed to 17,000 Exhibs

The postman is going to ring for seventeen thousand theatremen in the United States and Canada. United Artists is mailing out that number of three-color promotional pieces detailing plans and prizes for their king-size “King of Showmen” contest. The hard-hitting brochures are part-and-parcel of a block-busting UA campaign to stimulate local-level promotion of the Clark Gable starrer, “The King and Four Queens.”

To the showmanship-wise exhibitor staging the best campaign on the Russ-Field production goes $2500 in cool cash and a vacation trip to Hollywood for two. Campaign categories will include: advertising, exploitation, promotion, publicity, radio and TV, retail co-operations, civic activities. The size of the house or the amount of money spent on the campaign will not be used as a basis in selecting the winner.

UA Names Biondi Campaign Coordinator for Todd’s ‘80 Days’

The appointment of former fieldman Guy Biondi as campaign coordinator for “Around The World In 80 Days” has been announced by Roger H. Lewis, United Artists promotion chief. In his new job, Biondi will be in charge of advertising, exploitation and publicity for roadshow engagements of the Mike Todd smasheroo. For the past five years assistant eastern ad chief of Universal-International, he entered the industry in 1947 as an exploiter for UA’s “Henry V”. Biondi had previously worked as special field representative on roadshow engagements of such films as “Cyrano de Bergerac” and “Hamlet”.

'Bundle of Joy' Promotion
Set by RKO with Planter’s

It’s only peanuts to Planter’s, but to RKO it’s a lulu of a promotion to drumbeat local openings of “Bundle of Joy.” A nation-wide tie-up has been set by RKO and Planter’s Peanuts, tie-in seventy-eight of the nut concern’s retail outlets with debuts of the Technicolor musical in key cities.

To spotlight local openings, each store will feature flashy window displays along with cards and posters crediting the theatre, attraction and playdate. The promotion in each outlet will utilize the services of the famous Planter’s Peanuts Man, their walking trade-mark, who will carry ads on “Bundle of Joy” for two weeks prior to the local debut. In addition, a handy promotion kit, has been made available to the various stores by Planter’s home office.

NY Greets Holiday Releases
With Plush, Sparkling Premieres

On the astute line of reasoning that the Holiday Season is an opportune time to debut topnotch releases, Warner Bros., 20th Century-Fox, RKO, United Artists and Paramount tossed plush premieres for their newest blockbusters in splashy N.Y. debuts.

At $50 a ticket, Warner Bros. introduced “Baby Doll" to a bejeweled celebrity-studded audience at the Victoria, with proceeds going to the Actors Studio.

20th held a kleig-lighted opening for “Anastasia”, Ingrid Bergman’s first American film in seven years, at the Roxy. The debut served as a welcome-home salute to the Scandinavian beauty and as a benefit for the Judson Health Center.

In a drive to aid Hungarian refugees, RKO tossed a glitzy benefit premiere for “Bundle of Joy”. Highlight of the event were in-the-Bash appearances by Eddie Fisher and Debbie Reynolds.

Rounding out the quintet was an attention grabbing unveiling for UA’s “The King and Four Queens” at the Mayfair and a star-studded Astor Theatre opening of Paramount’s “The Rainmaker”.

Allied Artists and Schine Circuit executive map promotional plans for the William Wyler production, “Friendly Persuasion”, which will have holiday engagements in 40 Schine houses. Seated: Seymour Morris, Schine ad chief (right) and Martin Davis, Allied Artist’s eastern advertising director. Standing: (left to right) Harry Goldstein, Jack Schactel and Si Evans of the Schine Chain, Charles Cohen, Davis’ assistant.

Garbed in their native costumes, four pretty stewardesses from Japan Airlines are grabbing plenty of newspaper space while on a nationwide trek to bally Metro’s “Teahouse of the August Moon”. Dawn New Orleans way they were presented keys to the city by the mayor.

BIONDI

Film BULLETIN December 24, 1956 Page 27
"B.D." Campaign, Like the Film, Is Aimed Straight at the Adults

The five-column ad above and the full page opposite announcing the world premiere of Elia Kazan's "Baby Doll" point out clearly the showmanship path Warner Bros. has defined to sell the Tennessee Williams story. The uncompromising realism, the bold revelation of human failings, the naked emotions of its people—vividly depicted by that nonpareil among film makers, Kazan—are aimed squarely at adult audiences of all ages, both in the film and ads. The subject matter is for grownups, and so should be the campaign.

It is these very factors that was bound to arouse controversy. There will be areas where the film's unusual characters and their unusual behavior will make "Baby Doll" touchy entertainment. The individual theatremen will be able to determine what his approach will be in these locations. However, controversy alone will hardly be a deterrent; more likely, it will swell the audience—if it is not used promiscuously.

While the title suggests a wide vista of stunts and gimmicks—several good ones are outlined in the pressbook—special care must be taken to see they do not give a false impression and dragnet an unsuitable audience.

The showman would be wiser to step on the solid exploitation grounds of the Kazan prestige, the Tennessee Williams fame and flair for superb off-beat drama ("Streetcar Named Desire", "The Rose Tattoo") and the whopper of a display piece afforded by the bizarre girl-in-the-crib art. The latter is the advertising and promotional keynote, whether it be the biggest painted sign in the world, or in a one-column teaser ad. There is an entire gamut in between, including a set of sock hangers (see right), book covers, a Columbia LP cover, the king-size herald and an exciting line of lithos.

The big pitch is contained virtually intact in the splendid full page ad (next page). It combines every angle for all who prefer unusual, quality film entertainment.

Elia Kazan's greatness as a director and stormmaker provides a high-powered lobby board idea. Set of four stills is available from NSS.

One of the most striking action displays of the year is this set of four three-piece, double-faced hangers in full color. Slightest breeze spins them in lobby, on marquees, doorways. Available from WB exchange or home office.
'Baby Doll' is real. All its people are wrong and right, magnificent and foolish, violent and weak—the way all people are. It is not meant to be moral or unmoral, only truthful. It is bold. But it is real.

Honesty and reality are the outstanding characteristics of every Elia Kazan production. They have earned him two Academy Awards and three N.Y. Film Critics Awards. They have earned him world-wide respect.

Outspoken and unusual drama is basic to all of Tennessee Williams' writing. For it, he has won two Pulitzer Prizes and three N.Y. Drama Critics Awards. They have earned him world-wide respect.

Together, these two have now created in 'Baby Doll' a special kind of dramatic appeal—a theme and mood and characters that can be compared with no other. 'Baby Doll' is essentially the story of three people: a married girl of nineteen, who is not yet a woman—a husband twice her age—and a stranger.

The leading roles are played by Karl Malden, Carroll Baker and Eli Wallach. Their performances are certain to be much discussed when the picture is shown.

'Baby Doll' is intimate drama—and different. 'Baby Doll' is earthy humor—and different. 'Baby Doll' is tender beauty—and different. There has been no motion picture like 'Baby Doll'.

Warner Bros.—the presenters of 'Baby Doll'—have previewed it for a great many outstanding figures from many walks of life. In their considered judgment, enthusiastically given, 'Baby Doll' is certain to fulfill the public's highest expectations.

World Premiere Tuesday December 16th, 8:30 p.m. Victoria Theatre
XMAS EVE AT LOEW'S HOUSE

(Continued from Page 23)

What to do? Fight or surrender? Or, maybe, compromise?

Bearing their experience in mind, Joseph Vogel and his colleagues decided that the policy which had been successfully applied in the cases of Messrs. Mannheim and Stewart, should again be used with Messrs. Javits and Tomlinson. They compromised. They translated Nicholas M. Schenck from honorary Chairman of the Board, and dismissed Dore Schary from control of the Hollywood studio.

But Tomlinson and Javits were not satisfied. They wanted more.

Compromise was then carried a stage further. Joe Vogel offered Mr. Tomlinson a seat on the board. This time, however, the policy didn't work. Perhaps because Mr. Tomlinson interpreted the concessions he and Javits had already wrung from the management as a sign of weakness, he declined the directorship. It was offered again, and yet a third time. He would not accept.

The pressure was piling up around Mr. Vogel's head. He said he was willing to change the Loew's board. He agreed it should not be dominated by company employees. Then he made a new concession to Tomlinson. If he would not become a director, he asked, why not nominate someone else? The result was the election to the Loew's board of Richard Crooks, a partner in the New York Stock Exchange firm of Thompson, McKinnon & Co., which handles one of Mr. Tomlinson's securities accounts.

A Fatal Blunder

It was shortly after this that Tomlinson made his biggest tactical blunder. The Loew's management had, it seemed, done everything humanly possible to appease him and Javits. Instead of following a course of co-operation Tomlinson got in touch with Louis B. Mayer, who had been MGM's production chief in Hollywood until Dore Schary was installed at the behest of Nicholas Schenck.

Tomlinson met Mayer and told him he could have back the job he quit in 1950, if he chose. Mayer, he said later, agreed to return provided he was not asked to join the management, and was hired on a short-term contract basis to reactivate the studio.

The effect of this intrigue was sharp. Joe Vogel and his colleagues protested Tomlinson's recently-elected nominee on the board, Richard Crooks, resigned. From that moment it was open warfare and Tomlinson and Javits made no bones about it.

They wrote a letter to Loew's formally demanding the resignation of two Vice-Presidents and three other directors: Howard Dietz (publicity and advertising), Charles Moskowitz (treasurer), Ben Melnick (counsel), Charles M. Reagan (sales) and George A. Brownell (attorney).

Action was called for "to get rid of wastefulness and extravagance in daily operation" and provide the company with "progressive, courageous, and honest management which could direct the business in channels of profitable operation."

The Nut They Couldn't Crack

At a hastily-summoned press conference in Ben Javits' office five days later Tomlinson complained about Loew's "fantastic" pension scheme. He alleged that Charles Moskowitz—one of the directors whose resignation he is seeking—admitted to him that the studio was losing $4,000,000 a year.

"Cults and cliques are rife within the organization," Tomlinson charged, "crowding out those who have more to offer. I feel there comes a time when a man must stand up and fight, and I intend to do so."

Javits chipped-in with the threat that "If the situation is not amicably resolved it may result in a scrap."

Someone tossed off the question of how Tomlinson could justify his criticism of Robert Rubin, for taking a large lump sum settlement when retiring from the company, with his desire to bring Louis B. Mayer back into the fold, in view of the fact that Mayer was paid $5,000,000 compensation (which the Government allowed him to take as a capital gains).

Tomlinson could not crack this particular nut, but the ever-vocal Mr. Javits did his best. He said Mayer was "a special situation ... He has special talents which we might wish to use . . ."

At 1540 Broadway, in the meantime, Tomlinson's letter was laid before the Loew's board at its regular meeting. The statement subsequently issued was certainly not a gloves-off, hands-off repudiation of the demands.

It was a sober, dignified recital of the facts, reporting: "The Board of Directors unanimously expressed their confidence in the new leadership of Mr. Vogel" and adding:

"It has always been the intention of the Company to have a majority representation on the Board of non-employees;"

"Mr. Vogel added that he would release a detailed program on the future of Loew's at an early date, and pointed out that he had already implemented several of the suggestions called for . . ."

"A spokesman for Loew's International said: 'It must be perfectly clear that Mr. Vogel has been in his new post for less than 60 days . . . He has made drastic, even dramatic changes in leadership . . ."

"Ironically, Mr. Tomlinson has, both publicly and privately, voiced his confidence and enthusiasm for Mr. Vogel and his new leadership."

"It seems obvious that Mr. Vogel's sincerity and integrity are unquestioned, and therefore he should be given every opportunity to demonstrate his leadership."

The promise was also made in the statement that "By the end of the year a sizable number of additional personnel will have been eliminated from the organization without impairing the progress of the company."

From this document three things seem clear: Joseph R. Vogel has complete control of the Loew's board, and has no intention of quitting, and that his colleagues stand firmly behind him.

What still lies buried in the mists of speculation, but cannot much longer be concealed, is if the present management of Loew's has decided whether there is any further room for compromise and appeasement.

Once again, as has been the case several times in the last few years, the industry is watching a life-and-death struggle mounted by a group of outsiders to acquire a dominating position in Hollywood.
Which trade paper has the most "DRAG" with exhibitors?

Film BULLETIN of course!
**ALLIED ARTISTS**

**SEPTEMBER**

**CALLING HOMICIDE** Bill Elliot, Joanne Cooper, Kathleen Case. Producer Ben Schwall, Director Edward Bernds. Melodrama. Policeman breaks baby extortion racket.

**FIGHTING TROUBLE** Hunts Hall, Stanley Clements, Queenie Smith. Producer Ben Schwall. Director George Blair. Bowery Boys apprehend hoodlums by fast with a camera, 61 min.


**OCTOBER**


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

**NOVEMBER**


**FRIENDLY PERSUASION** Deluxe Color, Gary Cooper, Dorothy McGuire, David Wayne. Producer-director Willard Wyler, Drama. The story of a Quaker family during the Civil War, 139 min. 10/1

**DECEMBER**


**JANUARY**

**CHAIN OF EVIDENCE** Bill Elliot, James Lydos, Claudette Colbert. Producer Kenneth Harkness. Director Jean Paul Schwall. Drama. Former convict is innocent suspect in plotted murder, 68 min.

**GUN FOR A TOWN** Dale Robertson, Brian Keith, Rossano Rory. Producer Frank Wood. Director Brian Keith. Western, 72 min.

**FEBRUARY**


**APRIL**


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


**LAST OF THE EADMEN** CinemaScope, Color. George Montgomery, James Baxt. Producer Vincent Fennelly. Director Paul Landres. Western. Outlaws use detective as sympathy man in their hold-up, thus increasing reward for his death or capture, 81 min.

**MAGNIFICENT SEVEN, THE** Takashi Shimura, Toshiro Mifune. A Toho Production. Director Akira Kurosawa. Melodrama. Seven Samurai are hired by landowners for protection against marauders. 156 min. 12/10

**RUMBLE ON THE DOLCE** James Darren, Jerry Janger. Edgar Bruce. A gang war and waterfront racketeers, 82 min. 12/10


**DECEMBER**

**LAST MAN TO HANG, THE** Tom Conway, Elizabeth Sellars. Producer James Gossett. Director Teresa Fisher, Melodrama. Music critic is accused of murdering his wife in a crime of passion, 75 min. 11/12

**MAGNIFICENT SEVEN, THE** Takashi Shimura, Toshiro Mifune. A Toho Production. Director Akira Kurosawa. Melodrama. Seven Samurai are hired by landowners for protection against marauders. 156 min. 12/10

**RUMBLE ON THE DOLCE** James Darren, Jerry Janger. Edgar Bruce. A gang war and waterfront racketeers, 82 min. 12/10


**NOVEMBER**

**LOVELY DAY** Don Taylor, Sally Forest, Raymond Burr. Producer William Selff, Director Don Weiss. Drama. A hunger strike is hatched up by publicity relations experts, 74 min.
September

EDGE OF HELL Hugo Haas, Francesca De Scoppa, Ken Carlton. Producer Robert Hugo Haas, Drama. A former professional beggar with the aid of a trick dog, 76 min, 9/3.


October


SHOWDOWN AT ABILENE Technicolor, Jock Mahoney, Martha Hyer, Lee Betterer, Howard Howard. Producer Howard Christo. Director Charles Haas. Western. Cuba returns to Abilene after four years in the Army to find things considerably changed, 80 min, 9/3.

November


December


January


February

THE KING TANGLES WITH FLESH AND FLAME in the hottest western ever made!

TANGLES WITH FLESH AND FLAME

CLARK GABLE • ELEANOR PARKER
THE KING and FOUR QUEENS

Also Starring
JO VAN FLEET

Directed by: Raoul Walsh
Executive Producer: ROBERT WATERFIELD
Produced by: DAVID HEMSTEAD
Screenplay by: MARGARET FITTS and RICHARD ALAN SIMMONS
Based on a story by MARGARET FITTS
Music composed and conducted by Alex North
A RUSS-FIELD-GABCO Production

Its Your Big Holiday Package!

It's Your Big Holiday Package!